INTERNATIONAL PUBLISHING PRACTICES WITHIN TURKEY'S CULTURAL DIPLOMACY

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ABSTRACT

Public diplomacy,' whose significance has only recently been comprehended by most countries, takes its core from 'soft power.' According to Joseph Nye (2005), soft power, which is the basis of public diplomacy, is based on three main sources: *political values, foreign policy, and culture*. Many researchers like Nye share the view that the use of cultural resources is in fact more effective in influencing the emotions and the minds of the communities of different countries. Szondi (2008), like Nye, attributes the success of foreign policy to successful cultural policies and cultural diplomacy. And the main objective of this study is to examine the TEDA project which stands for *'the Translation and Publication Grant Programme of Turkey'* promoting the International Expansion of Turkish Culture, Art and Literature in the context of strengthening intercultural communication in Turkey's cultural diplomacy. In this perspective, we have conducted an examination on international publishing as part of cultural diplomacy, and investigated which literary works have been published by foreign publishers and the number of countries these works have reached along with the number of languages they were translated into as part of the 'TEDA' project. In order to identify which cultural values we have been transmitting most intensively to foreign publics, a descriptive and semantic analysis was made on twenty (20) works that have been translated into the most number of languages and therefore reached a larger variety of foreign readers. The twenty-five most active themes in the analyzed works have been identified, and the most dominant themes have been determined as, respectively, Istanbul, modernization of Turkey, the depths of human psychology, the Ottoman Empire and the perception of the East/West. Strong images formed in foreign societies of Turkey and Turkish people through these literary texts which transmit the fundamental values of our semantic world from the Ottoman Empire to the Republic of Turkey are highly significant in developing cultural relations. For this reason, Turkey must make an international publishing parameter, which is one of the most advisable channels in building a country's reputation in terms of cultural diplomacy, more active and expand its targets to this aim.

Keywords: Public diplomacy, Cultural diplomacy, Intercultural communication, International publishing, TEDA

TÜRKİYE'NİN KÜLTÜREL DİPLOMASİSİNDE ULUSLARARASI YAYIMCILIK ÇALIŞMALARI

ÖZ

Birçok ülkenin önemini yeni kavradığı 'kamu diplomasisi' esasını 'yumuşak güç'ten almaktadır. Joseph Nye (2005)'a göre, kamu diplomasisinin temeli olan yumuşak güç, üç ana kaynağa dayanmaktadır: *Siyasi değerler, dış politika ve kültür*. Nye gibi birçok araştırmacı, farklı ülke toplumlarının gerçek anlamda duygu ve zihinlerinin etkilenmesinde kültürel kaynakların kullanılmasının daha etkin olduğu görüşündedirler. Szondi (2008) de Nye gibi dış politikanın başarıya ulaşmasını başarılı kültür politikalarına ve kültür diplomasisine bağlamaktadır. Bu

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çalışmanın temel amacı da, Türkiye'nin kültürel diplomasisinde kültürlerarası iletişimi güçlendirmesi bağlamında kısa adı 'TEDA' olan ***Türk Kültür, Sanat ve Edebiyat Eserlerinin Dışa Açılımını Destekleme Projesi'*ni irdelemektir.** Bu perspektifte çalışmada uluslararası yayımcılık çerçevesinde kültürel diplomasi incelemesi gerçekleştirilmiş, 'TEDA' Projesi kapsamında hangi edebi eserlerimizin yabancı yayımevleri tarafından basıldığı, kaç dilde kaç ülkeye bu eserlerin ulaşmış olduğu sorgulanmıştır. Yabancı kamuoylarına en yoğun hangi kültürel değerlerimizi aktarmakta olduğumuzu tespit etmek amacıyla da, en fazla dile çevrilerek çok daha farklı yabancı okura ulaşmış olan yirmi (20) eser üzerinden betimsel ve semantik bir analiz gerçekleştirilmiştir. Analize tabi tutulan eserlerde de en etkin yirmi beş farklı tema tespit edilmiş, bunların içinde en başat temaların ise sırasıyla İstanbul, Türkiye modernleşmesi, insan psikolojisinin derinlikleri, Osmanlı İmparatorluğu ile doğu/batı kültürel algısı olduğu görülmüştür. Osmanlı'dan Cumhuriyet Türkiyesi'ne anlam dünyamızın temel değerlerini aktaran bu edebi metinler aracılığıyla yabancı toplumlarda oluşturulan Türkiye ve Türkler ile ilgili güçlü imgeler kültürel ilişkileri geliştirmede oldukça önemlidir. Bu nedenle, Türkiye kültürel diplomasi açısından ülke itibarını inşa etmede en doğru kanallardan biri niteliğindeki uluslararası yayımcılık parametresini daha da etkinleştirmeli, bu amaçla hedeflerini çok daha büyütmelidir.

Anahtar Kelimeler: Kamu diplomasisi, Kültürel diplomasi, Kültürlerarası iletişim, Uluslararası yayımcılık, TEDA

INTRODUCTION

Being one of the most crucial sources of legitimacy for the soft power, cultural diplomacy -or the diplomatic use of culture- has come to be used in place of certain terms such as public diplomacy, cultural changes, and propaganda in recent years. Cultural diplomacy signifies communication between governments and foreign public rather than a communication process between the governments. Through cultural diplomacy that aims for a direct and long-term relationship with the public of foreign countries, creating a favorable climate of understanding that enables official relations to run more smoothly has become possible.

A nation's soft power is based on three sources. These are social culture, political culture and foreign policy of the nation. The principal attributes that give a nation an advantage of soft power are listed as "the congruity of the culture and ideals of a nation to global values, the nation's ability to be covered in multi-communication channels, and the increase in the reliability of the nation as a result of its national and foreign policy behavior" (Snow, 2009: 4). According to Nye, the soft power "of a country rests primarily on the legitimacy of its culture, its values, and its policies" (Nye, 2005).

Today's nation-states take advantage of both hard and soft powers in order to reach their foreign policy aims. In this sense, public diplomacy promotes diplomatic, economic and military activities which are other instruments of foreign policy. And cultural diplomacy "lays emphasis on two basic aspects of public diplomacy: political information and cultural communication. While political information emphasizes the persuasion aspect, it entails short-term information and advocacy activities. On the other hand, cultural communication focuses on forming long-term relations in order to create a common understanding" (Snitzer, 2008: 206). These relations "are formed through channels such as student/academician exchanges, festivals, exhibitions, foreign language training, friendship associations, trade associations, cultural centers, and international publishers" (Gilboa, 2000: 291).

The fundamental difference between cultural relations and public diplomacy is that cultural relations develop naturally, without government intervention. Whereas cultural relations refer to relations established through trade, tourism, education, communication, books, migration, media and so on. This is related to the conscious images that they project in order to ease the diplomatic efforts of the countries (Szondi, 2009: 302).

Mitchell discusses cultural communication by differentiating it into two dimensions: cultural diplomacy and cultural relations. According to Mitchell, cultural diplomacy "is the creation of cultural agreements in the formal sense," and its goal "is the conveyance of a favorable image of one's culture abroad with a view toward the facilitation of diplomatic activities as a whole. *Cultural relations,* in contrast, is viewed as the "execution of these agreements and the conduct of cultural relations flowing from them." The goal of cultural relations is not a unilateral understanding; it emerges as a result of a process based on mutual understanding and cooperation. According to Mitchell, it is important that an "honest picture" of the country is conveyed to the other country rather than "a beautified one" (Mitchell 1986, as cited in Signitzer, 2006: 387). According to Signitzer and Coombs, who distinguished between the old and the new understanding of public diplomacy as "tough-minded" and "tender-minded" public diplomacy, "the cultural communication activities that lay the foundation of the tender-

minded public diplomacy understanding are comprised of cultural diplomacy and cultural relation aspects" (Yağmurlu, 2012: 18).

Language and education are clearly two fundamental instruments of cultural diplomacy. France is the first nation to establish official cultural diplomacy organizations in order to improve its image abroad. "*The Alliance Française* was founded in 1883 in order to teach the French language abroad, and thus develop an affinity for France. This organization was formed as a non-governmental institution. Similarly, in 1889, Italy founded the *Dante Alighieri Society,* and in 1934, England established the *British Council* and started to be active in the field of cultural diplomacy" (Gienow-Hect, 2010: 18). With similar purposes in mind, Germany founded the *Goethe Institute* in order to improve its impaired image after World War II. Also, *The Japan Foundation* was established by Japan in 1972 "in order to bring Japan's foreign policy into compliance with the international environment and sustain this compliance, improve the common international understanding of Japan, and make contributions to the world in the cultural field and in other fields through international exchange programs" (Ogawa, 2009: 272).

Without the shadow of a doubt, cultural diplomacy was intensely used in the Cold War Era. So much so that, cultural products became the most important instruments in the expansion of ideological purposes and strategies between the years of 1945-1990. For instance, American culture was exported together with its art, literature and music thanks to the US Information Agency and the Fulbright Programs. The original purpose of the Fulbright Programs was stated as, "to increase mutual understanding between the people of the United States and the people of other countries by means of educational and cultural exchange; to strengthen the ties, make positive contributions on people's lives throughout the world; to promote international cooperation for educational and cultural advancement; and thus to assist in the development of friendly, sympathetic, and peaceful relations between the United States and other countries of the world" (Snow, 2009: 6).

Cultural relations are more about the "promotion, production and expansion of cultural products such as literature, films, television and radio programs, art, science, and music as well as language. In parallel with cultural relations, academic exchanges,

student exchanges, educational institutes such as language schools and their activities constitute some of the significant sources of public diplomacy" (Szondi, 2008: 302).

In recent years, as part of Turkish foreign policy in which the importance of cultural relations are emphasized, both public institutions and non-governmental organizations have organized various activities with an aim to promote Turkish culture and create a good perception of Turkey among foreign country publics. To that end, Turkish Cultural Centers have been established in various countries with the aim of contributing to the bilateral relations between Turkey and other countries and helping Turkish citizens adapt to the countries they are in.

In line with the same goals, in 2005, the Ministry of Culture and Tourism started the "Translation and Publication Grant Programme of Turkey" (TEDA) which promotes the international expansion of Turkish culture, art, and literature. The TEDA project is a grant program based on the principle of fostering the translation, publication, and promotion of the classical and contemporary works of Turkish culture, art and literature in languages other than Turkish by publishers. The objective of the program is to ensure the international expansion of Turkish culture, art and literature through publishers abroad, on-site, by providing contingent monetary assistance to publishers with the aim of introducing and promoting Turkish literary accumulation to the world. For this reason, the TEDA project, which has had great contributions in terms of maintaining cultural communication, was examined in this study by taking into consideration the Turkish literary works that have been demanded the most by publishers abroad, especially since 2005, and the languages these works were translated into as well as the countries they were translated in. The project has been subjected to descriptive scrutiny on the basis of these basic variables.

1. The Cultural Diplomacy Perspective of Public Diplomacy

In simple terms, *public diplomacy* is the effort of a government to influence the people and the intellectuals of another nation with an aim to turn that nation's policies to its own advantage.

In order to comprehend the notion of public diplomacy better, first, it is essential to talk about the changing understanding of diplomacy. The first studies on public diplomacy date back to as early as the seventeenth century. In the seventeenth and the eighteenth centuries, the French culture had been recognized by the whole of Europe and French had become the language of diplomacy. Values brought along with the French Revolution contributed to the favorable image of France. Likewise, Italy, Germany, and some other countries also established certain organizations in order to promote their own cultures to overseas countries (Nye, 2005: 101).

With the possibility of the use of nuclear weapons in the case of a hot war, the importance of *"winning over the hearts and the minds"* manifested itself more clearly in the Cold War Era in order to prevent circumstances that might have brought disaster upon the whole world. For these reasons, the American culture conveyed through American cinema, American music, and American brands started to shake the whole world, going even beyond the *"iron curtain"* and reaching the Eastern Bloc countries. According to Joseph Nye, *"television and cinema had already pierced through the Berlin Wall, long before 1989. If the years-long transmission of images of the popular culture of the West had not breached the Wall before it fell, the hammers and bulldozers wouldn't have worked at all"* (Nye, 2005: 54).

Today, a new world order blended with cultural values started to develop. More inter-cultural transactions are made as communication between people on a global plane gets further improved. This order also seems to have paved the way for different cultures to know each other better. For public diplomacy aims to describe its own country to the world, cultural elements are now its most valuable resource. Reflecting on the living cultural image of a nation, public diplomacy takes on a new significance in a world where xenophobia and radical discourses have accelerated.

While discussing public diplomacy, we should rather think about two societies in search of a dialog between two cultures instead of government representatives taking action on behalf of their governments. In this sense, public diplomacy should be seen as a body of programs that will enable the cultural

exchanges with an aim to improve the image of a country in foreign countries, and hence, ensure the expansion of cultural and national values.

For this reason, the most important organs of public diplomacy are the programs implemented by Foreign Ministries and Embassies with the aim of generalizing cultural and academic exchanges. It is safe to say that public diplomacy studies are quite recent in Turkey, and this shows an effort to present the indicators of how Turkey has become a country that can develop independent policies as a regional and global power to the world public opinion. The changing sense of diplomacy, increasing prominence of soft power in international relations, and thus the indispensability of the use of activities directly devoted to country public opinions all lead Turkey to take new steps in this direction.

There are two basic approaches to public diplomacy. The first is *the tough-minded approach,* and the second one is *the tender-minded approach* to public diplomacy. The tough-minded approach manifests the aim of public diplomacy as exerting influence on behaviors of foreign publics using persuasion and propaganda. As part of the tough-minded line, political information implementations usually involve information practices in order to change attitudes of foreign audiences by using media such as the radio, television, newspapers and magazines, and persuasion tools intended to attain short-term policy ends.

And the tender-minded approach states that informational and cultural programs will pave the way for foreign policy goals by focusing on long-term national aims. Here, the aim of public diplomacy is achieved by mutual understanding. Thus, it involves socio-cultural activities such as cultural communication, academic and artistic exchanges, films, exhibitions, and foreign language training. These activities expect long-term results. They include exercises devoted to creating a climate of mutual understanding by making use of lifestyles, political and economic systems, and artistic competences. As part of public diplomacy, while political information exercises are usually performed by foreign ministries, cultural communication activities are carried out by various structures (Signitzer and Coombs, 1992; as cited in Yağmurlu, 2007: 17).

Within the tender-minded approach, cultural communication is addressed as two-dimensional. According to Mitchell, cultural diplomacy, which is the first dimension, includes the official agreements made as a result of negotiations and management of the cultural relations developed by virtue of these agreements. This usually happens through the agencies and institutes run by governments. And the aim of cultural diplomacy is determined as shaping diplomatic activities as a whole and projecting a planned image. Whereas, the aim of cultural relations -which is the second dimension- is not to gain a unilateral advantage. It includes exercises that are based on mutual advantage and devoted to ensuring inter-societal understanding and partnership. Cultural relations are based on sincere relationships and is a lot more realistic (L'Etang, 2002: 55-59).

Public diplomacy can only be successful as an international strategic communication management if these two approaches are carried out in a balanced manner. Because public diplomacy programs are essentially run in order to achieve two goals. The first of these goals is to explain state policies and the other one is to publicize that national society. Whereas the first goal rather entails political information efforts, the second one involves cultural efforts.

Cultural diplomacy activities overlapping and acting together with foreign policy, political values and information play a significant role in mapping the country's active public policy. According to Bound and his colleagues, today cultural diplomacy has become more important than ever in international relations and has turned into an element of soft power that presents an opportunity to live together on this earth peacefully (Bound et al., 2007: 11-15).

1.1. Cultural Communication

According to Signitzer and Coombs, cultural communication and public relations practices have some similar aspects. They make a comparison in terms of the direction of communication (one-way/two-way) and the purpose of communication (symmetric/asymmetric).

The press agency/publicity model resembles the model of transmitting your own culture abroad in one-way. Both models incorporate one-way communication

activities, contain propaganda, have an offensive tone, and are based on unequal relationships. An analogy has been drawn between the public information model and self-representation. Both incorporate one-way communication models that -although slightly- involve persuasion. The two-way asymmetric model and information model also bear similarities. Both have the purpose of maintaining sympathy and assent. A meticulous, scientific planning is in question. Both models are asymmetrical and they aim no change in their own behavior. Lastly, a comparison between change and partnership models and the two-way symmetrical model is made. Here, dialogue and a balanced impact are in question. A change can be observed in the behavior of either side (Signitzer and Coombs, 1992; as cited in Yağmurlu, 2007: 21).

Having a positive image in the international structure plays an important role in a country's efforts to boost its international activities. This presupposition results in the premise that public diplomacy is a field of activity within international public relations. In the end, all these efforts named perception/image/reputation management aim to control the perception of the relative values. According to relevant literature, most of the definitions of public diplomacy indicate that public diplomacy is a product of the efforts to influence foreign publics. In this regard, public diplomacy efforts can be expressed as efforts to *"create a favorable image"* of one's country abroad.

Hans N. Tuch defines public diplomacy as 'a government's ***"process of communicating"*** with foreign publics in an attempt to bring about understanding for its nation's ideas and ideals, its institutions, and culture, as well as its national goals and policies' (Tuch, 1990: 3). During its first practices, public diplomacy became the name for the struggle to win over the hearts and minds. And it was rather based on the activities where journalists project one-way, unrealistic images as an act of propaganda (Leonard et al., 202: 8). Gullion, who was the first to address the concept in a modern sense, also admitted that the concept had had many negative connotations in its early period (Cull, 2009: 19). And according to popular belief, the characteristics of public diplomacy result from the entire body of listening, advocacy, cultural diplomacy, international broadcasting, and psychological war operations which are the

components of activities devoted to establishing relationships and trust (Cull, 2009: 10).

The essence of public diplomacy is "establishing direct communication with foreign publics. The aim is to impact the policies of other governments by influencing these publics. The main assumption here is that in the democratic world, people have the power to influence elected governments, institutions and officials" (Signitzer et al., 2006:437). Zaharna states that public diplomacy is also *"a communication phenomenon"* as well as *"a political phenomenon"* (2009: 86). The close relationship that public diplomacy has with communication is also observed in the use of the concept of international communication in the context of foreign policy. In fact, this concept is being used alongside with concepts such as public diplomacy, cultural diplomacy, cultural relations, soft power, political communications, perception management, propaganda, intercultural dialogue, dialogue of cultures, dialogue of civilizations, crisis management, media management, media relations, public affairs, public relations, strategic communications, global communications, strategic influence, psychological operations, information operations, and media operations (Gouveia, 2005: 8).

Signitzer and Coombs approach cultural communication particularly within the context of integration of public diplomacy and public relations. Whereas Mitchell (1986) discusses the objectives and functions of cultural diplomacy and cultural relations under Diebel and Roberts' (1976) cultural communications, separately. He states that cultural diplomacy is under the control of governments and is usually practiced by institutions or organizations run by the government, and the objective of cultural relations is carrying out operations devoted to international and intersocietal under-standing as well as cooperation in line with common interests instead of having a unilateral goal (Mitchell, 1986, as cited in Signitzer and Wamser, 2009: 387).

The second branch of public diplomacy that Mitchell, Signitzer and Coombs, Deibel and Roberts talk about as cultural diplomacy, cultural relations and cultural communications is reviewed -in general- under cultural diplomacy activities in this study. Whereas Cull (2008) collects public diplomacy implementation models under

five basic titles as listening, advocacy, cultural diplomacy, exchange programs, and international broadcasting; according to the matrix of goals that Peisert (Peisert, 1978 as cited in Signitzer and Wamser, 2009: 398) developed on the basis of cultural communications studies, the first goal is the one-way transmission of own culture abroad, the second goal is self-portrayal and the others are exchange, cooperation, and information (image advertising).

2. Method of Research

This study has been conducted according to the qualitative method paradigm. The grants given out by TEDA until 2018 since it was founded in 2005 are included in the research. The objective of this study is to specify the transmission volume of Turkish cultural values to foreign publics as well as being able to identify the most predominant socio-cultural structures in the transmissions in question. By doing so, the study aims to reach the essential knowledge of how we are portrayed in foreign public opinions. That is why it is important to study the transmission volume of our cultural values that will play an active role in the construction of the perception of Turkey and Turkish people by foreign country publics. More than one qualitative research techniques have been used in order to get results in relation to this aim and its significance. First of all, by meeting "TEDA" officials from the Ministry of Culture and Tourism on October 15, 2018, we gained access to the database containing thirteen-years-of data.

According to the data obtained, a total number of 2606 grants were given out by the Ministry of Culture and Tourism between the years of 2005-2018 within the TEDA program to 590 publishers from 72 countries for the translation of 1526 works by our 624 authors into 61 different languages. 2078 of these works that had gained financial support before publication were published and met their readers by October 17, 2018. There are currently 528 applications from 45 countries that are waiting for grants within the TEDA project.

Since there is a great number of works in the research database, in order to reach the intense impact, the analysis was carried out on:

- The twenty (20) works which have been published the most as a result of the grants given out by TEDA since its foundation,

- The twenty (20) authors who have had the largest number of works published as a result of the grants given out by TEDA since its foundation,
- The twenty (20) languages into which the largest number of books have been translated among the works published as a result of the grants given out by TEDA since its foundation,
- The twenty (20) countries where the largest number of works have been published as a result of the grants given out by TEDA since its foundation. A descriptive statistical analysis has been conducted on the data included in this sample. And through a thematic content analysis, a semantic study was carried out on the twenty most supported works.

1.2. Research Findings

Run by the Ministry of Culture and Tourism since 2005, "TEDA" - the Translation and Publication Grant Programme of Turkey- which promotes *the International Expansion of Turkish Culture, Art and Literature*, is a grant program for translation and publication which is based on the principle of fostering the translation, publication and promotion of the classical and contemporary works of Turkish culture, art and literature by publishers in languages other than Turkish.

The objective of the program is to ensure the international expansion of Turkish culture, art and literature by means of publishers abroad, on-site, by providing contingent monetary assistance to publishers with the aim of introducing and promoting Turkish literary accumulation to the world. Only publishers can apply to the program. Publishers prepare their own publishing programs and they apply to the TEDA program for funding of the Turkish literary works they have included in their programs.

The transmission of Turkey's cultural values to different societies through TEDA bears great significance. This program is the denotation of Turkey's sharing its cultural capital in the name of making a great contribution to the improvement of humankind. And in the information age that we are in, it is one of the most proper ways of bringing foreign societies together with Turkish culture. The findings of the study conducted from this point of view are as below:

Table 1. The Distribution of the 20 works which have been published the most as a result of the grants given out by TEDA since its foundation (2005-2018)

No.	Work	Author	Number of Published Supports
1	Saatleri Ayarlama Enstitüsü / The Time Regulation Institute	Ahmet Hamdi Tanpınar	24
2	Huzur / A Mind at Peace	Ahmet Hamdi Tanpınar	23
3	İstanbul Bir Masaldı / Istanbul was a Fairy Tale	Mario Levi	17
4	Kayıp Söz / The Lost Word	Oya Baydar	17
5	Masumiyet Müzesi / The Museum of Innocence	Orhan Pamuk	16
6	Az / The Few	Hakan Günday	15
7	İstanbul / Istanbul: Memories and the City	Orhan Pamuk	14
8	Sufle / Soufflé	Aslı Perker	14
9	Cariye / The Concubine	Gül İrepoğlu	13
10	Dualar Kalıcıdır / Prayers Stay the Same	Tuna Kiremitçioğlu	13
11	Kara Kitap / The Black Book	Orhan Pamuk	13
12	Benim Adım Kırmızı / My Name is Red	Orhan Pamuk	12
13	Aziz Bey Hadisesi / The Aziz Bey Incident	Ayfer Tunç	11
14	İstanbul İstanbul/ Istanbul Istanbul	Burhan Sönmez	11
15	Kürk Mantolu Madonna / Madonna in a Fur Coat	Sabahattin Ali	11
16	Sessiz Ev / Silent House	Orhan Pamuk	11
17	Latife Hanım / Madam Atatürk: The First Lady of Modern Turkey	İpek Çalışlar	10
18	Yeşil Peri Gecesi / The Night of the Green Fairy	Ayfer Tunç	10
19	Beyaz Kale / The White Castle	Orhan Pamuk	9
20	Cemile / Gemile	Orhan Kemal	9

Source. http://www.tedaproject.gov.tr/15 Ekim 2018

Analyzed Work 1

Content

Saatleri Ayarlama Enstitüsü (*The Time Regulation Institute*) is the last work by Ahmet Hamdi Tanpınar. It is a humorous novel published in 1961. The book is based on interwoven conflicts experienced on different scales by the individual, society or the country. Starting from the larger scale, the first conflict includes the torments of turning into a nation-state from a great empire. And this transformation is not just about a change of regime. This major change corresponds to a process when the bonds with the old are broken and a modernization project is being executed. Therefore, under these circumstances, it is inevitable that society falters as it is stuck between the past and the present as well as traditional and modern practices.

Basic Transmission

. Modernization of Turkey

. Social depressions

. Istanbul

Analyzed Work 2

Content

Huzur (*A Mind at Peace*) can be read as a character novel. Existentialism and Nietzschean nihilism, which previously influenced western writers, meet with our culture crisis in Ahmet Hamdi Tanpınar. The loss of the idea of God in the West and the void it has created carries on just the same in Tanpınar. However, Tanpınar integrates it with the loss of civilization. This is the central issue in his 1949 novel *Huzur* (*A Mind at Peace*). Describing complex states of mind, this work reflects its author's life as well as the natural and architectural beauties of Istanbul. Disease, death, nature, cosmic elements, civilization, social issues, various states of mind and aesthetic ideas are interwoven in the book. However, what is dominant in the novel above all is the love between Mümtaz and Nuran. Going beyond being the environment that this love is experienced in, Istanbul is almost treated as a protagonist in the novel.

Basic Transmission

. The Ottoman Empire
. Nation formation
. Modernization
. The depths of human psychology
. Istanbul

Analyzed Work 3

Content

İstanbul Bir Masaldı (*Istanbul was a Fairy Tale*), which was first published in 1999, is a novel by Mario Levi. This book received the Yunus Nadi Novel Award in 1999. The novel narrates the experiences of a Jewish family in Istanbul between the years of 1920-1980. This is not an uplifting book. It has rather saddening and somehow depressing overtones. Its message to its readers is that no behavior, no image, none of the smiles in the pictures are actually what they seem. Those images are the images of a life we have to keep on living in spite of everything. We have no other choice anyway. The tale begins in the Istanbul of the 1920s and ends in the Istanbul of the 60s. Mario Levi writes about

the life of a Jewish family in Istanbul in 1920-1980. Migrations in the family, people joining the family from other countries, people migrating to other countries... *İstanbul Bir Masaldı* (*Istanbul was a Fairy Tale*) is the story of people who are trying to look for another country through migrations, more importantly, their own country. And for this very reason, the real protagonist of this book is ISTANBUL, with all the "hopes" it entails and destroys.

Basic Transmission

. Life of the minority
. Migrations
. Istanbul

Analyzed Work 4

Content

The book *Kayıp Söz* (*The Lost Word*) was published in 2007. Oya Baydar, from a sociological point of view, addresses the Kurdish conflict, identity seek -both individual and social- as well as generational conflict through parent-child relations, and a shattered world. One of the main characters, Elif, is an ambitious and hardworking scientist who cannot establish good relations with her husband and her child. Ömer is a writer who writes shallow, populist novels and has reached a large audience, but has ignored the important problems of the society and found himself in a void recently, and eventually has writer's block. There are many themes revolving around Ömer, Elif and Deniz, and the intertwined incidents develop around them in the novel. And in the bottom layer, the novel tackles many aspects of Turkey's Kurdish conflict in its eastern regions.

Basic Transmission

. Turkey's Kurdish conflict
. Individual and social identity seek
. Generational conflicts through parent-child relations

Analyzed Work 5

Content

Masumiyet Müzesi (*The Museum of Innocence*) was published in 2008. This is the book that Orhan Pamuk refers to as, "I believe I will be remembered by this novel

in the future." It follows the love story of a man who collects every item that belonged to the woman he loves in a museum. The novel somehow reminds us of the love stories of the classical Yeşilçam Era in Turkish cinema. And it is surprising that the Museum of Innocence, as mentioned in the novel, actually exists in the real world. Having chosen a melodramatic love story that entails "the love between a poor girl and a rich man," Orhan Pamuk started collecting objects with the first notes he wrote for the novel and he developed the novel with the idea of a three dimensional "museum" that carries the same name with the novel, and has an organic unity with it.

Basic Transmission

. A melodramatic love
. The idea of the author to create a museum bearing the same name with the novel and the fact that the museum was actually built

Analyzed Work 6

Content

Published in 2011, *Az* (*The Few*) is a book by Hakan Günday. The title is a small word but the novel is a great one. The author recites: "You can ask about how much you can know about a person by looking at his pictures and the news articles on him. You are right. Very few things, maybe... Then, I should say: I know very few things about you, Few... Did you notice? It's a small word, few. Just three letters, F, E and W. Just three letters. But there is a whole alphabet around them. And there are tens of thousands of words and hundreds of thousands of sentences written with that alphabet. Even the words that I want to say to you but cannot write are within two letters. A is the beginning, Z is the end. But it's like they were made for each other. To stand next to each other and be read together. It's like they had overcome each letter between them and came together. Like you and me..." This is a novel on violence against children, the violence of life, the violence of love, the violence of faith, the violence of ambition, violence from A to Z, the violence of language and writing... Günday is the author of unfavorable situations and a negative world. However, his narration clears the air and makes one read his work.

Basic Transmission

. On violence, from A to Z
. The violence of life, the violence of love, the violence of faith, violence against children, the violence
  of ambition
. A negative world

Analyzed Work 7

Content

Published in 2003, *İstanbul: Hatıralar ve Şehir* (*Istanbul: Memories and the City*) is a book written by Orhan Pamuk. In this book, Pamuk tells the story of the period starting from his childhood to the day when he decided to be a novelist when he was 22, along with the Istanbul of that period and the bonds he established with the city. Orhan Pamuk turns the first twenty-two years of his life in Istanbul into a bildungsroman. Being the story of the author's childhood, adolescence and family history as well as the story of Istanbul, the former capital city of an empire transforming into a city filled with ruins and melancholy, *İstanbul: Hatıralar ve Şehir* (*Istanbul: Memories and the City*) not only consolidates Pamuk's reputation as an Istanbul writer, but it is also one of the deepest books written about the soul of a city in world literature.

Basic Transmission

. Istanbul

Analyzed Work 8

Content

Published in 2011, *Sufle* (*Soufflé*) is a work by Aslı Perker. This is a story of three broken hearts finding the best medicine and the sharpest symbol of their disappointments in a recipe, in soufflé. The center of the earth is not a giant iron sphere as the scientists suggest, it is every home's kitchen. *Sufle* (*Soufflé*) is a novel of expectations, disappointments, and hope. Soufflé is like the recipe of life, the secret prescription for happiness because it is almost a philosophy of life! A recipe brings together Ferda from Istanbul, Lilia from New York and Marc from Paris, actually it brings people from pretty much all around the world together on a common ground. "Each time the center of the soufflé collapsed, Lilia saw her own life falling apart. No matter how much she tried to go on living, the center of her soul would collapse all of a sudden and her life fall to pieces around her. Her own ups and downs weren't so different from those of this legendary dessert. Whenever she felt just a tiny bit happier, sorrow came knocking on her door again" (Perker 2013: 233). Marc, who learned how to cook in order to be purified of mourning for his wife Clara... Ferda, her only escape from her mother who does her worst to become an invalid is the kitchen... And Lilia, who is trying to be freed of the disappointments of her past by cooking for the lodgers staying in her house... These three people all see themselves as "the most miserable person in the world," and the kitchen becomes a therapy center for them as they deal with major problems. Because they now have an aim that keeps them hanging on to life: to be happy... So, will baking the "perfect" soufflé which is famous for collapsing from the center just when you get the consistency, timing, and the ingredients just right, and looking at its perfection and saying "Voilà!" be more than a utopia for them?

Basic Transmission

. Human psychology in relation to disappointments and hope
. Philosophy of life

Analyzed Work 9

Content

Cariye (*The Concubine*) was published in 2010. Inspired by real love letters written to the Sultan by a concubine, this book is a fascinating novel by Gül İrepoğlu. The novel's story revolves around the love triangle of a concubine named Aşkıdil, the Sultan and the Eunuch (Haremağası, the Chief of Harem). The author uses the protagonist's point of view in her narration. Throughout the novel, we witness the inner monologues of these three protagonists. This is a much-preferred type of narration today. The plot is set in the 18th century, during the reign of Sultan Abdulhamid I. The unchanging spell of love which sets love apart from everything else prevails in the novel. Gül İrepoğlu materializes her expertise and her gift for writing in an impeccable harmony in this novel. Fiction and historical reality intertwine and create a documentary-like flavor. Reading about what might possibly be the most interesting, most mysterious world in the human map of an empire, one can easily recognize the novelist's soul pervasive expertise in detail.

Basic Transmission

. Love
. The depths of human psychology
. The Ottoman Empire
. The Ottoman Dynasty

Analyzed Work 10

Content

Written by Tuna Kiremitçi and published in 2007, *Dualar Kalıcıdır* (*Prayers Stay the Same*) is a novel based on conversations between an old woman and a young girl as well as a very philosophical foundation -the two women teaching each other about life. The lives of Rosella Galante, who is waiting to die, and young Pelin intersect in a Central European city. Other than their heartbreaks and heartaches from the past, there is one more crucial thing that binds these two women together: the Turkish language. We overhear the friendship of a woman who survived World War II by taking refuge in Istanbul and a young girl who is trying to navigate through today's world. Rosella and Pelin find themselves in a conversation that is getting more

and more interesting for both of them. This is also the meeting of two generations, two women and two imaginations different from each other.

Basic Transmission

. The depths of human psychology
. Philosophy of life
. Istanbul

Analyzed Work 11

Content

Published in 1990, *Kara Kitap* (*The Black Book*), which Orhan Pamuk wrote in his thirties as a result of a five-year work, might be the most distinct novel by the Nobel Literature Prize winner author. This book makes the reader feel as if everything is left in the hands of the reader. And the author makes use of a certain narrative order as a literary style. We read Galip's narrative of "the present" alongside with sections from the columns by Celal, who is a columnist for the Turkish newspaper Milliyet. The book is depicted as an example of "postmodernist" literature by the critics. Galip, the protagonist of the novel, who is a lawyer, is abandoned by his wife Rüya. Celal, the columnist, who is both Galip's first cousin -the son of his paternal uncle- and his wife's half-brother, is also missing. Galip thinks that the two might have left together, and in order to find out where they are, he assumes Celal's identity and starts to live and think like Celal. In the meantime, he searches for clues in Celal's columns. When he starts looking for his childhood love, friend, cousin, lover and lost wife Rüya on a snowy day in Istanbul, his close relative Celal's columns, which he has read with admiration since his childhood will accompany him and send him signs in this search. While following Galip's investigation and the people he meets in Istanbul where every chimney, every street, and every resident becomes a sign of a mystic realm, the reader also sees Celal's columns which complement this investigation with various sings and strange stories.

Basic Transmission

. The depths of human psychology
. Places and stories of Istanbul

Analyzed Work 12

Content

Published in 1998, *Benim Adım Kırmızı* (*My Name is Red*) is a novel by Orhan Pamuk. The book is about shedding light upon a murder committed amongst miniaturists. Alongside several historical information, the subject matter of the book involves one of the oldest arts of the Turks, the art of classic miniature, the highly suspicious murder of a miniaturist, and the ongoing investigation as a

second murder takes place, and finally, the discovery of the murderer. This novel, which the author describes as his "most colorful and optimistic book," was selected the book of the year in Italy and France. It is the best-seller book of the author in the world. This book won the greatest award that can be given to a work of literature, the International IMPAC Dublin Literary Award.

Basic Transmission
. The Ottoman Empire
. Performing the art of classic miniature
. A tale of historical intrigue

Analyzed Work 13

Content

Aziz Bey Hadisesi (*The Aziz Bey Incident*), which was published in 2006, is a novel by Ayfer Tunç. The author makes a critique of the consumerist society in this novel. She tells the story of a musician's exhaustion. *Aziz Bey Hadisesi* (*The Aziz Bey Incident*), which can be defined as a long story/novella, makes the reader think about the place that *tambur* and the art of *tambur* playing have attained in cultural history through the story of a master *tambur* player. The place of *tambur* as an art object in the changing sense of entertainment which was caused by cultural deformation accompanying urbanization and modernization is addressed through Aziz Bey's devotion to *tambur* and his efforts to sustain his art.

Basic Transmission
. Urbanization
. Modernization
. Consumerist society
. Exhaustion
. The profession of *tambur* playing

Analyzed Work 14

Content

Published in 2015, Istanbul Istanbul is a novel by Burhan Sönmez. In this book, the author places Istanbul on meaning rather than impression, and on the soul rather than the mind. On the one side, there is the magnificent view that the Bosporus, the Maiden's Tower and old buildings form, and on the other side, behind that grand decor,

there is Istanbul, unarmored, repeating the pain. When you enter through this door that opens into your hearts from Istanbul, on every street, in every house, every passage and at every door, you feel like you are in the plot of the novel. Adjacent but articulated layers, patterns in ever-growing circles easily embrace you with this city; however, this surely does not change the fact that this city is also man-made. The city as depicted in this book also bears a grotesque character at times. "If a child stays out after dark and loses his way in the narrow streets, that place is Istanbul. The city of the young man who ventures out to find his lifelong sweetheart, that of the hunter who sets out in search of fleece of the black fox, that of the ship dragged through the storm, of the prince who wants to hold the whole world in the palm of his hand, like a diamond, of the last rebel who has sworn he will never come to heel, of the young girl who runs away from home to pursue her dream of becoming a singer, the city where millionaires, thieves and poets go, is Istanbul. Every story is about here" (Sonmez 2016, translation by Umit Hussein).

Basic Transmission

. Istanbul

Analyzed Work 15

Content

Kürk Mantolu Madonna (*Madonna in a Fur Coat*), which was first published in Turkey in 1943, is an extraordinary love story. This book is one of the masterpieces by Sabahattin Ali who is among the leading writers of Turkish literature. In this book, the author presents Raif Efendi's internal journey wrapped in love. Sabahattin Ali, who reveals the unseen faces of people in his books, paints the picture of a strong passion in this novel. He asks questions that are hard to answer about personalities that the system erases, the fugacious nature of life and the impossibility of love. The book has a narrative rich with psychological analyses and descriptions and that leaves long-term effects. Love is an unavoidable part of our lives, and sometimes it becomes such a passion that your eyes cannot see anything other than that, and you follow your passions despite everything, constantly drifting away in life like a dry leaf. *Kürk Mantolu Madonna* (*Madonna in a Fur Coat*) is considered as one of the best novels that express this passion towards love perfectly.

Basic Transmission
. Love
. Psychological depth

Analyzed Work 16

Content

Published in 1983, *Sessiz Ev* (*Silent House*) is a novel by Orhan Pamuk. In this novel, Orhan Pamuk investigates the hidden conflicts and the violence that the history of our Republic and modernization entail through the story of a family that is on the edge of falling apart. Orhan Pamuk added section headings to the book in a new edition thirty years after its publication and made the book easier to read for the new readers by sorting out some repetitions in the narrative. Three grandchildren, one a historian, another a revolutionary, and the other one is a young man who has put his mind on becoming rich, visit their grandmother in her house in Cennet Hisar village near Istanbul. They stay for one week in this house which their grandfather built when he came to this town as a political exile seventy years ago. Within the week, while their grandmother's ninety-years of past loaded with memories is slowly unveiled, they revisit the memory of their grandfather writing a voluminous encyclopedia which he thought would close the abyss between the East and the West in one stroke. There are witnesses who build a bridge between generations with their silent observations in the house, whereas beyond the walls stand the actions of passionate young people who are interested in the family. *Sessiz Ev* (*Silent House*), the second novel of Orhan Pamuk, was received with great enthusiasm when it was published.

Basic Transmission
. Republic
. Turkish modernization
. East and West Perception
. Istanbul

Analyzed Work 17

Content

Latife Hanım (*Madam Atatürk: The First Lady of Modern Turkey*) is a novel by İpek Çalışlar and was published in 2000. She was the woman that Mustafa Kemal

Atatürk got married to. She was petulant, so they wrote. She wasn't right for Atatürk. After all, their marriage ended. She was the woman that Mustafa Kemal Atatürk divorced. She was Latife Hanım. And İpek Çalışlar depicts that very woman in *Latife Hanım* (*Madam Atatürk: The First Lady of Modern Turkey*). But this Latife Hanım is very different from the one we have seen and known so far. A defender of women's rights, a cultured woman who holds firm against her husband and supports him. Documents undiscovered until now, quotations from foreign sources and photographs draw Latife Hanım's portrait more clearly and in a more detailed way. And the portrait of Mustafa Kemal is also shaped once more along with the history of the Republic. The book reveals a man who can discuss various topics including politics with his wife, who is proud of her and happy to introduce her to everyone. Moreover, the book is not limited to the period that Latife Hanım was with Atatürk; it discusses her childhood and her life after the divorce as well. The book depicts such incidents that a love that stayed hidden in the background is revealed. A personality that was in the background rears up. The book is dominated by a feminine point of view. You need to read *Latife Hanım* (*Madam Atatürk: The First Lady of Modern Turkey*) in order to get to know this woman, to see the history of the Republic in an utterly different way and witness an extraordinary love story, although it ends sadly.

Basic Transmission
. Mustafa Kemal Atatürk
. Latife Hanım / Madam Atatürk: The First Lady of Modern Turkey
. Love
. The Republican modernization

Analyzed Work 18

Content

Yeşil Peri Gecesi (*The Night of the Green Fairy*) is Ayfer Tunç's novel that was published in 2010. This is the novel of today's world. *Yeşil Peri Gecesi* (*The Night of the Green Fairy*) is the story of a fall that begins with a young woman's undressing in order to get revenge from the life that uses her beauty as a poisonous capital. This is a story about a woman who resists to the hypocrisy of the modern society, traditions and habits, who is "aware" and therefore suffering, a daughter who cannot come to terms

with her mother; a story which irritates the reader and, maybe for that reason, you cannot stop reading it or put the book down. In this novel of the cover girl which turns into a tragic carnival where the fallen generations of the Republic elites and the moribund disconnected of the middle-class meet, Ayfer Tunç, who portrays the soul map of the society and the individual down to the last detail, mirrors the social problems of Turkey with her powerful narrative.

Basic Transmission

. Modern Turkish society

. The social classes of the Republic

. Social gender discrimination

. Woman problem

Analyzed Work 19

Content

Beyaz Kale (*The White Castle*) is Orhan Pamuk's novel which was first published in 1985. A Venetian who was captivated by Turkish pirates in the 17th century is brought to Istanbul. This slave who believes he knows about astronomy, physics, and art is bought by a Turk who shares the same interests. There is a strange similarity between these two men. The master wants to learn about Venice and the science of the West from his slave. These two individuals -the master and the slave- sit at the two sides of a table in an empty house overlooking the Golden Horn in order to get to know each other, understand each other and talk. Their stories and adventures take them to the streets of Istanbul where the black death plague looms around, to the child Sultan's imaginary gardens and pets, to the making of an incredible weapon, and the question "Why am I me?." As the stories progress from the day towards the night, shadows slowly switch places. While looking at the similarities and differences between the East and the West in *Beyaz Kale* (*The White Castle*), Pamuk emphasizes the common ground of the two cultures by revealing the artificiality that lies behind our national and individual identities. The readers are invited to search for the essence of their own existence in this half-real, half-imaginary story that they follow accompanied by the Istanbul view.

Basic Transmission
. The Ottoman Empire . Eastern and Western Culture . Psychological depth of humans . Istanbul

Analyzed Work 20

Content

Published in 1970, Cemile (Gemile) is a novel by Orhan Kemal. Cemile (Gemile), which is a love story, depicts the resistance and the struggle of the poor to survive. Telling the story of the naive love between a Bosnian worker girl, Cemile, and a low-income clerk Necati, Orhan Kemal underlines the power of solidarity and friendship against the poverty, the hostility and the unprincipled behavior in the background. Portrayed like a striking painting through Orhan Kemal's plain writing style, Cemile (Gemile) is one of the author's many unforgettable works. Orhan Kemal's books are one of those rare treasures that a reader encounters in life. Only a few other authors can leave their marks in the reader's world and shape the reader as he does. Orhan Kemal is the kind of writer that shows his readers a way to regain hope and optimism.

Basic Transmission
. Modernization of Turkey . Cultural/social structure . Middle class . Love

Table 2. The Distribution of the themes in basic transmissions of 20 works which had been published the most as a result of the grants given out by TEDA since its foundation (2005-2018)

No.	Themes of Transmission	Rates
1	Istanbul	9
2	Modernization of Turkey	8
3	The depths of human psychology	7
4	Love	5
5	The Ottoman Empire	4
6	East/West cultural perception	4
7	Nation formation/Republic	3
8	Social structure/depressions	2
9	Philosophy of life	2
10	Mustafa Kemal Atatürk	1
11	Latife Hanım / Madam Atatürk: The First Lady of Modern Turkey	1
12	The Ottoman Dynasty	1
13	Minorities	1
14	Individual and social identity seek	1
15	Generational conflicts through parent-child relations	1
16	Masumiyet Müzesi / The Museum of Innocence	1
17	Violence	1
18	A negative world	1
19	Migrations	1

20	Performing the art of classic miniature	1
21	A historical intrigue	1
22	Urbanization	1
23	The profession of *tambur* playing	1
24	Woman problem	1
25	Middle class	1

When we look at the distribution of the themes in Table 2, which is manifested as a result of the examination carried out on the contents of the most supported works by TEDA, we see that the works which have Istanbul as their content matter are the most preferred ones. Turkish modernization holds second place. The reason for the fact that foreign publishers prefer books entailing Istanbul and the modernization of Turkey as their content matter can be interpreted as their wish to follow the changes in "the East" issue which they define as "the other." The choices that come third and fourth are related to the psychological depth of human beings and the theme of love. It is possible to base this tendency to the concern of making universal observations. It is quite natural for human beings to try and reach guide texts in their search for self. Most specific to human psychology, the theme of love, as is known to all, is a theme that is in the deepest spot of the human psychology and continuously questioned and tried to be explained.

Also according to Table 2, it is established that the Ottoman Empire and the cultural perception of the East/West constitute the fifth and the sixth choice of foreign publishers. And thematic contents rooted in nation formation and the Republic ranked seventh. Starting from the eighth rank, the preferred works are the ones which entail the themes of social structure and social depressions, philosophy of life, the great leader of Turkish society and his family, individual and social identity seek, the middle class, generational conflicts, minorities, urbanization, violence, negative world view, migrations, woman problem, and traditional occupations.

Table 3. The Distribution of the 20 authors which have been published the most as a result of the grants given out by TEDA since its foundation (2005-2018)

No.	Author	Number of Published Supports
1	Orhan Pamuk	108
2	Orhan Kemal	66
3	Ahmet Hamdi Tanpınar	61
4	Aytül Akal	48

5	Ahmet Ümit	45
6	Reşat Nuri Güntekin	35
7	Oya Baydar	34
8	Elif Şafak	33
9	Hakan Günday	33
10	Mario Levi	33
11	Ayfer Tunç	29
12	Tuna Kiremitçi	26
13	İlber Ortaylı	25
14	Nazım Hikmet	24
15	Feridun Oral	23
16	Gül İrepoğlu	21
17	Gülsüm Cengiz	19
18	Sabahattin Ali	19
19	Zülfü Livaneli	18
20	Aslı E. Perker	17

Source. http://www.tedaproject.gov.tr/15 Ekim 2018

When we look at Table 3, we see the ranking of authors who have the most number of works published by foreign publishers. The content matter of the top twenty authors' works predominantly involves history and analysis of human psychology. It appears that foreign readers show greater interest in the historical periods of the lives of Turkish society and universal inquisitions on the depth of human psychology. The fact that the Nobel Literature Prize winner Orhan Pamuk, Orhan Kemal, and Ahmet Hamdi Tanpınar ranked respectively the top three of the most published authors list validates that statement.

Table 4. The Distribution of the twenty (20) languages into which the largest number of books had been translated among the works published as a result of the grants given out by TEDA since its foundation (2005-2018)

No.	Language	Number of Published Supports
1	Bulgarian	263
2	German	237
3	Albanian	184
4	Arabic	171
5	Persian	106
6	English	98
7	Macedonian	89
8	Azerbaijani	82
9	Bosnian	74
10	French	58
11	Italian	55
12	Hungarian	49
13	Greek	43
14	Romanian	42
15	Serbian	41
16	Russian	38

17	Urdu	37
18	Georgian	33
19	Croatian	32
20	Polish	32

Source. http://www.tedaproject.gov.tr/15 Ekim 2018

It is discovered that Bulgarian is the language which has the most number of works translated by means of TEDA supports. According to Table 4, 263 boos were published in Bulgarian. The second language on the list is German. 237 works were translated into German and reached the German audience. Albanian ranked third on this list. 184 works were translated into Albanian and conveyed to both citizens of Albany and people of Albanian descent living in various Balkan countries. The people of the Middle East ranked fourth and fifth on the list; 171 works were translated into Arabic, and 106 works were translated into Persian and brought together with the local community. English ranked sixth with 98 works that found the opportunity to reach a wide foreign audience. And until Polish, which ranked twentieth on the list with 32 works, there are translations into thirteen languages within the range of 32-89 works. This way, 1764 Turkish works were translated into twenty world languages and transmitted to foreign public opinions.

Table 5. The Distribution of the twenty (20) countries where the largest number of works have been published as a result of the grants given out by TEDA since its foundation

No.	Country	Number of Published Supports
1	Bulgaria	263
2	Germany	232
3	Macedonia	161
4	Iran	110
5	Albania	109
6	Azerbaijan	83
7	Bosnia-Herzegovina	74
8	Egypt	58
9	France	56
10	Italy	56
11	USA	53
12	Lebanon	53
13	Hungary	49
14	Greece	43

15	Romania	42
16	England	41
17	Pakistan	37
18	United Arab Emirates	34
19	Georgia	33
20	India	33

Source. http://www.tedaproject.gov.tr/15 Ekim 2018

As expressed in Table 4, because the most number of works were translated into Bulgarian, Bulgarian ranks first in Table 5. It is clear that the affinity of Bulgarian people which comes from the past has quite a positive effect on the Bulgarian publishers' cooperation with TEDA. The reason for Germany's ranking second on this list can be related to the fact that Turkish citizens who migrated to Germany after World War II built a cultural bridge between Germany and Turkey. It is also known that the historical background of this friendship dates far back in time. And Macedonia is the country that ranks third in Table 5. The historical, cultural and social bonds between the Balkans and Turkey are quite strong. Therefore, 161 works were supported by TEDA and made accessible to the people of Macedonia. Until India, which ranks twentieth with 33 works, Table 5 shows Iran with 110 works, Albania with 109 works, Azerbaijan with 83 works, Bosnia-Herzegovina with 74 works, Egypt with 58 works, France with 56 works, Italy with 56 works, the United States of America with 53 works, Lebanon with 53 works, Hungary with 49 works, Greece with 43 works, Romania with 42 works, England with 41 works, Pakistan with 37 works, the United Arab Emirates with 34 works, and Georgia with 33 works.

ON CONCLUSION

Globalization, which found its way into the literature through the use of the term "global village" by Marshall McLuhan in a book titled *Explorations in Communication* (1960), is, without debate, the concept that describes this new world order the best. And it expresses a world image that becomes integrated and disintegrated at the same time, evokes a world in which values, opinions, and information disintegrate, diversify, become subjective and standardized, and in which the universal and the local intertwine and mixed together. According to Samuel Huntington, global politics has now evolved into a

multipolar and multicivilizational state. Today, the main topic of the global system is the differences between civilizations.

Therefore, while foreign policy issues were traditionally regarded as *"an autonomous area;"* today, "the support of the domestic audiences for foreign policy actions has also become crucial." And researchers who underline this significance used the concept of *"intermestic"* affairs to express the merge and encroaching of international and domestic political affairs (C. Kegley and E. Wittkopf 1999, as cited in Szondi 2009:304). These developments have also changed the phenomenon of diplomacy: "modern diplomacy has started to be defined as the management of relations between governments and other actors. While this new multi-actor structure is described by various notions such as public diplomacy, cultural diplomacy, global diplomacy, and media diplomacy, according to certain writers these activities cover 90% of today's phenomenon of diplomacy" (Signitzer et al. 2006:437). In this sense, the *"communication process,"* which the governments carry out today in order to form an understanding in foreign publics towards their national ideals, ideas, values, cultures, institutions, aims, and policies, has become quite crucial.

Szondi also determines the sub-headings of national reputation management as *destination branding, country (nation) branding, cultural diplomacy, and perception management* which are related to and supportive of each other. These fields which are the specializations of reputation management are listed as "tourism (destination branding), economic policy (country - nation branding), cultural heritage, language, arts, films, etc. (cultural relations - cultural diplomacy), foreign policy and external relations (public diplomacy), domestic and foreign unethical policies, and actions, images, (perception management)" (Szondi 2009:299). Today, it is accepted that the total of all phenomena, concepts, and practices relating to country-nation branding, cultural diplomacy, and public diplomacy constitutes the reputation of a country.

In this regard, the phenomenon of communication management is highlighted by putting an emphasis on the necessity that today's diplomacy practices should shift from a behavior change towards a dimension of perceptions, from monologue to dialogue, from persuasion to relations management, from managing the publics to the concept of cooperation. Diplomatic communication has indeed evolved to a concept

based on the *"soft power"* that is aimed at winning over the mind and the hearts, understanding and influencing the individuals and the groups. J. S. Nye (2005) also argues that power has also entered into a different dimension with technology penetrating into every field of life and redefining social relations as a result of the information age. Later on, he elaborated on these ideas in his book *Soft Power: The Means to Success in World Politics*. Also, according to Snow (2009), soft power is fundamentally based on elements such as culture, values, and ideology having an abstract and indirect impact.

In fact, soft power, which is now also described as the ability to set the agenda of foreign publics, can reach even beyond the domain that the government controls. Stating that alongside its military and economic aspects the notion of power also encompasses soft power elements, Nye argues that by combining the two, we can reach a new category of power called *"smart power."* This perspective dwells on the fact that cultural, educational, economic and social, technological, military, religious and international organizations should have a bigger place in the construction of a country's reputation.

The changes that have happened in the last half-century formed a socially and culturally integrated world society and economy. According to Signitzer (2008), the basic assumption in this new structure is that in a democratic world, people have the power to influence elected governments, institutions and officials. And in this context, it is pointed out that there is a significant increase in the number of country branding campaigns that are run with the cooperation of public-private corporations and with the support of the government through multi-communication channels and methods. And *"country branding,"* as a concept, has emerged within the context of using branding and marketing communication techniques to improve nations' images. It has also assumed a key position in establishing dialogue and relations with foreign publics for individuals and institutions by focusing on values and cultures.

It can be asserted that Turkey is in an excellent position that enables it to impose *"smart power"* on the Near East, the Balkans, the Caucasus, and Central Asia. Not being limited to a historical or geographical area with its 200 years of relations with modern Western societies, Turkey is a country that has a high impact potential on

world public opinions thanks to its historical state experience as well as its reforms in terms of modernization. In terms of this potential, it can be said that today, it is trying to continue its social and political modernization.

In this study, "TEDA," *the Translation and Publication Grant Programme of Turkey,* which promotes the International Expansion of Turkish Culture, Art and Literature and has been run by the Ministry of Culture and Tourism since 2005, was examined with the aim of scrutinizing Turkey's projects and practices within the parameter of international publishing under cultural diplomacy. We see that the project has supported a large number of foreign publishers for the publication of works reflecting Turkish cultural values. Therefore, it is evident that this project considerably strengthens Turkey's cultural communication.

As part of the TEDA program, since its foundation -between the years of 2005 and 2018- 2606 supports had been given to 590 publishers applying from 72 countries. The number of works that met with the readers by October 2018 is 2078. The works of our 624 authors have been translated into foreign languages as part of these supports. Also, support procedures continue for 528 applications from 45 countries. Until today, 1526 of our works have been translated into 61 world languages and met with readers from various societies. The sharing of literature is one of the most direct ways to reach foreign publics. Communicating Turkish cultural values within the context of classical and modern works of our literature means following the most accurate channels for the building of the country's reputation. In this respect, the TEDA project bears great significance.

The findings obtained from the thematic study of the twenty (20) works which were translated into the most number of languages serve to reveal this reality. So much so that, the twenty works in question are the literary works which carry the historical and semantic framework that Turkey carries on from the past to this day, from the Ottoman Empire to the Republican Turkey most skillfully. As a result of the analysis, we have reached an average of twenty-five themes: Istanbul, modernization of Turkey, Ottoman Empire, the depths of human psychology, love, cultural perception of East/West, social structures, social classes, Mustafa Kemal Atatürk, nation-building, urbanization, philosophy of life, minorities, individual and social identity seek,

generational conflicts, social violence, woman problem, migrations etc. It is significant that the anatomy of Turkish cultural values in the social life of Turkish people reaches foreign publics in an unadulterated way through these works.

As a result, it is clear that Turkey has begun to attach importance to cultural diplomacy activities; however, in order to be able to use *"international strategic communication management"* in process management, the country should be able to strengthen its *"productive management'"* understanding in *"relation management"* building. In line with these parameters, it is deemed beneficial to move away from the understanding that perceives cultural diplomacy as merely *"a diplomatic communication,"* and to attach more importance on non-governmental civil instruments such as non-governmental organizations, the media, opinions leaders, universities, coordination programs, associations and foundations which will operate in various fields. In fact, *Turkey can only put forward a highly significant model under a cultural diplomacy management which can be formed through the strategic coordination between the public and private units.* And surely, as a last word, above all, it must be stated that all these efforts in cultural communication as an interactive and virtuous process will make a contribution in the name of leaving *"a heritage into the world value building"* as their most notable attribute.

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