

Under the shadow of the Turkological legacy: The current profile of translators and publishers in literary translations from Turkish into German

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For the German translation market, Turkish literature may still be deemed “niche”, even though literary works from Turkish have been translated into German since the 19th century. The number of translated works from Turkish have been on the rise in the 21st century thanks to various publishing promotions and grant campaigns, increasing social popularity, and changes in the market values. This article will discuss the historical change of literature producing agents and the effects of their acts on publishing landscape of translated Turkish literature.¹ It aims to analyze the circulation of Turkish literature in the German book market in the 2000s and 2010s focusing on publishing translations as a field of action for agents. In these two decades Turkish literature was translated into German within the scope of three different bodies. The first one is the project “Türkische Bibliothek” (Turkish Library) sponsored by a non-governmental organization in Germany, the Robert Bosch Foundation, between 2005 and 2010. The Turkish Library (TLib), which was the third “library” of the foundation after the Polish and Czech libraries, includes twenty volumes. The editor-in-chief of the series, Turkologist Erika Glassen, states that TLib serves to present the wide frame of modern Turkish literature (2014, 177). Books published in TLib are divided into three categories: the first category introduces early works of modern (19th and 20th centuries) Turkish literature; the second category covers works by younger authors and contemporary literature in the post-1980 period; the third category covers anthologies. The second project is TEDA², the translation and publication grant program initiated in 2005 by the Ministry of Culture and Tourism of the Republic of Turkey.³ This program subsidizes translations from Turkish into various foreign languages. Its main goals are to promote translations of Turkish literary, cultural and artistic works into world languages, especially into the most widely-spoken ones, and to introduce Turkish culture to the world (Çelik 2014, 5). TEDA does not select or offer any works to be translated, rather it subsidizes the preferences of foreign publishing houses that are responsible for translation contracts, copyrights, publishing and similar issues. Thus, the corpus of TEDA publications⁴ includes translations into many languages covering different genres, authors and translators.⁵ In this sense, publishers are probably the most influential agents, because they have the power to select German-speaking TEDA publications and their translators. Apart from these two projects,

non-sponsored independent publishing houses also have an interest in contemporary Turkish literature.⁶

However, publishing activities by three different bodies do not warrant an increased interest in Turkish literature, which is still marginal as the large number of translations into the German-speaking book market may be accredited to sponsoring institutions and independent publishers, not to actual readers.⁷ This may be proved with a quick glance at the numbers of translations: according to the Excel-list that was published on the official website of TEDA, German translations reached their maximum number in 2007 (70 books).⁸ Literary works (excluding historical or political documents, cooking and children's books) were mainly translated in 2008 (29 TEDA publications) (Yılmaz 2019, 150). Slávka Rude-Porubská states that Turkish was one of the "top 10 source languages" in 2008 (2010, 278). Norbert Bachleitner and Michaela Wolf note that Turkish occupied 1.2% of the German-speaking translation market with 87 first editions in the same year (2010, 15). However, the interest in Turkish literature has not followed the aforementioned trend and book market witnessed a dramatical decrease in 2009 with only 8 literary (16 total) titles supported by TEDA. Today's numbers of translations are not very exciting either: there is only one title per year in 2017 and 2018 respectively.⁹

This numerical data shows how the market is shaped and influenced by cultural events. Turkey's most famous author, Orhan Pamuk, was honoured with the German Book Trade's Peace Prize in 2005 and awarded the Nobel Prize in Literature in 2006. Turkey was the guest country of the Frankfurt Book Fair in 2008. The numbers of the supported translations demonstrate that the high interest in publishing Turkish literature was temporary and affected by market-driven attitudes, so that Turkish literature drew attention of major publishing houses such as Hanser, Suhrkamp, Eichborn and Ullstein in the period 2006 to 2011.¹⁰ The rise in the number of translated works cannot be grounded in demand from prospective readers, so publications from Turkish still seem to be outcomes and efforts of enthusiastic individual and institutional agents, and not the results of readers' demand. This gap between supply and demand is one of the main aspects of publishing Turkish literature in the German translation market.

Another distinguishing feature of marginality is the small team of professional people. Turkish remains a peripheral language that is not spoken or used by most literary professionals. Even some of the same translators of the TEDA and the TLib projects served as the specialists translating into German from Turkish. The publishing house of TLib, the Unionsverlag located in Zurich, has also published books sponsored by TEDA. The agents specializing in Turkish literature are always forced to have multiple identities as this literature is of a language in the periphery. This fact also states how Turkology has an influential role on recontextualizing translated Turkish literature, because scholars of Turkish studies are always these kinds of agents who can understand Turkish. Using their cultural and symbolic capitals as academics, they guide individual agents by shaping the habitual perception of translated Turkish literature.

Setting this background as a starting point, I construct research questions on the problem of agency of individuals and institutions. I do not perceive translated books

as final versions of abstract processes, instead I analyze them as concrete products that are produced by people under specific conditions at a certain period of time. Accordingly, the present study does not dwell on a specific translator's translatorial agency on a given text. It does not focus solely on translators while analyzing agency, yet it takes many other agents such as authors, editors, publishers, proofreaders, scholars, reviewers, advisors, publishing houses, translation grants, market dynamics etc. into consideration. Translation scholars usually render the notion of agency with a specific focus on the links between translation norms and translative agency (Simeoni 1998; Xianbin 2005) or on translators (Demircioğlu 2009; Jänis 2010; Paloposki 2009; Pym 1998) and other cultural agents (Bradford 2009; O'Sullivan 2009; Tahir-Gürçağlar 2009). In broad terms, Tuija Kinnunen and Kaisa Koskinen define agency as the "willingness and ability to act" (2010, 6). By using agency as the conceptual framework, I consider agents on the one hand as institutions which subsidize and sponsor publications, on the other hand as individuals who operate in the field of publishing translations and mediate literary texts to target readers. For John Milton and Paul Bandia "agents are responsible for major historical, literary and cultural transitions/changes/innovations through translation" (2009, 1). In a similar vein, this study may also show if the structure of Turkish-German publishing field has been changed through translation projects, and if yes, how. Additionally, it shows how the perception of and the expectations from Turkish literature still remain as usual.

To illustrate the new context of Turkish literature in target field, this article provides an explanatory overview on the history of literary publications from Turkish by paying special attention to active agents who affect and reshape the field. Apart from this historical lens, the second layer focuses on Turkish literature in German translation as a rewriting act, as a rewritten version of source literature. I assume that agents changing the literary landscape following certain politics and poetics are "rewriters" pursuant to the conceptual framework by André Lefevere (1985; 1992). As Lefevere points out, "[t]he non-professional reader increasingly does not read literature as written by its writers, but as rewritten by its rewriters" (1992, 4). The concept of rewriting will be regarded in this article as a whole notion of translated, published and promoted literature in a broad sense. Rather than a comparative textual analysis of source and target texts, I will pursue a paratextual analysis using paratexts (through the lenses of Gérard Genette) as promotional material marking the recontextualizing process of Turkish literature. On the one hand, the goal of paratextual analysis is to address preferences by rewriters and to illustrate new contexts of the translated texts in the target system. On the other hand, paratexts may reveal how reviewers perceive their own agency in the production of translated Turkish literature – together with their "position-takings" and "the *position* they occupy in the structure of the field" (Bourdieu 1993, 183; emphasis in original), "schemes" guiding "choices" (229) of individual agents. In other words, their habitus concretizes their way of recontextualizing Turkish literature.

An analysis of international circulation of translated publications may shed light on production (including selection, translation and publishing), distribution/circula-

tion and reception. Deeming these processes as phases of a main model, I will examine the preliminary phases of reception.

A BRIEF HISTORICAL OVERVIEW OF THE CHANGING LANDSCAPE OF TURKISH-GERMAN LITERARY TRANSLATION

The 21st century has been the period in which Turkish-German translations have reached their maximum number (for numbers of translations by years, see Pazarkaya 1989; Kurultay 2004; Demir 2006; Dikici 2017). However, by taking a closer look at the field it can be noticed that literary texts were translated mostly by the same translators. Even though different sponsors have different motivations and non-sponsored translations are simultaneously produced, the field of Turkish-German translation publishing is small and restricted. Its peripheral position may be better understood by focusing on the history of literary translations from Turkish into German.

The military relationship between the German and the Ottoman Empires from the later 19th century until the end of World War I attracted interest in becoming allies, so selected works in Ottoman Turkish were translated into German (Kappert 1991, 216; Özdemir 2002, 281; Demir 2006, 313). The translators were researchers in departments of Oriental and Turkish studies (Turkology) who had good command of Turkish. The translated Turkish works in this period were accessible especially to academic circles due to the fact they were produced for academic purposes (Kappert, 216; Özdemir, 281–282; Demir, 314; Dikici, 72). This was also the case in the first half of the 20th century. The first volume of the novel *İnce Memed* (Slender Memed, 1955; Eng. *Memed, My Hawk*, 1961) by Yaşar Kemal was translated in 1960 by Horst Wilfrid Brands, the head of the department of Turkology at the University of Frankfurt. Brands' translation was entitled identical to the Turkish original *İnce Memed* and this version was republished multiple times. In 1990 it was revised by Helga Dağyeli-Bohne and Yıldırım Dağyeli and was published with the new title *Memed mein Falke*. The revised version of Kemal's novel indicates the transformation of the field of Turkish-to-German translation. Within the scope of the postwar Germany's new recruitment policy (signed in 1960; see Zimmermann and Geißler 2011), Turkish workers moved to Germany in 1961. The immigrant workers, known as "Gastarbeiter", trying to learn a new language and to adapt to a new environment, participated in various activities to meet their cultural needs. Thus, immigrant translators (born in Turkey) started to translate literary works from Turkish into German in the 1970s (Pazarkaya 1989, 225–246). The revised version *Memed mein Falke* was the first example of the social change affecting publishing translations from Turkish. While Brands' translation represents the academic conventions of Oriental studies, the revised version by immigrant translators (here the Dağyeli couple) exemplifies the transformation of this convention.

Immigrant translators founded publishing houses and initiated publishing activities in the 1970s. The translators of researcher-translator profiles (the translators with expertise in Turkology) were replaced by translators with other multi-identities: publisher-translator. The characteristic feature of all types of translators was that they

were not just translators, they had other vocations as well. Turkologist-translators and immigrant-translators both selected and translated the works. Thus, we may define the field as one of action in which the aforementioned agents act as gatekeepers.

Thanks to the new publishing houses, the number of translations from Turkish increased, but this situation cannot be explained by special interest in Turkish literature. The translated Turkish books were always produced for a small audience. The only exception was the poetry collection *Fremdartig/Garip* by the famous 20th century poet Orhan Veli, compiled and translated by the immigrant translator Yüksel Pazarkaya, which reached the top ranking in “The list of the best books of the Southwest Radio” (“Bestenliste des Südwestfunks”) in March 1986 (see Lodemann 1995, 115). Apart from this compilation, the only similar example of visibility for Turkish literature among prominent publishing houses was the interest in Orhan Pamuk and Yaşar Kemal. Pamuk’s novel *Die weiße Festung* (1990a; Turk. *Beyaz Kale*, 1985; Eng. *The White Castle*, 1990b) was translated and published by Insel in 1990, and republished by Suhrkamp in 1995 (1995a). The novels *Das schwarze Buch* (1995b; Turk. *Kara Kitap*, 1990c; Eng. *The Black Book*, 1994a) and *Das neue Leben* (1998; Turk. *Yeni Hayat*, 1994b; Eng. *The New Life*, 1997) were published by Hanser. In this decade, the only other interest in Turkish literature was when Yaşar Kemal was awarded the German Book Trade’s Peace Prize in 1997.¹¹ The publisher-translators and researcher-translators dominated the field until 2005, when TEDA and TLib were initiated.

TLib¹² introduced a new concept to the aforementioned restricted field. In this project, there was a division of labor between editors, translators, and publisher, unlike previous translations from Turkish. Two Turkologists, Erika Glassen and Jens Peter Laut, were assigned the management duties of the project by the Robert Bosch Foundation. The publishing practice was assigned to Lucien Leites, who systematically published works of Yaşar Kemal from the 1980s onward. Translators were selected either by submission of a sample translation or from among candidates suggested by the experts, while a few experienced translators were personally invited to participate in the project (Yılmaz 2019, 138). Laut emphasizes that as a general policy, the translators’ chosen mother tongue was German, not Turkish (138) and the project also aimed to train new translators (141). Glassen also states that they aimed to “enhance the quality of the translations in the Turkish-German language pair” (2011, 295; my translation). Today, fifteen years after the launch of the project and the selection of the translators, we can claim that the project has achieved its aim; the translators who served the purposes of TLib are prominent translators of Turkish today. Most of them have degrees in literature or translation studies, not in Turkology (Yılmaz 2019, 125). The publishing field is still a heterogenous field of multi-identity agents, but the majority of full-time translators are the ones who were trained in the TLib project.

THE GROUNDED HABITUS AS TRACED THROUGH PROMOTIONAL REWRITINGS

Apart from the fact that the TLib created a new profile for translators, the project also indicated that professionals with good command of Turkish have a large influence on the publishing market. An editor (“Lektor” in German) not only corrects orthographic errors and ensures coherence is positioned between the publisher and writer, has a voice in the management of the publishing house, and carries out promotional activities (Beilein 2009, 29; Schneider 2005, 10). This kind of editors in German publishing houses cannot monitor the latest releases in Turkey as they cannot read Turkish, so researchers and translators with good command of Turkish serve as intermediaries.¹³ Accordingly, the two Turkologist editors of TLib served as “Lektors” by selecting texts and translators and proof-reading the translated texts (Glassen 2011, 295).¹⁴

Departments of Turkish studies may be deemed follow-ups of departments of Oriental studies, and researchers in these departments conduct research mostly on Central Asia, the post-Soviet period, the Near and Middle East, and Islamic studies from a historical and linguistic perspective. Turkology is defined as a philological discipline focusing on Turkic languages in Central Asia today (for a detailed study on the content of Turkology see Laut 2013). The editors of the TLib-series are not literary scholars: Professor Glassen is an Iranist and Professor Laut has expertise in Old Turkish and Uyghur. They position texts in a literary history and study the contemporary period from a historical perspective, selecting texts and producing prefaces and epilogues pursuant to this same pattern. Glassen states that the opinions by experts in Turkey have been considered for selection of the works in the category of contemporary literature of the TLib-series (2011, 293). Accordingly, Turkologists cannot understand the unique tendencies in contemporary Turkish literature, and the newest texts have been published by publishing houses founded by non-Turkologist professionals, largely sponsored by TEDA.

All twenty books of the TLib-series have prefaces and epilogues, the majority of which were written by Glassen. These presentational paratexts follow a similar pattern: introducing the author and the work and giving brief background on the position of the author and the work in Turkish literary history. We know that the preface written by Tefvik Turan, the editor of *Von Istanbul nach Hakkari*, the first anthology of the series, was not published and an epilogue written by the chief-editor of the series, Turkologist Glassen, was used instead (Yilmaz, 300). The preface written by Turan for this work was published in a different anthology. Thus, we can on the one hand compare adopted and rejected paratexts and on the other hand observe the conscious or “unconscious schemes of the habitus” (Bourdieu 1993, 133) guiding these individual agents. One of the rewriters served as professor of Turkology, the other one as publisher and translator. Turan’s text focuses on the literary reception of geographical and ethnic diversity in Turkey (2009, 395) while Glassen’s text focuses on the development of fictional prose in line with modernism and formation of the nation state (2008, 383). In Turan’s text, Turkish literature reflects daily concerns and is of an entertaining nature. In Glassen’s epilogue, the expectation from Turkish

literature is a historical perspective with an informative nature, which shows that as an editor, she pays attention to promoting Turkish literature, and as a Turkologist, she tries to locate this literature in Turkish literary and political history.

Despite contemporary cases such as independent publishing groups and the translation subsidy program from the source culture, the literary-historical perspective of Turkology dominates publishing tendencies in the target market. Translated books sponsored by TEDA and by TLib, or the ones published independently, cover similar expressions of promotional paratext. For example, Gerhard Meier, who started to translate from Turkish within the scope of TLib, became Orhan Pamuk's translator and also translated stories by Sait Faik Abasıyanık, a leading Turkish story writer in the 20th century. This short story collection was published by Manesse publishing house, a branch of Random House, sponsored by TEDA. Although Meier is not a Turkologist, he follows the conventional poetical perspective of Turkish studies scholars with his selection of texts to be translated. He did not have a proper command of Turkish literature to select any works to be translated during the TLib period (2005–2010), but he selected stories from Sait Faik by himself in 2012 (see Yılmaz 145, 299). Meier, who also wrote the epilogue to his translation, introduces the author as a literary pioneer without focusing on why he chose the text (2012, 379). This case shows how a translator takes an ordinary position in the field and continues the conventional Turkological habitus affecting his "individual and collective practices" (Bourdieu 2013, 82).

The general framework of the promotional paratexts is not affected by which institution the translation was sponsored. For example, two novels by Ahmet Hamdi Tanpınar, a major 20th century novelist, were translated by two different publishing houses. The publication of the novel *Das Uhrenstellinstitut* (2008a; Turk. *Saatleri Ayarlama Enstitüsü*, 1961; Eng. *The Time Regulation Institute*, 2013) was sponsored by TEDA while *Seelenfrieden* (2008b; Turk. *Huzur*, 1949; Eng. *A Mind at Peace*, 2009) was published within the scope of TLib in 2008. The Turkologist Mark Kirchner, who wrote the epilogue for *Das Uhrenstellinstitut*, gives an epic prologue covering a verse by Tanpınar: "I am neither in nor totally out of the current time" (2008, 421; my translation).¹⁵ Kirchner also states that the readers may already be acquainted with the melancholic writer of Istanbul from Pamuk's works (421). The republished Fischer edition bears the expression of "Favorite Book of Orhan Pamuk" (2010, by Fischer). The epilogue for *Seelenfrieden* was written by journalist Wolfgang Günter Lerch, who quoted Tanpınar's same verse: "I am neither inside of the time, nor totally out of it" (2008, 558; my translation).¹⁶ Lerch also states Pamuk mentions Tanpınar in his memoirs (554) and he deems this novel as the most important novel on Istanbul (560). The aforementioned rewriters, Kirchner and Lerch, are a Turkologist and a journalist respectively, and the translated versions are sponsored by different institutions. However, Tanpınar is promoted in exactly the same manner. Apparently two rewriters take the same position as reviewers and their promotional paratexts make no difference in introducing Tanpınar.

THE MARKET OF PUBLISHING TRANSLATIONS BETWEEN CHALLENGING INNOVATIONS AND THE PERCEPTION OF CONTEMPORARY TURKISH LITERATURE

A number of social movements as well as the dynamics of the market led to deviations from the previously mentioned convention of paratextual promotion of translated Turkish literature. Gérard Genette claims writing that is on the cover page of a novel means “Please look on this book as a novel” (1997, 11). One example relates to the huge interest in crime fiction and detective novels in the German book market. *Patasana* by the contemporary writer Ahmet Ümit was published in two editions, both sponsored by TEDA: the first in 2009 by Edition Galata, founded by Recai Hallaç, an immigrant-translator, and the second in 2013 (after Galata ceased operations) by Unionsverlag, the publishing house of TLib. The first German edition was published under the Turkish title *Patasana*; the second one, however, was entitled *Patasana: Mord am Euphrat* (Patasana: Murder on the Euphrates), a subtitle not available in the Turkish original. The cover contains a note on the genre: “Kriminalroman” (murder mystery). It may be concluded that regardless of expectations of the source culture, from the perspective of cultural policy (*Patasana* was sponsored by TEDA two times), the target market promotes the translated version according to the dynamics of the market seeking profit.

Decisions upon popularity and the market-oriented approach in *Patasana*'s case may well be observed in the translation of the works by Aslı Erdoğan. Her novel *Die Stadt mit der roten Pelerrine* (2008a; Turk. *Kırmızı Pelerinli Kent*, 1998; Eng. *The City in Crimson Cloak*, 2007) was published within the scope of the TLib, the story collection *Der wundersame Mandarin* (2008b; Turk. *Mucizevi Mandarin*, 1996; Miraculous Mandarin, not available in English yet) was published by Edition Galata and sponsored by TEDA in 2008 when Turkey was Guest of Honour at the Frankfurt Book Fair. *Der wundersame Mandarin* was republished as an e-book (not sponsored by TEDA) by Unionsverlag in late 2016 when the writer was imprisoned in Turkey, which raised international awareness. Erdoğan's collected essays *Nicht einmal das Schweigen gehört uns noch* (Not Even the Silence Still Belongs to Us, not available in English yet) were published by Knaus, affiliated with Random House, in 2017 before the Turkish original. One of the translators of this book, Pamuk's translator Gerhard Meier, states that the book was translated by six translators simultaneously in order to publish it as quickly as possible (Yılmaz 2019, 217). The promotional materials of the first two publications are very similar. Yet the translation published in 2017 contains a prologue written by Cem Özdemir, a member of parliament and of the German Green Party (Alliance 90/The Greens). The preface describes the author as “a symbol of the freedom of speech and of the extent of arbitrary rule in Turkey” (2017, 190; my translation). Thus, a political figure is deemed a reviewer and the text is promoted in a vitally different way compared to previous versions. *Das Haus aus Stein* (2019; Turk. *Taş Bina ve Diğerleri*, 2009; Eng. *The Stone Building and Other Places*, 2018), a book of compiled stories by Erdoğan, was translated by Meier and published by Penguin. Erdoğan's works were popular in 2008 when there was a critical increase in the number of translations from Turkish literature. Her works were published in 2017 and

2019 by publishing houses and translators desired by any writer due to the political state and the changing image of Turkey. Hence, it may be claimed that Erdoğan is a concrete example of the market-driven attitude.

CONCLUSION

Turkish literature in the German-speaking translation market is an interesting case that illustrates the circulation of a niche literature in a bigger literary landscape. Turkish literature has generally held a peripheral position in the book market since it was first translated into German (from the 19th century until today). A closer look at translated Turkish literature has made clear how small the field is even today. Through an agency-oriented approach, we have described the reshaping process of translated literature between the text and the reader. Individual agents and institutions serving as rewriters of Turkish literature in German translation have been perceived as gate-keeping agents, while analyzing the roles of publishers, editors, researchers and translators in Turkish-German translation history. By regarding paratexts as advertising and thus recontextualizing material, we can trace habitual choices of rewriters and challenging dynamics of the publishing market.

As a consequence of the fact that Turkish is not one of the most widely spoken world languages, people in this field of publishing with a command of Turkish must carry out multiple functions. Departing from this multi-identity profile of individual agents, we may claim that the most important outcome of this study is the description of change in the profile of the agents, and how this affected or did not affect book publishing. As mentioned above, the third generation of translators is pursuant to two critical generational changes in literary translation practices in the Turkish-German context. The first generation are scholars who translated for their academic purposes and published their translations in academic publishing houses. The first and most flourishing phase was witnessed in the 1970s when immigrants started to participate in translation and publishing activities. The second generation emerged in the period when smaller publishing houses were founded by immigrant translators who wanted to focus on Turkish literature. The third phase in Turkish-German literary translation history was the TLib project. I define the last change in the profile of the translators as more “artificial” (not self-decided). The first two generations (researchers and immigrants) were products of sociocultural circumstances determined by the agreements between states and by their military and economic relationships. The last generation also bears a sociocultural character. However, it has not been shaped by war or migration waves, but rather, selected by the editors and publisher of TLib. Unlike previous multitasking translators, these full-time translators have become popular translators in pursuit of the project. However, it was Turkologist agents who selected these professionals for TLib.

Turkologists may select, read and translate the texts as there are no chief-editor experts in Turkish literature. Their grounded habitus covering their identity as scholars of Turkish studies affects their acts. Recently, trained agents have followed poetical convention constructed by Turkologists unawares, as grounded poetical apprehension has already been well structured. Translators take the reviewers’ posi-

tion not by emphasizing their translatorial identity,¹⁷ but by recontextualizing and introducing Turkish literature as usual.¹⁸ Consequently, in taking positions, individual agents put their primary vocations and autonomous existence into the background and become ordinary specialists. As Lefevere implies, rewriters follow “the dominant ideological and poetological currents of their time” (1992, 8). Reviewers of Turkish literature produce their promotional texts under Turkological constraints “in accordance with the schemes engendered by history” (Bourdieu 2013, 82) and can be traced in paratextual new contexts of literary translations. Even though the profiles of the literature producing and recontextualizing agents have changed, the perception and representation of Turkish literature have not undergone radical alterations. As a consequence, the promotion of translated texts that entered the market through various grant programs and the promotion of those ones that entered the market independently are very similar to one another. Although cultural products and dynamics of contemporary Turkish literature change, although individual and institutional agents change, although institutions act in the field with different motivations, the structure of the field of Turkish-German translation publishing remains the same.

This conventional way of introducing Turkish cultural products reproduces and feeds the marginality of Turkish literature. Different rewriters serve at cross purposes without even realizing it. Thus, the “bone structure” of the small group of specialists remains mostly unchanged so that newly trained individuals fit in the “core” patterns. Deviations from these patterns may be witnessed only in exceptional cases and unique examples, as demanded by the industry. The Robert Bosch Foundation funded translations from Turkish in the period 2005 to 2010, when Turkish culture was visible in the market. In the context of TEDA; nevertheless, the sponsoring institution departs from the view that a translated text should be read. A recent instance for the dynamics and expectations of the market is Aslı Erdoğan’s case. Although she works with a major publishing house and the best known literary translator, she presents her own position at this current period of time, and does not show a shifting position of Turkish literature in the German-speaking book market. These popular examples are temporary and do not create a permanent effect on the image of peripheral literature.

NOTES

¹ This article is a brief summary of my PhD dissertation entitled “Rekonstruktion von Machtasymmetrien mittels literarischer Übersetzung” (Reconstructing Power Asymmetries through Literary Translation). I defended my thesis in 2018 in Ege University, Department of German Language and Literature. The research was supported by TÜBİTAK (The Scientific and Technological Research Council of Turkey) within the scope of the “International Doctoral Scholarship Program” with a research grant. Ethnographic research (semi-structured interviews with individual agents) was conducted in Germany, during which time I was a PhD candidate guest at the University of Giessen, Department of Turkology. For the critical, comparative and detailed analysis of the material cited in this article please see Yılmaz 2019.

² For further information about TEDA see <https://teda.ktb.gov.tr/>.

- ³ TEDA is not the first state-promoted subsidy of Turkey. This program differs from former state-funded translation campaigns in Ottoman and Turkish history (Berk 2004; Tahir-Gürçağlar 2008) due to its sponsoring institution, the Ministry of Culture and Tourism. The former projects by which foreign works were translated into Turkish aimed usually to educate the people, the wider population, through “imported” western cultures. Those programs were organized mostly by educational institutions. For the first time, TEDA presents Turkey as a country which can promote and “export” its own cultural goods. However, this paper investigates TEDA not in its own historical, cultural and political context, but its publications in their new contexts created through translations into German.
- ⁴ Currently there are 2,395 total publications in 61 languages (<https://teda.ktb.gov.tr/TR-250769/rakamlarla-teda.html> [accessed on February 3, 2020]). In the first years of the TEDA subvention, German was the most supported foreign language (Sağlam 2014, 16). Today the most subsidized target languages are Bulgarian (319 books) and German (282 books), which is not surprising because books are funded upon publishing houses’ proposals, and many Turkish citizens live in Germany, Switzerland, Austria and Bulgaria. We may claim that publishers in these countries apply for TEDA more than other publishers all over the world. Nevertheless, the high number of German and Bulgarian means that TEDA cannot achieve its main goal (translation into the most spoken languages). Though German is a central language, the hyper-central language is English (Heilbron 1999, 432). As TEDA’s corpus is basically shaped by suggestions and applications of publishers, the motivations of the sponsor and of applicants apparently overlap.
- ⁵ Texts on history, political texts, works of children’s literature, cooking books, and travel memoirs were also translated under the sponsorship of TEDA. However, this paper focuses only on literary texts.
- ⁶ For a comparative analysis of supported and not-supported books, retranslations, anthologies and series see Yılmaz 2019, 193–309.
- ⁷ Sponsoring institutions supporting translations as imported or exported cultural products usually overlook the fact that producing a translation does not guarantee a readership. Although German publishing houses are obliged to send two voucher copies of their publications to the German National Library for archiving (Stopka 2005, 292), some German-speaking TEDA publications, for instance, are not even available at the National Library (Yılmaz 2019, 25). Additionally, many of the houses interested in Turkish literature are independent boutique publishers who cannot afford to work with big distributors. Except for translations of well-known authors by prestigious publishing houses, Turkish works cannot be found in bookstores. TEDA serves independent publishers as a positive support, but the number of supported publications does not indicate readers’ interest.
- ⁸ TEDA Catalogue of Publications. <https://teda.ktb.gov.tr/TR-250770/yayin-katalogu.html> (accessed on January 31, 2020).
- ⁹ TEDA Catalogue of Publications. <https://teda.ktb.gov.tr/TR-250770/yayin-katalogu.html> (accessed on January 31, 2020).
- ¹⁰ Current translations of three Turkish authors were published by major publishing houses (not within the scope of TEDA): Ahmet Ümit’s murder mysteries *Die Gärten von Istanbul* (2017) and *Das Derwischtor* (2020) by btb (Random House), Aslı Erdoğan’s *Das Haus aus Stein* (2019) by Penguin and Ahmet Altan’s *Ich werde die Welt nie wiedersehen* (2018) by Fischer. Ümit’s novels are crime fiction which is a popular genre in the German-speaking publishing market. Erdoğan’s and Altan’s books draw attention, presumably because Erdoğan is politically persecuted and Altan is currently in prison in Turkey. These examples do not illustrate an overall interest, but an interest in particular authors due to market-driven attitudes and political consciousness.
- ¹¹ Winner List of German Book Trade’s Peace Prize. <https://www.friedenspreis-des-deutschen-buchhandels.de/445722/> (accessed February 4, 2020).
- ¹² The TLib-Series were published by specific editors, translators, and the publisher in a specific publishing house, the Unionsverlag. TEDA-Program, however, is an ongoing project and subsidizes publishing houses abroad that apply. There are many publishers and translators who work for TEDA.
- ¹³ Copyright agencies may also perform that duty, which may be the subject of further research.
- ¹⁴ Within the scope of the TLib project a professional proof-reader, Alice Grünfelder, was also assigned (Yılmaz 2019, 127). Nevertheless, she has no command of Turkish.

- ¹⁵ “Nicht bin ich in der Zeit / nicht bin ich völlig außerhalb von ihr”.
- ¹⁶ “Weder bin ich in der Zeit noch gänzlich außerhalb”.
- ¹⁷ A study on translatorial habitus may well be conducted through comparative historical and textual analyses of translators’ productions which is not the focus of this present essay though.
- ¹⁸ Further research may focus on reception of translated Turkish literature.

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Under the shadow of the Turkological legacy: The current profile of translators and publishers in literary translations from Turkish into German

Translated Turkish literature. Publishing translations. Agency in translation. Editors' habitus.

This article focuses on the role of the publishing sector in the transnational circulation of literature and presents some conclusions on the metonymic representation of literary translations from Turkish into German in the last fifteen years. The agency-oriented view of the history of translations implies a remarkable change in the profile of translators and publishers. The grounded habitus of individual agents that continues its existence, especially through departments of Turkology, has been recently challenged by both the current dynamics of contemporary Turkish literature and by conditions in the international book market, whereas the perception of translated Turkish literature remains unchanged.

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