TURKEY
MARKET INSIGHT

PUBLISHING
OPPORTUNITIES AND CULTURE
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Turkey as the Market Focus country

ÖMER ÇELİK
Minister of Culture and Tourism of the Republic of Turkey
As one of the cradles of civilisation, Anatolia is an ancient land where influential ideas, philosophies and works, which form the foundation of world literature, were created. Those works such as the *Iliad* by Homer, one of the fathers of Western literature; *Güldeste* by Yunus Emre and *Mesnevi* by Mevlana, all of whom hail from this geography, have left deep and vivid impressions in the hearts and minds of all peoples, from the East to the West; North to the South.

Over millennia, Turkish literature has spread from Central Asia to Anatolia and then to Europe. We consider it our duty to promote this rich heritage as the common legacy of humanity and to transform it into a universal asset.

The last decade in particular has seen major and concrete initiatives in our works towards this end. Some of our programmes in the field include “Reading Culture Map of Turkey”, “the Turkey Literature Map”, support for original literary works, creation of literary museum-libraries, “the TEDA-Translation and Publication Grant Programme of Turkey”, participation in international book fairs, literary translation workshops and new legal regulations in the field of electronic and print publishing that aim to restructure publishing in Turkey.

We are also preparing a variety of projects and programmes in collaboration with non-governmental organizations to support authors, publishers, readers, critics and rights and royalty organisations. Moreover, we will continue to promote our literature on a global scale by participating in major international book fairs with the aim of contributing to the development of the Turkish publishing industry.

We are taking firm steps towards reaching new audiences around the world thanks to our great achievements ensuing from our successful “guest country” presentations in previous years. Indeed, this year, all British and Anglophone literature enthusiasts will have the opportunity to enjoy and experience Turkish literature in all its colours as Turkey is the Market Focus country at The London Book Fair 2013.

I would like to thank all the distinguished representatives of Turkish literature within the Market Focus Country programme who will be participating in both cultural and professional events at The London Book Fair 2013, together with the treasured peoples and values of our lands and all the contributors to this issue of Turkey Market Insight.
www.lbf2013marketfocusturkey.com
Welcome to The London Book Fair 2013, our 42nd book fair and one that promises to be among the busiest, most interesting and diverse yet. The London Book Fair is truly the hub of the international book industry and lives up to our mission of being the place to make deals, network and learn from each other about our fast-moving market.

Now in its 10th year, the Market Focus programme continues to grow in influence and reach. This year we celebrate Turkey, placing the spotlight on publishing trade links with Turkey, highlighting its publishing industry and the exciting business opportunities that the Turkish publishing industry provides.

Both the Market Focus programme and the Turkey Pavilion on the show floor will provide a valuable insight into Turkey’s publishing industry, which has experienced an astounding 300% growth in the last decade.

Over the three days of the fair there will be more than 30 Turkish publishers at the LBF and more than 60 events taking place across the book fair and beyond. The events will address subjects across the entire breadth of publishing: from top authors discussing their latest works to industry professionals talking about the education market and the Turkish supply chain. A list of highlighted events is included in this magazine (see centre spread) and I encourage you to attend and take the chance to get under the skin of Turkish publishing.

This is the culmination of years of work and I would like to thank our Turkish partners at the Ministry of Culture and Tourism and the National Organising Committee, as well as our Market Focus strategic partners, the British Council and the Publishers Association (UK), for their expertise in building a comprehensive programme. Last but not least, I would like to thank Amy Webster our International Key Accounts Manager for her contribution in bringing this project to fruition.

Regardless of your area of publishing, Turkey is a market that is abundant in projects, ideas and opportunities. We hope that the Market Focus programme gives you a taster of some of these, and inspires you to work ever more closely with Turkey and Turkish publishers.
The Association of Press and Publishing (Baskın Yayın Birliği), founded in 1991 by active players in the publishing sector, now serves approximately 200 members and continues to contribute to the development of the sector. The Association is an active non-governmental organisation that has:

- Defended the rights of its members and of the press and publishing sector before official and private bodies and the public.
- Given voice to the problems of its members in every context.
- Instantly shared with its members changes in the relevant legislation and curriculum and informed them about new laws, regulations, and directives.
- Closely followed technological developments and innovations via book fairs, shared these with its members via various means, and contributed to the change of vision in the Turkish publishing industry.
- Tried to raise public awareness about culture and arts as well as about the industry with meetings and symposiums, and ensured the connection of the industry with the academic world.
- Ensured the meeting of experienced industry figures with young publishers at the periodical programmes of “Conversations with the Masters”, and contributed to the cultural continuity of the publishing industry.
- Undertaken to promote the industry to different sectors of society through its journals, booklets, brochures, and books.
- Aimed at establishing a platform with its social activities where publishers will work in harmony and co-operation with their peers.
- Respected social sensitivities by participating in social responsibility projects in issues related to the industry.
- Aimed at modernising the publishing sector and creating its own quality standards.
- Remained in contact with official and elected bodies managing our country and city, as well as with universities, other non-governmental organisations, and media in line with these objectives.

Our Association has also been represented on the Turkish International Book Fairs National Organising Committee since 2007 and attends book fairs where there is a Turkish presence under the title of Association of Press and Publishing, including Frankfurt, Paris, Abu Dhabi, London, Tehran, and Moscow.
The Turkish Publishers Association (Türkiye Yayıncılar Birliği) is a national non-governmental organisation representing aspects of book and journal publishing in Turkey. Established in 1985 in Istanbul by publishers and publishing distributors, TPA’s missions are to:

- Represent the occupations of publishing and publishing distribution.
- Develop industry standards in terms of professional and publication quality.
- Lobby around issues of copyright, professional rights and other crucial matters to protect, promote and advance publishing and to raise awareness of the occupational problems of publishers.
- Fight against book piracy.
- Provide comprehensive information to its members and the public about legislative processes and global professional events and developments relating to publishing.
- Support the development and implementation of efficient literacy policies.
- Support the development and spread of arts and culture.
- Work towards ensuring freedom of thought, expression and publishing.
- Work towards raising Turkey to the position of an international publishing centre.

As the oldest nationwide publishing industry association, TPA currently has nearly 300 active members including book and magazine publishers and publication distributors. TPA is also a member of the International Publishers Association (IPA).
Today’s world has become a platform where those who closely follow change and development processes and update their policies to current conditions stand out among others. Turkey, continuing to grow and develop in each field, is attaining a better position in the cultural arena day by day.

One of the areas in which Turkey has been rapidly developing in recent years is publishing, where our country has achieved a significant position as one of the top 14 countries in global rankings. The number of titles published in Turkey increases every year, and our country is becoming a competitor to the leading countries of the world in the publishing arena.

Book fairs, which have been increasing in number in recent years with improving quality of organisation, stand out as the driving force of the sector. The TÜYAP International Book Fair of Istanbul plays an important role in the Turkish publishing sector.

The Turkish International Book Fairs National Organising Committee has been established with representatives of publishing associations and non-governmental organisations to ensure participation in international book fairs and to support and improve the national book fairs.

**GUEST OF HONOUR PROGRAMME**

The Turkish Ministry of Culture and Tourism participates in, on average, 15 international book fairs in different countries every year to promote our country’s potential in culture, arts, literature and publishing and to reinforce cooperation and interaction between our publishing sector and international publishing circles. The successful programme of Guest of Honour at the Frankfurt Book Fair 2008 was followed by our participation as Guest of Honour at the Geneva Book Fair 2009 and the Guest of Honour at Doha Book Fair 2010.

The impact of the Guest of Honour programmes and the successful follow-up projects were quickly seen, and there have been many requests from international book fairs in different countries to host Turkey as guest of honour. This participation will continue with The London Book Fair 2013, the Beijing Book Fair 2014 and LIBER 2015 Madrid Book Fair.

**TRANSLATION WORKSHOPS**

We have been organising translation workshops between Turkish and 10 different languages to improve further the TEDA programme (Translation and Publication Grant Programme of Turkey) and to acquire qualified literary translators and new translated works for the movement – accelerated in recent years – to translate Turkish literature into a wider range of languages.

**PUBLIC PUBLISHING POLICY**

The Ministry of Culture has adopted a policy of publishing an average of 15 works a year that have a particular quality in terms of culture, arts and cultural heritage, thereby becoming the leading institution in the promotion of Turkish culture, arts and literature around the world. The Ministry has started publishing works in Kurdish, Armenian, Assyrian and Greek, all part of Turkey’s deep-rooted, pluralist historic, literary and philosophical heritage.

**AUTHOR GRANT PROGRAMME**

In 2013 a project was launched as part of the programme to develop the quality of modern Turkish literature to provide financial aid to authors in the production of original literary works.

### TOTAL BOOK MARKET IN TURKEY 2012 - BY REVENUE

<table>
<thead>
<tr>
<th>SEGMENTS</th>
<th>MARKET SIZE (MILLION $)</th>
<th>MARKET SHARE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Educational publications</td>
<td>1295</td>
<td>58%</td>
</tr>
<tr>
<td>Text books</td>
<td>210</td>
<td></td>
</tr>
<tr>
<td>Supplementary books</td>
<td>250</td>
<td></td>
</tr>
<tr>
<td>Exam preparation books</td>
<td>835</td>
<td></td>
</tr>
<tr>
<td>Cultural Publications</td>
<td>750</td>
<td>34%</td>
</tr>
<tr>
<td>Academic Publications</td>
<td>70</td>
<td>3%</td>
</tr>
<tr>
<td>Imported Publications</td>
<td>110</td>
<td>5%</td>
</tr>
<tr>
<td>ELT and other publications</td>
<td>70</td>
<td></td>
</tr>
<tr>
<td>Academic and library purchases</td>
<td>40</td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td>2225</td>
<td>100%</td>
</tr>
</tbody>
</table>
MUSEUM-LIBRARIES OF LITERATURE

Seven museum-libraries of literature were established, named after authors who have achieved a prestigious place in Turkish literature and significantly contributed to the literary and cultural heritage of their cities. These libraries were opened in Adana, named after Karacaoglan, in Ankara named after Mehmet Akif Ersoy, in Diyarbakır named after Ahmet Arif, in Erzurum named after Erzurumlu Emrah, and in Istanbul named after Ahmet Hamdi Tanpinar. Work is in progress to open a new museum-library of literature in Kütahya in the name of Evliya Çelebi.

PUBLISHING MARKET IN TURKEY

Finally, I would like to present some remarkable figures to demonstrate the position achieved by the publishing sector in Turkey.

Considering other publications along with books, the Turkish publishing sector has a market size of US$4.5 billion. In Turkey, the VAT applied to printed books is 8%, and for e-books is 18% (the general rate). There is no taxation other than VAT.

The Turkish centres for ISBN, ISSN and ISMN also gather and offer the most accurate data on periodicals and electronic publications.

PUBLISHERS IN TURKEY

The number of registered publishers who were assigned ISBNs was 1,676 in 2011, and 1,795 new publishers were assigned ISBNs in 2012. During the five years starting in 2007, when the online system was launched, the total number of publishers who were assigned ISBNs was 9,945. Among these, the number of publishers that are still active is 8,133. In terms of figures and economic volume, the centres of publishing in Turkey are Istanbul (80%), Ankara (17%) and Izmir (3%).

SUPPORT FOR FOREIGN RIGHTS AGENCIES

Since 2005, when the TEDA programme was launched in Turkey, the number of author agencies/foreign rights agencies handling royalties of Turkish authors for publications in other languages has increased by 400%. With TEDA, these agencies started creating portfolios and focused on marketing foreign rights of Turkish authors abroad instead of purchasing rights only for Turkish publishers. The Ministry of Culture and Tourism supports the participation of these agencies at international book fairs by providing them with tables in the professional areas, as well as transportation and spaces in the national stand.

LBF TURKEY MARKET FOCUS

The LBF Market Focus Programme has been become a platform where all sectors of the publishing industry are represented. Turkish culture will be promoted through cultural, artistic and literary events not only in London but also across other regions of Britain.

TITLES PUBLISHED IN 2012

In Turkey, 42,626 titles were published in 2012, which are classified by their categories as follows: 901 titles in the general category, 1,933 titles on Philosophy and Psychology, 2,626 titles on Religion, 14,342 titles on Social Sciences, 651 titles on Language and Linguistics, 656 titles on Natural Sciences and Mathematics, 2,104 titles on Technology (Applied Sciences), 1,420 titles on Fine Arts, 14,726 titles on Literature and Rhetoric, and 2,867 titles on Geography and History.

VOLUME OF BOOKS PUBLISHED IN 2012

The number of ‘banderoles’ (hologram stickers) issued by General Directorate of Royalty Rights and Federation of Publishers’ Associations in 2012 has been reported as 293,257,824; the number of text books distributed free of charge was 187,000,000 and the total number of books published in 2012 was 480,257,824.

GROWTH IN E-BOOK PUBLICATIONS

The number of e-books published in Turkey grew from 1,314 in 2011 to 2,928 in 2012.

BOOK MARKET OVERVIEW (2012)

<table>
<thead>
<tr>
<th>Active publishers</th>
<th>8,133</th>
</tr>
</thead>
<tbody>
<tr>
<td>Book stores</td>
<td>6,000</td>
</tr>
<tr>
<td>Distributors</td>
<td>150</td>
</tr>
<tr>
<td>Published titles as per ISBN data</td>
<td>42,626</td>
</tr>
<tr>
<td>Total books published (volume)</td>
<td>480,257,824</td>
</tr>
</tbody>
</table>
The TEDA programme provides grants for the translation and publication of classical and contemporary works of Turkish culture, arts and literature into other languages by recognized publishers in countries speaking those languages.

The programme aims to supply conditional funding to international organizations, institutions, companies, foundations and associations which publish works of Turkish culture, arts and literature, promoting the written linguistic heritage of Turkey across the world, and ensuring the dissemination of Turkish culture, arts and literature by recognized and respected foreign publishers - which has not been happening at the desired level until today.

Translation incentives, long implemented by countries with a rich literary heritage, were launched by Turkey in 2005 with the TEDA programme. In 2005 TEDA offered grants (subventions) to 39 works.

Interest in the TEDA programme continued at an increasing rate in 2006. There was a diversification in the applicant countries and the first applications from Finland, Ukraine, Brazil, Macedonia, Austria, Bulgaria, Iran, Taiwan and Russia were received in 2006. There was also a diversification of literary genres, with grants for works of history, drama and travel as well as novels and poetry. The interest in our classical authors and poets, such as Yunus Emre, Mevlana, Ömer Seyfettin and Mehmet Akif Ersoy, grew alongside interest in the works of our contemporary authors. Sixty-one works were supported under the TEDA programme in 2006.

With the award of the Nobel Prize for literature to Orhan Pamuk in 2006, Turkey's attendance at the Frankfurt Book Fair as the Guest of Honour in 2008 and growing interest in Turkish authors from readers in many countries, there was a significant increase in applications made to the TEDA programme in 2007, both in terms of numbers and diversity of authors, works and countries. In this framework, the TEDA programme offered funding to 199 works in 2007, 182 works in 2008, 140 works in 2009 and 181 works in 2010. In 2011 the TEDA Advisory Committee decided to support 182 works and in 2012, a total of 349 works were supported.

Overall, from 2005 to 2012, a total of 1,351 grants to 57 countries and in 53 languages was offered under the TEDA programme, and among these 920 translations have so far been published and offered to readers.

The top authors whose works have been supported under the TEDA programme include Orhan Pamuk, Orhan Kemal, Ahmet Hamdi Tanpinar, Elif Shafak, Oya Baydar, Reşat Nuri, Ayfer Tunç, Hakan Günday and Mario Levi. The top works receiving support from TEDA include Tanpinar's *The Time Regulation Institute* and *A Mind at Peace*; Baydar's *The Lost Word*; *Istanbul Was a Fairy Tale* by Mario Levi and Ender Gürol; *Prayers Stay The Same* by Tuna Kiremitçi; Pamuk's *The Museum of Innocence*; *The Aziz Bey Incident* by Ayfer Tunç and *My Father's House* by Orhan Kemal.

So far, the top languages that have received support include German, Bulgarian, Arabic, English, French, Romanian, Greek, Macedonian, Russian and Italian.

As of March 2013, the TEDA programme has supported 791 works, 366 authors and 357 publishers. This programme is open for applications from all international publishers and with increased awareness of Turkish literature in the international arena, the number and scope of translated and published works supported by this programme will continue to expand.
When we talk about Turkish Literature, we are talking about a literature that goes back 27 centuries. We are not talking only about Turkey but we are talking about a vast geography where the Turks put down their roots at different times in history, mainly in Central Asia but also in other places such as Khorasan, Iran, India, Azerbaijan, Egypt, Syria and Iraq.

This literature of ceremonial rhetoric which emerged with the poems and sagas sung by poets in antiquity to the sound of the lute, made its mark in written culture with the Orkhon inscriptions in the 8th century. Later, Mahmud al Kashgari collected examples of Turkish poems and sagas of the 9th and 10th centuries in his Compendium of the Turkic Dialects written in the 11th century.

Also in the 11th century, Yusuf Khass Hajib wrote Kutadgu Biliğ, the first great work of Turkish literature which was written according to the Arabic laws of rhythm and sound, and it was considered by some scholars as the basis for "divan" poetry. It was followed by Aybet-ul Hakayik written by Edip Ahmet in the 12th century. Finally, the poems collected by Akhmet Yassawi in Divan-i Hikmet demonstrate the influence of Islamic culture in Turkish literature.

The longest and most productive period of Turkish literature was the era of divan poetry. This literary movement, which was also a royal literature, shed its light across a period of six centuries (13th to 19th century). The most important artists of the period include Nabi, Fuzûlî and Evliya Çelebi. This high art form became such an important part of life that most Ottoman sultans wrote poems. Besides divan poetry, there were two other movements: popular and Sufi literature. Popular literature was dominated by the works of poets such as Karacaoğlan, Koroğlu, Dadaloğlu, and Gevheri, while the major figures of Sufi literature included the poets Yunus Emre, Sultan Veled, Ahmet Yesevi, and Pir Sultan Abdal. During the period when the demise of the empire became inevitable, Turkish literature discontinued its centuries’-old tradition and turned its face from East to West. In the 19th century, our literature was nourished by Western themes and literary genres. Turkish men of letters produced their first works in novel and drama form. The Turks took French literature as a model and published their first newspapers. The collapse of the empire led to a wide gap in the arts as well as in administrative affairs. It was the task of the men of letters, who were trying to put the pieces together with the Imperial Edict of the Rose House and the Imperial Edict of Reorganisation, to adapt the Turkish nation for a new world order, and so the literature of the time was similar to the literature of Enlightenment era, taking on the duties of leading and teaching. The most important representatives of the era include Şinasi, Ahmet Mithat Efendi, Ziya Paşa, Namık Kemal, Recaizade Mahmud Ekrem, Abdülhak Hamit Tarhan, and Şemsettin Sami.

Turkish literature adapted to this period without completely losing all of its characteristics, and in the 20th century it found new channels in the form of novels, short stories and poetry. There were works reflecting the life of the society, as well as those with a psychological depth due to the innovation brought about by modernism. The 20th century produced many poets such as Ahmet Haşim, Yahya Kemal Beyatlı, Mehmet Akif Ersoy and Tevfik Fikret, and prose writers such as Ahmet Hamdi Tanpınar, Peyami Safa, Refik Halit Karay, Halide Edip Adıvar, Halit Ziya Usâliğil and Ömer Seyfettin. The literature of the recent era was fed by both poetry and prose forms. The path to today's writing has been forged by authors writing about social issues, such as Sait Faik Abastamak and Sabahattin Ali, as well as poets including Cahit Sütken, Ziya Osman Saba, Orhan Veli, Nâzım Hikmet, and Necip Fazıl Kısakürek. Some authors who brought an innovative style to our late-period literature include Oguz Atay and Yusuf Atılgan.

Contemporary Turkish literature is the heir to a tradition that is more than a millennium old. A few of these inheritors include poets like Sezai Karakoç, Ismet Özel, and Ahmet Oktay and authors such as Hasan Ali Toptaş, Murathan Mungan, Ihsan Oktay Anar, as well as Elif Shafak and Nobel laureate Orhan Pamuk who have achieved international recognition.

ALİ URAL was born in 1959 in Ladik on the north coast of Turkey. His first poem was published in the journal Mavera in 1982. He founded Şüle Publishing and his poems and articles have been published in Merdiven Sanat and Kitaphaber magazines. He is vice-president of the Turkish Writers Association and teaches creative writing in Istanbul.
When considering modern Turkish literature, the main point of concern should be to realize that Turkish authors have the same universal approach to universal issues as Western writers. Examination and analysis of books published in Turkey clearly show that they deal with issues that influence people of every nation in the world, and are not restricted only to local politics or regional problems. But since Turkish is not a bridge language, our main concern is the unfortunate fact that not many Turkish authors are translated into other languages in comparison with the number of former and contemporary Turkish authors.

However, Turkish literature should be understood by examining the many significant works of leading Turkish authors, poets and playwrights dating back to the very beginning. Major works, which could not attract international interest until today, will eventually make an impression when readers around the world discover them. Still, it is pleasing and exciting that contemporary Turkish authors are now on the agenda of foreign publishers.

It is obvious that publishers in Turkey always act synchronistically with Western publishers. Books from new authors and the latest titles from significant writers are being published in Turkey at the same time as they are published by the world’s most distinguished publishing houses; and even sometimes earlier than in other languages. As an example, The Winter Journal by Paul Auster was published in Turkey before all other languages including the American edition.

Therefore, it is not a surprise to have similar bestseller lists. Turkish readers are so familiar with world literature at all points. From the end of the 19th century, all the classic works have been translated into Turkish beginning with French, Russian and ancient Greek masterpieces. The main cult titles have been read by the Turkish readers of all ages and major works of Western literature have found a large audience in Turkey as soon as they have been translated.

One of the most important developments in the Turkish book market is the increase in the number of titles published each year. This has led to the growth of marketing channels, magazines dealing with books, TV programmes, social media elements and so on. All these factors keep the readers’ attention alive and provide various sources to help them to determine a road map during their journey in literature. There are several book fairs during the year; the TPA and the TUYAP Fairs and Exhibitions Organisation organize the Istanbul International Book Fair and the book fairs in other cities, which are visited by a notable amount of readers.

At Can Yayınları, our main principle is to acquaint our readership with first-rate literature; present books of significant Turkish authors and the works of the world's leading authors with outstanding translations made from the original languages. In addition, our aim is to reach a wider audience with new series which are already appreciated by many readers. Being a cornerstone of publishing in Turkey today, Can Yayınları continues to flourish through its ever expanding and diversifying series, classic cover designs and wide readership.
You were born in Strasbourg, brought up in Turkey and have lived in the US, Spain, Germany and Britain yet define yourself as a Turkish writer and Istanbul is central to your writing. What does being Turkish mean for you? “Identity”, if and when perceived as a fixed, exclusivist, monolithic entity, is not something that I find close to my heart. I’m more interested in “cultural belongings” than “national identity”. Belongings are fluid, plural. One can have multiple belongings. One can question dualities of “us” versus “them”. I’m deeply attached to lots of things in Turkey, such as the city of Istanbul, women’s culture, oral stories, history etc. I believe it is possible to say: “I’m Kurdish/Armenian/Turkish/Sefarad and a citizen of Turkey, I’m the child of East and West, I’m a cosmopolite, I’m a democrat, I’m a world citizen, I’m a woman, I’m a post-feminist, I’m a mother...” and so on.

Istanbul is where East and West meet and, in your own life, the mystical and the rational of those two traditions were both a part of your childhood - how important is all that to your writing?

It is important. I was raised by two very different women. My mother, who is westernised, modern, rationalist, and my Grandma, who is superstitious, traditional, full of irrationality. From one I picked up my love for books and knowledge and European culture, from the other my love for oral histories, folklore and Eastern heritage. In my eyes, Istanbul is a she-city and I adore her. A woman both aged and young, widow and virgin, fragile and tough, a combination of mesmerizing conflicts.

In what language do you write - and dream?

I commute between languages the way I commute between cities and cultures. Depending on where I am, and what I am preoccupied with, I can dream in three languages, Turkish, English mostly, Spanish sometimes. I see words that I’m not sure exist in any language. Dreams are wonderfully cosmopolitan.

You once said that you weren’t interested in understanding the world, only in changing it - a typical view of young students. How do you feel now and how much of a role does fiction have in trying to shape and change it, particularly in the current climate?

In my early years in college I was passionately left-foot-forward, anarcho-pacifist and feminist and had no interest whatsoever in spirituality. What mattered most was to “change” the world, and as soon as possible. I had no time or patience to “understand the universe.” Change and equality are still precious to me but understanding has become equally, if not more, important over the years. That said, to this day it’s a puzzle why I became interested in Sufism/mysticism. I’m intrigued by mystical philosophies around the world. There are amazing similarities among Jewish mysticism, Islamic mysticism, Christian mysticism, Taoism. The quest is the same everywhere.

To what extent are writers censored in Turkey? “Censorship” seems not to mean entirely banned and although the British read a lot about issues of free speech and the government’s threats we’re not entirely clear what it means! Is the situation improving?

Turkey is incredibly complicated. It has a unique position in the Muslim world with its transition from a multi-religious empire to a modern nation-state, political tradition of democracy and secularism, robust civil society. Yet when it comes to freedom of speech and freedom of press we have a long way to go. Turkey has “a strong state” tradition; hence the laws that protect “Turkishness” or “the Turkish state” vis-à-vis the “individuals”. In my opinion it should be the other way round. Individuals, minorities, citizens should be protected against excessive power of the state apparatuses. So there is freedom but it is limited. There is democracy but it is not mature. Also I think sexual and gender taboos are far more difficult to question than political taboos.

You and Pamuk are the most successful contemporary Turkish writers: how easy is it for your compatriots to find a readership outside Turkey - do international publishers pay enough attention to what is being written in your country? Turkey is an important country, no doubt. Its significance in international affairs has grown visibly over the years. There is a major interest in the world in “Turkish politics and politicians,” as well as its economy, of course. However, I’m afraid this media emphasis on daily politics misses the complexity of the society, the culture, the people. These are the things that writers, poets, artists, journalists, activists, academics deal with and I think it is important to hear these voices.

Which Turkish authors do you believe western publishers should be seeking to publish?

We have an amazingly rich literary tradition that goes all the way back to the Ottoman Empire. Poetry was very powerful for many centuries. When there was a women’s movement in England in late 19th century there was one in the Ottoman Empire. So starting with late Ottoman era, throughout 1930s, ’40s, ’50s, up to this day there have been so many poets, novelists, but also non-fiction writers dealing with major issues.

How much difference will The London Book Fair make - what hopes do you have for the event?

What The London Book Fair is doing is precious. It is not enough, of course, but it is a significant contribution. We meet in this venue sharing the belief that stories belong to all humankind regardless of sex, race, class, that we are not restricted by national/religious boundaries, and that empathy, which lies at the centre of the art of storytelling, is the elixir of life.
ELIF SHAFAK is Turkey’s most-read woman writer and an award-winning novelist. She writes in both English and Turkish, and has published 12 books, eight of which are novels, including: The Bastard of Istanbul, The Forty Rules of Love, Honour and her non-fiction memoir Black Milk. Shafak blends Western and Eastern traditions of storytelling, bringing out the voices of women, minorities, subcultures, immigrants and global souls. Her books have been translated into more than 30 languages. Shafak is also a political commentator. She is a regular contributor to the Habertürk, a major newspaper in Turkey, as well as several international daily and weekly publications, including the Guardian, the New York Times, Time and Newsweek. Honours and awards include: International Rising Talent, 2009; Ambassador of Culture Action Europe Campaign, 2010; Chevalier of the Order of Arts and Letters; longlisted for the Orange Prize (2008); longlisted for Man Asian Prize (2012); shortlisted for the Independent Foreign Fiction Prize (2005); longlisted for the IMPAC Dublin awards (2012). She is married with two children and divides her time between London and Istanbul. She has more than one million followers on twitter: @elif_safak / www.elifshafak.com

LIZ THOMSON is a founding editor of www.BookBrunch.co.uk, the daily newsletter and website for the international publishing community. She is also a published author and frequent broadcaster.
The London Book Fair
Turkey Market Focus Professional and Cultural Programmes

Listed below are the professional, cultural and pavilion programme events and seminars taking place during The London Book Fair. For more information please visit the Press Office.

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<td>15/4/13</td>
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<td>Oya Baydar in conversation with Kamilie Shamsee</td>
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<td>15/4/13</td>
<td>11.30-12.30</td>
<td>Writing in a Changing Turkey. Writers from Turkey and the UK discuss how contemporary writing in Turkey engages with a rapidly changing cultural landscape.</td>
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<td>15/4/13</td>
<td>11.30-12.30</td>
<td>Overview of the Turkish Market. Cartina Butler (Bookbunch), in conversation with Ümit Yaşar Gözüm (Turkish National Organizing Committee), Metin Celal (Turkish Publishers Association) and Münnir Üstün (Association of Press and Publishing Turkey). Mehmet Develioğlu (ICOC (ITQ) Executive Board).</td>
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<td>Cornerstones of Turkish Literature. Writers and critics talk about prominent Turkish writers and poets.</td>
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<td>Turkish Literature in the UK. An author, publisher, translator and agent discuss the state of literary translation from Turkish to English.</td>
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<td>15/4/13</td>
<td>14.00-15.00</td>
<td>Turkish Literature and New Trends through the Eyes of Critics. Leading critics of Turkish literature will discuss the Turkish literary tradition and new trends within that context.</td>
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<td>15/4/13</td>
<td>14.30-15.30</td>
<td>Children’s Writing from Turkey: What Makes Children Read? A look at the of stories, themes and genres that are winning over a new generation of readers in Turkey.</td>
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<td>15/4/13</td>
<td>15.30-16.30</td>
<td>Women in Turkish Literature. Women’s issues have always been a topic of interest in Turkish literature. The panelists will analyze the breadth of that interest.</td>
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<td>15/4/13</td>
<td>16.00-17.00</td>
<td>East and West: Perceptions of Turkish Literature. Writers will discuss how Turkish literature has been perceived in history by Eastern and Western literary and academic circles.</td>
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<td>15/4/13</td>
<td>16.30-17.30</td>
<td>Reading Istanbul. Istanbul has attracted the attention of writers from all over the world. This panel will consist of the writers who have treated Istanbul in their works.</td>
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<td>16/4/13</td>
<td>10.00-11.00</td>
<td>What is Contemporary Writing from Turkey? Celebrating Diversity. Writers from Turkey and the UK will discuss literature’s role in writing, changing and re-telling the narratives of nationhood.</td>
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<td>16/4/13</td>
<td>10.00-11.00</td>
<td>What’s Selling in Turkey? Trade Trends and Future Forecast. Richard Mollet (UK Publishers Association), in conversation with Emrah Özpinçici (OUP), Erhan Erken (Istanbul Commercial University), and Azizah Dinç (Yapı Kredi Publishing House).</td>
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<td>16/4/13</td>
<td>11.00-12.00</td>
<td>Translation Workshops and Translation Movements. Translation has been one of the most important literary activities in Turkish literature. The well-known names of the field will discuss the history of translation in Turkey.</td>
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<td>Translation and Turkey's TEDA Programme. Translators Maureen Freely in conversation with Metin Celal (Turkish Publishers Association), Amy Spangler (Australasian Literary Agency), and Ogkey Saydam (Libraries and Publications Department, Ministry of Culture and Tourism).</td>
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<td><strong>TUESDAY</strong>&lt;br&gt;16/4/13</td>
<td><strong>12.30-13.30</strong>&lt;br&gt;Children’s Literature in Translation: Turkish Scene&lt;br&gt;From the perspectives of academics, authors, and publishers, the panelists will discuss the range of children’s and young adult literature translated into Turkish. The panel will also address the impact of translation on children’s and young adult literature in Turkey, translation policies, and how the Turkish publishers keep up with children's and young adult literature produced in the world.</td>
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<td><strong>Cultural</strong>&lt;br&gt;16/4/13</td>
<td><strong>13.00-14.00</strong>&lt;br&gt;At the Crossroads of Culture: Writing Turkey from a Distance&lt;br&gt;A discussion between writers from Turkey and the UK on the effects of exile, absence and foreign surroundings on how we think about home.</td>
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<td><strong>Professional</strong>&lt;br&gt;16/4/13</td>
<td><strong>13.00-14.00</strong>&lt;br&gt;New Ideas for Reaching Your Audience: Marketing Trends in Turkey&lt;br&gt;Social Media, Literary Magazines and Author Events – featuring Alison Flood (Guardian online), in conversation with Tuğrul Pasaoğlu (letişim Publishing), Bayram Murat (Zambak Publishing), Nazif Bervan Ak (April Publishing), and Zeynep Yığcı (Caretta Publishing).</td>
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<td><strong>Pavilion Programme</strong>&lt;br&gt;16/4/13</td>
<td><strong>14.00-15.00</strong>&lt;br&gt;Poetic Aspects of the Turkish Language&lt;br&gt;Turkey has a deep-rooted poetic tradition, which has reached its present level of refinement through the work of the master poets. Prominent names in poetry will address the topic.</td>
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<td><strong>Professional</strong>&lt;br&gt;16/4/13</td>
<td><strong>14.30-15.30</strong>&lt;br&gt;Children’s, Youth and Educational Publishing in Turkey&lt;br&gt;Featuring Graham Marks (Children’s Editor at Publishing News) in conversation with Melike Gündüz (Erdom Publishing), Hasan Hüseyin Doğru (Damla Publishing), and Mustafa İkhan (FATIH Project).</td>
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<td><strong>Cultural</strong>&lt;br&gt;16/4/13</td>
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<td><strong>Pavilion Programme</strong>&lt;br&gt;16/4/13</td>
<td><strong>15.30-16.30</strong>&lt;br&gt;Literature and Cinema&lt;br&gt;Turkish cinema has produced very successful films by making use of both the authors and their works. Writers and players will discuss this relationship.</td>
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<td><strong>Cultural</strong>&lt;br&gt;16/4/13</td>
<td><strong>16.00-17.00</strong>&lt;br&gt;Page and Screen in Turkey: Competitors or Collaborators?&lt;br&gt;Writers from Turkey and the UK debate the relationship between literature and writing for film and television.</td>
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<td><strong>Professional</strong>&lt;br&gt;16/4/13</td>
<td><strong>16.00-17.00</strong>&lt;br&gt;E and P Book Distribution and the Supply Chain in Turkey&lt;br&gt;Lucy Huddleston (Nielsen), in conversation with Kenan Kocatürk (Punto Distribution), İhsan Sönmez (Timaş Publishing), Mehmet İkhan (Adfax), and Muhammed Kaptakoğlu (Arı Distribution).</td>
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<td><strong>Cultural</strong>&lt;br&gt;17/4/13</td>
<td><strong>10.00-11.00</strong>&lt;br&gt;Poetry and Crime: A poet and a crime novelist from Turkey discuss how these contrasting genres agree with one another.</td>
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<td><strong>Pavilion Programme</strong>&lt;br&gt;17/4/13</td>
<td><strong>11.00-12.00</strong>&lt;br&gt;A Multi-dimensional Relationship Among Novels, Films and TV Series&lt;br&gt;In Turkey, there is a strong and rooted relationship between literature and the film industry. The panelists will reveal the means of interaction among novels, films and TV series in Turkey.</td>
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<td><strong>Cultural</strong>&lt;br&gt;17/4/13</td>
<td><strong>11.30-12.30</strong>&lt;br&gt;New Fiction: Fantasy and Crime&lt;br&gt;Crime and fantasy novelists discuss crime fiction’s growing popularity and why science fiction and fantasy have not yet developed the same profile.</td>
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<td><strong>Cultural</strong>&lt;br&gt;17/4/13</td>
<td><strong>13.00-14.00</strong>&lt;br&gt;New Media: Literature and Authorship ‘Online’ Literature&lt;br&gt;Panellists from the Turkish ‘Media’ will address the concepts of literature and authorship in the media sector.</td>
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<td><strong>Cultural</strong>&lt;br&gt;17/4/13</td>
<td><strong>13.30-14.30</strong>&lt;br&gt;Turkish Translation Slam!&lt;br&gt;Emerging Turkish-to-English translators will test their linguistic mettle in a light-hearted dual of words.</td>
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<td><strong>Cultural</strong>&lt;br&gt;17/4/13</td>
<td><strong>14.30-15.30</strong>&lt;br&gt;Future of Literature in Turkey&lt;br&gt;Writers from Turkey and the UK explore what the future of literature might hold.</td>
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<td><strong>15.00-16.00</strong>&lt;br&gt;Writing and Illustrating Children’s Books in Turkey&lt;br&gt;Bülçer Ak nominated for The Astrid Lingren Memorial Award and Serpil Ural nominated for Hans Christian Andersen Award. will share their experience of writing and illustrating for children.</td>
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<td><strong>Cultural</strong>&lt;br&gt;17/4/13</td>
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<td><strong>Pavilion Programme</strong>&lt;br&gt;17/4/13</td>
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When I founded AnatoliaLit Agency in 2005, together with my partner Dilek Akdemir, my primary objective was to promote Turkish authors whose works I myself wished to translate into English. I knew that there was a shortage of translators, especially native English-speakers, translating from Turkish into English, and so I thought that if they only had access to the abundance of riches that is Turkish literature, they would be eager to publish it. It didn’t take long for me to realize, however, that convincing English language editors to acquire Turkish literature was far from the pleasant and satisfying task I had envisioned it to be. It was, and continues to be, a challenge.

Thankfully, when Orhan Pamuk won the Nobel Prize for Literature in 2006, interest in Turkish literature increased worldwide. In the meantime, though still sparse, an array of literary works hailing from Turkey have been published in English. Before Pamuk, English language readers were familiar primarily with the poet Nazım Hikmet and author Yaşar Kemal. In the early 2000s they were introduced to the striking, thrilling voice of Latife Tekin, the revolutionary prose of Bilge Karasu, and masterful poetry of İlhan Berk, to name a few. On the whole, however, it was pretty slim pickings.

GROWING AWARENESS
Since 2006, readers have come to know contemporary literary authors like Elif Shafak, Aslı Erdoğan, and Perihan Mağden, the highly entertaining crime fiction of Murat Mehmet Somer, and have been introduced to the poetry of masters such as İlhan Berk, Cemal Süreya, and Gülten Akın. 2011 saw the publication of Ahmet Hamdi Tanpınar’s landmark novel A Mind at Peace Slowly, originally published in Turkish in 1949, while another literary milestone, Oğuz Atay’s Tutunamayamalar (Disconnectus Erectus), originally published in 1972, is forthcoming. And while publications of works by Orhan Kemal and Sait Faik have helped to fill in the gaps, much of the 20th-century Turkish canon remains undiscovered by the English-speaking world. In particular, those writers known in Turkish as “the 1950 generation” have yet to receive their due internationally, their work remaining for the most part unavailable in English translation. Authors like Leylâ Erbil, Vüs’at O Bener, Yusuf Atılga, Ferit Edgü, and Sevim Burak produced works that revolutionized Turkish literature, and remain some of the most innovative that the literary world has ever seen. It is my sincere desire to see this situation remedied in the coming years.

The neo-Orientalist lens remains a fixture that must be abandoned if publishers are to discover new, innovative voices in contemporary Turkish literature. Books have the power to give us insight into new worlds, but only if we approach them with a curiosity to discover the new, rather than with the aim of reaffirming our prejudices. And I must add that, yes, Istanbul is a fascinating city, but, just as London or New York City cannot be equated with their respective countries as a whole, there is more to Turkey than just this one city. Some of the best writing in Turkey is set in “the hinterland”. Dive into some Barış Bıçakçı, Sema Kaygusuz, Hasan Ali Toptaş, Yavuz Ekinci, Murat Özyavaş, or Ahmet Büke, and you will be pleasantly surprised. And don’t always expect a
bleak tale. Check out Alper Canıgüz, Murat Menteş, Şule Gürbüz, İhsan Oktay Anar, just to name a few. Turkish literature is full of fantastic tales and biting dark humour. Of course, these are just a few names in adult fiction. We are also starting to see more and more strong original books for young people, not to mention highly original and engaging non-fiction. The latter in particular has been woefully underexposed in translation, though our own efforts to alter this situation are beginning to bear fruit. Just ask me, or any other agent or publisher in Turkey, for recommendations. And do not forget that the Turkish Ministry of Culture’s TEDA programme is there to help out with funding for translation or printing.

CO-AGENCY FOR TURKISH RIGHTS

Given the challenges of making a living from introducing Turkish literature to international audiences, our agency soon took on another role, one that has its own challenges and rewards, and that is the role of co-agent for publishers and agencies looking to sell Turkish rights. While much of the publishing world seems to be caught in the traps of a bleak pessimism, comparatively, the Turkish book market thrives. Yet it must be said that, given a population of some 70 million, average print-runs, with the exception of highly commercial titles, remain low. In my career I have seen numbers increase from an average of 1,500 copies to at least 2,000 copies (though that is not to say that 1,000 copy print-runs have become a thing of the past), which is certainly encouraging. E-book sales are still very low, but that is certainly bound to change in the near future.

While simultaneous submissions were often taken as an affront, and auctions deemed taboo, today publishers are much more open to competitive bidding. That said, it should be kept in mind that while money is of course important, it should not be the sole criterium when considering offers. Call me an idealist, but some books are better suited to certain publishers, editors, translators, etc. And so in this regard, it’s important to have someone on the ground, ie, a co-agent who can give you a full picture and help you to make the best choice for a given book. Turkey is an exciting territory to work in, burgeoning as it is at the moment, but it has its fine points, as any territory does, and guidance is essential.

In Turkey, the concept of young adult fiction has only taken root in the last few years, with many established and new publishers developing YA imprints, which means that there is a lot of catching up to do, and plenty of fertile ground in this area. The rise in interest is due in large part, it seems to me, to an increase worldwide in fantasy fiction targeting YA readerships. This is important because, especially when young ages are involved, cultural contexts have been less likely to “work” in translation. Fantasy fiction, however, largely supersedes previous boundaries, making books more universal in scope. Of course, the ubiquity of the internet has served to melt those previous boundaries as well. This is an area in which we see, and will continue to see, considerable growth.

To say that it has been exciting witnessing Turkey’s growth as a player in the realm of publishing would be an understatement. It has become my life’s work to help guide the growth in Turkey, in my own small way, together with my colleagues at AnatoliaLit, and to ensure that economic growth is accompanied by strict standards in terms of translation and production. I would advise UK publishers and agencies not to abandon their books to the wolves; work with partners who know the target culture and strive to ensure that books in Turkish translation are given the best treatment possible. And of course, keep your eyes open: authors in Turkey are producing top-notch literature. Don’t miss out!
For most publishing and literature professionals, the Turkey Market Focus takes place for three days in April at The London Book Fair, but for British Council Turkey, the Turkey Market Focus Cultural Programme has been going for over a year now.

The programme kicked off in March 2012 with a Writers’ Visit to Istanbul and Konya. A delegation of five UK authors including Tom Connolly, Maggie Gee, Anjali Joseph, Tim Pears and Evie Wyld visited Istanbul and Konya to build relationships with writers, publishers and readers in Turkey and gain an understanding of each other’s literature. In Konya the writers participated alongside students in seminars, panel discussions and literature events over four days. Topics of discussion included digital publishing, women and literature, and publishing in the UK and Turkey.

Shortly thereafter Elif Shafak and Ece Temelkuran travelled to Hay-on-Wye to attend the Hay Festival where they participated in panels with UK authors and showcased literature from Turkey.

In October 2012, Louis de Bernières, Ian Rankin, Ned Beauman, Sophie Smiley and Guy Bass participated in the Istanbul Tanpinar Literature Festival in both Istanbul and Ankara. The festival provided a platform for writers to exchange ideas on contemporary literature with international peers and meet new readers in Turkey. Most recently, in March 2013 Panos Karnezis and Denise Mina from the UK and Sema Kaygusuz and Inci Aral from Turkey travelled to Izmir to participate in the Edinburgh World Writers Conference at Yaşar University. The authors appeared on stage together to respond to questions around national literature and the future of the novel and to debate these same questions with students. This was one of a series of events taking place across 15 countries with the aim of creating a global conversation amongst writers to create a picture of the role of literature today.

Alongside these various writer visits, we set up a writer’s residency exchange which saw Sema Kaygusuz and Bejan Matur from Turkey take up residencies at Writers’ Centre Norwich from September to December 2012, and in January to February 2013, Benjamin Wood from the UK completed the exchange by spending a six weeks in residence at SALT Galata in Istanbul. The residencies provided an opportunity for the writers to be inspired by and respond to each other’s countries and build relationships with the local literature, arts and education sectors.

We have also focused our attention on engaging literature professionals with our programme to ensure that there is understanding of and exposure to literature from Turkey across the various facets of publishing literature in translation. It is felt by many that one of the greatest barriers to seeing more literature from Turkey translated into English is a shortage of quality literary translators, and as a result we ran a Young Translators’ Prize in partnership with the British Centre for Literary Translation.

The Young Translators’ Prize was open to aspiring translators of Turkish to English for both prose and poetry translation. The winners were selected by experts from 259 submissions from 10 different countries. After the winners – John Angliss (prose)
and Derick Mattern (poetry) – were announced at a skills development literary translation day in Istanbul in November 2012, they embarked upon mentorship programmes with distinguished translators, Maureen Freely and Sasha Dugdale. They will both be in attendance here at The London Book Fair and will use the opportunity to work with their mentors and build their professional networks with the aim of securing professional translation work.

In addition to this, we supported an editors’ visit to Istanbul to coincide with the TÜYAP Istanbul Book Fair. Seven editors from UK literary imprints and a delegation from English PEN met with publishers, editors, agents and writers from Turkey to exchange knowledge and expertise on each country’s literature sector and to establish business connections ahead of The London Book Fair.

All of this activity culminates with the single largest representation of Turkish literature in the UK. The British Council is bringing a delegation of 20 writers from Turkey to participate in a series of over 40 events, discussions and debates at The London Book Fair and also at venues across London and in Cardiff, Edinburgh and Liverpool. The programme will showcase the quality of contemporary literature from Turkey and UK audiences will gain unprecedented access to authors and cultural commentators from Turkey facilitating cultural and commercial links.

During the entire course of the cultural programme, the British Council will have worked with over 30 partners and more than 60 writers across nine cities, reaching audiences totalling approximately 30,000 across the UK and Turkey. However, the programme doesn’t stop there – we will be supporting writers from Turkey to attend UK literature festivals including the Hay Festival and the Worlds Literature Festival and writers from the UK to attend Istanbul Tanpinar Literature Festival to build on the successes of the Turkey Market Focus Cultural Programme, and create further opportunities for literary exchange between Turkey and the UK.
A cracking tale, a superbly crafted sentence, or an exquisitely expressed idea: the temptation to share these treats is too great to resist. Translating favourite books was the natural progression for me. I have learned a good deal along the way, and had a lot of fun too.

A skilful literary translator must be thoroughly immersed in both cultures, be able to distinguish between nil and love and zero, develop a great working relationship with her author, and use her common sense on when to bend the rules.

Some of the challenges in translating literature are common to all. How much tolocalise, for one: Elysian Fields (surely not!) or leave Champs-Elysées alone? Yet when Maureen Freely anglicises a street name into the Chickens Can’t Fly Alley in Istanbul: Memories of a City (Orhan Pamuk, p189), it fits like a silk glove.

Production tools often frustrate more than they assist: the most commonly used word processing programme refuses to accept that one document may contain words from a second, equally valid language. But other challenges are more specific.

Turkish, a member of the Altaic-Turkic family, lacks common roots with western European languages. As an agglutinative language, it yields up to 30% more words – of fewer syllables – when translated into English, which impacts upon the rhythm and melody.

There is no consensus on terminology, nor authoritative guidance: Vilayet is not province but county; köşk is not kiosk but pavilion / house / mansion / palace depending on size and function.

Puns and homonyms defy formulaic solutions. Mine is a girl’s name, pronounced mi (as in do-re-mi) -né; its English homonym rather awkwardly happens to be a personal pronoun. In print, Mine wasn’t listening to me, tests the reader’s comprehension, unless he can focus on the girl was not listening to the narrator. Ahmet Úmit – the author – and I agreed to alter the name in this instance.

Turkish greetings, idioms and proverbs stretch our skill: kolay gelsin (may it be easy) said in appreciation of anyone doing anything at all. Somehow keep up the good work fails to do the sentiment justice, whilst take it easy means almost the opposite. Sterling work and well done come closer; may the force be with you would have been perfect but for the provenance.

There is progress in the unspoken consensus amongst translators to preserve culturally intrinsic honorifics: hamım (lady), bey (sir), and abi (big brother; also chief), for instance.

An appropriate le mot juste makes translation so rewarding! Extensive research, an ever-growing glossary and a sense of humour also help with the day-to-day issues of literary translation.

But the toughest challenge facing the translator of Turkish literature is getting published in the English-speaking world.

Turkish literature is a relative newcomer. This matters on a number of counts: firstly, the authors themselves are largely unknown to the publishers. Secondly, editors are forced to rely on a third party to assess the quality of the translation; not insurmountable, but an additional step all the same. And Ece Temelkuran identifies the third, “What the West wants to buy from us is kilims, not films.” (Ağrı’nın Derinliği, p180.) The perception that Turkish culture is too alien may have delayed the acceptance of works that do not focus on quite how alien.

And yet, contemporary Turkish literature is such acornucopia of delights! Universal tales of the human condition, a fresh version of biblical legends, lavish historical fiction with a twist, an intellectual treasure hunt devised by the descendants of a Constantine XI who did not die in 1453, fantasy and dystopia, and some of the most elaborate crime fiction you could hope to read: a palimpsest of information, social comment and complex characterisation. The excerpts I presented at a recent Around the World in 80 Books Reader’s Day elicited lively debate, and imminent publication dates had the audience reach out for their notebooks: Soufflé by Ash Perker, The Aziz Bey Incident by Ayfer Tunç and Madame Atatürk by İpek Çalışlar.

Fortunately, things are looking up: literary agents do sterling work; authors published in France or Germany are now more likely to attract attention from UK editors; and a number of initiatives support the spread of translated fiction (including the Turkish government TEDA grant scheme, British Council, Literature Across Frontiers, and English PEN’s Literary Translation Centre.) A growing appreciation of its sumptuous diversity will place contemporary Turkish literature firmly in the mainstream, not because it is Turkish, but because it is good.

FEYZA HOWELL has translated a number of titles including Waste by Hakan Günday, and edited The Aziz Bey Incident by Ayfer Tunç. She is currently working on a number of Ahmet Úmit titles. Her translation of Madame Atatürk by İpek Çalışlar is due for publication by Saqi in the autumn.

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ISTANBUL TANPINAR LITERATURE FESTIVAL 2013 – boredom, games and literature

BY MEHMET DEMİRTAŞ, İTEF Festival Director and FİÇİ HAN AKKARTAL, Events Coordinator

“It is only apt that a perpetually transforming, transcontinental city such as Istanbul should give rise to a dynamic, international literary festival that has set up a fascinating dialogue with the outside world.”

Daily Telegraph

Five years ago İTEF was set up as a unique international literary event in the Turkish scene and it has evolved into a valuable platform where Turkish literature and the literary industry connect to the world. Already a part of the international network of literature festivals via co-operations with various sister organizations such as Hay Festival of Literature and the Arts, the Manchester Literature Festival, Writers Unlimited Winternachten Festival and Copenhagen International Literature Festival, İTEF will be celebrating its fifth year in 2013.

Brainchild of the Kalem Literary Agency led by Nermin Mollaoğlu and organized by the Kalem Culture Association, İTEF celebrates the joy of all things literary with thematic readings and discussions, children’s events, literary parties and gatherings. Since 2011, İTEF has extended to cities outside Istanbul reaching a wide audience across Turkey. The festival is named in memory of the novelist and essayist Ahmet Hamdi Tanpinar (1901-1962) one of the most important figures in 20th-century Turkish literature.

Each İTEF is programmed round a theme. “İTEF 2012 – City and Fear” featured a rich and diverse line-up of 87 authors from 20 countries, among them, Gerbrand Bakker, Etgar Keret, Juan Gabriel Vásquez, Louis de Bernières, Kader Abdolah, Ian Rankin, Herman Koch and Leena Lehtolainen. The festival’s theme for 2013 is designated as “City and Game”, inspired by Tanpinar’s seminal work Five Cities (Beş Şehir) where he writes about the cities of Ankara, Erzurum, Konya, Bursa and Istanbul. The fifth edition of İTEF will be held between 30 October and 3 November in Istanbul and 2 and 10 November in the four Anatolian cities of Tanpinar’s work. In Five Cities, Tanpinar writes about existential angst from the point of an almighty creator. “All creation is a game invented by a creator who in all his vast and unique might is simply bored. Amongst the various blessings of life,” says Tanpinar, “it is this boredom which is the greatest legacy of the creator’s sign.”

Along with the live literature events, author’s readings, discussions and workshops, İTEF also caters for professionals in the global literary scene through the Professional Meetings Fellowship Programme and the Writers meet Writers sessions. In 2012, 20 literature professionals from 15 countries participated in the Professional Meetings Fellowship programme: a staple of the festival since 2011. The programme provides an opportunity for writers, publishers, agencies, translators, journalists, literary fund managers and literature festival organizers from various corners of the world to meet with their counterparts in the publishing sector in Turkey through an open-call invitation to share best practice and ideas and spark new projects and literary exchanges.

In the writer meetings realised by İTEF every year, Turkish and foreign writers get together accompanied by a moderator and discuss the theme chosen by the festival for the following year and develop concepts for it. In 2012, the writer meetings took place in two sessions with eight writers; each session lasted a day. Our moderator for the previous festivals was the American-born writer and psychologist Gündüz Vassaf but for 2012 the duty was taken up by the Turkish writer and journalist Ece Temelkuran and Ton van de Langkruis, the director of the Writers Unlimited Winternachten Literature Festival.

After each edition of the festival, inspired partly by example of the Dutch Book Week, İTEF publishes the İTEF Festival Book to which festival authors are called to contribute. This anthology – distributed free since 2010 – was designed as a book that captures the permanence and productivity of the festival, and it consists mostly of exclusively commissioned texts.

In İTEF’s programme this year, various subjects from the relationship of the reader and the author in the perfect triangle of boredom, games and literature to the occasions where literature overflows to other media; from the intertwined fates of narrative games and literary fiction, to the primordial roots of storytelling, will be addressed by a diverse line up of authors, encompassing the finest examples of contemporary world literature.

More information on the Istanbul TANPINAR Literature Festival at www.itef.com.tr
For many reasons 2013 has proved to be an auspicious year to put the spotlight on the Turkish publishing industry, not only because it is the year that Turkey will revise its copyright laws, but also because the International Federation of Reproduction Rights Organisations (IFRRO) will host its AGM and annual conference in Istanbul.

While the publishing industry in Turkey is booming, book piracy in Turkey is rampant alongside the counterfeiting of many other products, especially luxury goods. Everyone is affected – Turkish writers and publishers of best-selling fiction as well as UK publishers of ELT and Higher Education textbooks. Physical pirated books are sold openly in the streets, especially around university campuses, and digital piracy is a growing trend as it is all over the world. Physical piracy takes place on a large scale and is categorised as organised crime, with many thousands of pirated books appearing in all the major cities as well as the coastal towns of Turkey. With more than 180 universities and well over three million students, the demand is high. UK ELT publishers are highly active in Turkey, with OUP, Pearson and other PA members having significant operations there. They are members of Yaybir – the Publishers’ Copyright & Licensing Society Turkey – and the PA works closely with Yaybir to take joint enforcement action against the pirates. In 2012 alone we saw 363 raids seizing half a million books (both English language and Turkish). The criminal prosecution process is, however, long and arduous and more than 1,000 cases are pending in the courts. Criminal sanctions are currently low for book piracy and judges have in the past tended to take a lenient view – something Yaybir is keen to see changed.

Photocopying entire books and making illegal course packs is another form of book piracy affecting
publishers. Yaybir is working its way through a three-point action plan to tackle this practice. An education campaign is underway to spread the word amongst educators and students about what is and isn’t permissible when it comes to making copies of copyrighted materials. In establishing Yaybir, Turkey is one of the most recent countries to set up a national Reproduction Rights Organisation (RRO) for the purpose of managing secondary licensing. A member of IFRRO, the Yabir collecting society is now in the process of securing appropriate legislation in the pending copyright amendment bill, collecting mandates from rights holders and signing bilateral agreements with overseas markets so that they can then start licensing educational institutions for legalised copying. Remuneration will start flowing to rights holders in autumn 2013. As a show of support for one of its newest members, IFRRO will hold its AGM in Istanbul in late October 2013, bringing together more than 200 RRO stakeholders. This should raise awareness of licensing and reproduction rights in Turkey.

The copyright amendment bill is currently being drafted by the Directorate General of Copyright (THGM) under the Ministry of Culture. It is hoped that we will see new legislation relating to tackling digital piracy, defining parameters around reproduction and collective rights management and a distribution to rights holders of levies collected by government on the importation of photocopiers. We hope that THGM will send the bill to the cabinet in the coming months for approval, followed by parliamentary approval. If all goes well we can fully expect the new copyright laws to be in place by the end of the year.

Even though the publishing industry in Turkey is in good shape, copyright infringement still acts as a major deterrent to growth, depriving rights-holders of a revenue stream. It is hoped that with the enforcement activities, coupled with new legislation and the new licensing scheme, an impact will be made on tackling piracy and authors and publishers both in Turkey and the UK will see an upswing in their business.
Turkey is one of those countries that is attracting increasing attention to its vibrant economy and investment opportunities. Turkish public opinion, which was obsessed with EU membership a couple of years ago, is now considering that the EU’s reluctance to welcome Turkey to the club may turn out to be a gift instead of a humiliation! It is argued that Turkey, unbound by a strict and uncompetitive common currency, was able to manoeuvre itself out of the crisis, unlike its southern European peers. It remains to be seen how well founded this recently aroused self-confidence is, but the persistently high GDP growth rates obviously had an effect on global investors who have considered Turkey alongside the BRIC countries as an investment target – especially now that Turkey is expected to be rated as an “investment grade” country by at least one of the major agencies in the forthcoming months.

The London Book Fair, following suit, has also put Turkey in the forefront this year. However, Turkish literature and, not least, its book market seem to be quite alien to the common European popular perception alongside many other aspects of this country: its dissimilar language; its blended culture from the traditional oriental to modern European; its little-known history which still arouses suspicion in the western subconscious; its melancholic music; its high rises alongside shanty towns in mega cities; and its enigmatic political transformations which defy all familiar patterns – to name just a few. The Nobel Prize for Literature awarded in 2006 to Orhan Pamuk must have opened the door, at least a bit, to the unchartered domain of Turkish literature for the interested. The Ministry of Culture’s ambitious TEDA project, organizing and supporting the translation of hundreds of titles into foreign languages is also worth noting as a landmark contribution to this end.

SIZING THE TURKISH BOOK INDUSTRY
The book market however, remains a mystery even for those participating. First and foremost we lack the publication of consistent, periodic and reliable data about the market and its growth. The Ministry can only account for the issued ISBN codes and recently YAYFED, the Federation of Publishers Associations (we have more than one), has been established as an umbrella organization which has endorsed the issue of banderole stickers designed to indicate the authenticity of each book publication. Law enforcement has also dealt serious blows to the piracy that accounts for a some 15% in lost revenue giving us hope for a more organized and informed business environment.

MEHMET İN汉 was born in Milan, Italy in 1958. He studied Electronic Engineering and took an MA in Economics in the Bosphorus University in Istanbul. He later continued his study in the field of Economics in Vienna, Austria where he got his PhD degree. He has had a management career in various industries, mainly in R&D and technology companies ranging from industrial automation to multimedia and e-learning. For the past five years he has been the CEO of EBI, which operates idefix.com.tr, the largest Turkish online bookstore, prefix.com.tr, the first online book wholesaler, and the popular literature magazine and e-zine Sabitfikir. Mehmet İnhan is also shareholding board member in a Turkish corporate governance and credit-rating company and has been a part-time lecturer in economics in the Bosphorus University since 1992. He is married and has three daughters.

Hence, the figures to be quoted in this article with the aim of shedding some light are cross-references and extrapolations from a variety of sources and should be taken with caution. We are talking about a retail market roughly the size of 2.4 billion TL (about one billion euros) out of which cultural and literary publications...
comprise 40%, the rest of which is educational textbook and support book sales. Some 43,000 titles are estimated to be published every year out of which around 20,000 are cultural titles. The average retail price of a fiction book is around 18TL (7) including 8% VAT. E-books on the other hand are still charged at 18% VAT, apparently because of red tape rather than reason. Someone in the governmental maze still has to acknowledge that an e-book is merely a different manifestation of the same content which the law maker decided to support, of course, provided that the support was not intended for the pulp paper industry but for cultural activities.

The online market penetration is still low at around 3% of the total market size but is growing at a pace of 35-40% in par with the growth of e-commerce in general. The online bookstores adventure in Turkey started with idefix.com, a pioneering internet venture back in 1997. The author of this article happens to manage the company at present and therefore is far from being objective. I feel confident, however, that many in our book industry would concede the innovative impact of idefix. In the past three years alone we have introduced three major breakthroughs in the book sphere.

LAUNCHING INTO E-BOOKS
In 2010, idefix launched the first e-book store which was soon followed by apps on major mobile platforms. The advent of e-books in the Turkish market was accepted among publishers with no less scepticism than elsewhere. Despite idefix’s adoption of the agency model, free epub conversion support to publishers and its reputation as a reliable partner, this was not enough to overcome fear of digital and digital publishing made a humble start with just a few publishers and epub titles. Today, after exactly three years the number of digital publishers is a mere 350 from a total of about 1,700 active publishers and only around 5,600 EPUB titles are on the virtual shelves. Despite the entry into the market of D&R, the largest bookstore chain’s online store, and also of Turkcell, the largest mobile operator which released its iPad reader app as a value-added service (supplied by the idefix distribution platform and DRM), little has changed in the e-book environment. The bottleneck is still on the supply side where digital rights are waiting to be redrafted and new publications are waiting to be published together with their digital versions. The technical infrastructure, mobile device penetration and demand are all there but the supply still simply isn’t.

In 2011 we ventured into yet another area where publishers and bookstores alike had been longing for a solution – the age-old problem of book distribution to independent bookstores in the heartland of Anatolia. Prefix.com.tr was launched as the first wholesale online bookseller introducing an independent supplier to a market where distributors were generally extensions of publishers, offering all in-print titles available irrespective of order size. The story that the common Turk is not a keen reader has been shown to be simply not true in face of the 80% growth we have experienced. In one year almost all publishers were contracted. Around 1,500 bookstores became members, out of which 300 were financed by the prefix credit card, a closed loop microcredit for bookstores that we jointly launched with four major banks.

Around the same time, the literary e-zine sabiifikir, which we launched as a value-added content add-on for our online customers, gradually started attracting more readers and also young and independent critics and contributors. Today it has become a popular printed monthly review, managed by a new generation in the literary vanguard, distributed with every idefix delivery, and organizing major literary events like the “hard talk” sessions with most popular authors, chaired by renowned critics and attended by crowds of literature enthusiasts.

In short, our experience reflects how responsive and virgin the Turkish book market and the environment is to improvement and innovation. We certainly are not short of novelties either for 2013.
The history of children’s and young adult books, today called “the smiling face of publishing” in Turkey, dates back to the 1800s. Turkish literature was based on a powerful oral tradition that regulated the social life of adults and children without distinction, dominated by a moralistic viewpoint and intended to instruct and improve. Like children all over the world, Turkish children also enjoyed a wealth of oral literature such as rhymes, riddles, tales, legends and epic sagas until the last century during which written literature for children developed. The increasing importance of children’s rights in Turkey, as in other countries, led to an increase in the number of high-quality fiction books written for children and young adults and caused important developments in the field of children’s books as in all other areas relevant to children.

After the foundation of Turkish Republic in 1921 and the subsequent revolutionary changes in social life, children’s literature in Turkey developed as a modernizing movement with different dynamics from those in western countries. Children’s literature was aimed at forming the adults needed for the new society, and gained a moralist and didactic theme that idealized the child. The didactic approaches that assumed responsibility for raising the ideal individuals of the future considerably inhibited the development of children’s literature. During this long period until the 1990s, children’s literature survived mostly through books by authors of works for adults that could be read by children as well. The rare examples of picture books were mostly translations and illustrations were inadequate. During this period, examples of young adult literature were almost non-existent. Teenagers and young adults were obliged to transition directly from children’s literature to adult literature.

After the 1990s the development of children’s and young adult literature accelerated and books in this field increased in number and quality. The child’s place in literature changed to being the subject rather than the object of the story and this very important field of literature started to move out of the adult shadow. During this period, children’s and young adult literature started to gain authors and publishing houses specializing in the field. Young and new authors writing specially for children and young adults led to a big shift from themes to protagonists. The number of Turkish authors basing their books on a child reality with a universal viewpoint and who care only about literature rather than conveying a message is increasing every day.

ALREADY AN IMPORTANT MARKET

According to 2012 figures from the Turkish Publishers Association, the average number of books produced per person in Turkey is 6.4 and more than 480,000 books were published in 2012 under 42,626 titles. The fiction-books market, including children’s and young adult books, is $750 million. Children’s and young adult literature constitutes almost 30% of this, a very important market.

Of children’s and young adult books published in Turkey, 40% are translated books, showing how closely Turkish publishers follow contemporary world literature. In addition to the classics, books by contemporary authors from Europe and the USA such as David Almond,
Philip Reeve, Christine Nöstlinger, J K Rowling, Cressida Cowell, Philip Pullman, Zoran Drvenkar, Anna Gavalda, Gianni Rodari, Andrew Clements, James Krüss are read and very much loved in Turkey.

The number of publishing houses who specialize and publish only in the field of children's and young adult literature is increasing daily. There are important authors like Muzaffer İzgü, Sevim Ak, Zeynep Cemali, Behiç Ak, Gülten Dayıoğlu, Ayla Çınaroglu; illustrators like Huban Korman, Gözde Bitir, Sadi Güran, Betül Sayın, Sedat Girgin; and, still few, skilled editors, translators and graphic designers producing high-quality work for this field. Another pleasing development is the increase in the number of universal themes covered in the books. The efforts of specialist and skilled editors have brought world-standard quality and variety to the field.

AN INDEPENDENT IDENTITY
As a consequence of this development, in recent years the didactic function of education books versus the creative and aesthetic linguistic function of works of literature have become more clearly distinguished as two separate fields of publishing and the view that literature books can be used in education only in a complementary and indirect way has gained better acceptance. Recently young adult literature has started to dissociate from children's literature and gain its own identity with some very important works. Reading needs are being defined more realistically according to age groups 3-6, 6-8, 8-12, 12-15 and 15+. As yet insufficient but nonetheless very important steps are being taken in primary, middle and high schools to use children's and young adult literature books in the most efficient and creative ways. On the other hand, just like the adults, children's and young adults’ right and freedom to choose what they like to read has become an important discussion topic in recent years. In this versatile and stimulating discussion, publishers of contemporary literature play an important role in favour of freedoms and individual preferences. It is being understood more clearly every day that each person has to accomplish his or her own self discovery in literature to become a real “reader”.

The most important decision taken by the Commission of Children's and Young Adult Books during the Fifth National Publication Congress (2009), which significantly helped the structuring of the Turkish publishing sector, is the training of trainers. The Commission underlines educating teachers on children's and young adult books and equipping them with the necessary tools to become competent in using these books in the classroom as the most important and pressing need. Accordingly vocational training is being proposed aimed at developing teachers in contemporary children's and young adult literature, reading culture, creative reading practices, and choosing books.

Children's and young adult literature departments are being opened in universities and symposiums and conferences gathering together stakeholders are regularly being organized. Strong hopes for the future are also developing in the field of illustration. The number of children's books illustration and design departments in universities is increasing every day and many well-trained illustrators are choosing to specialize in children's books. Improvement in printing techniques is also supporting the rising quality in children's books design.

Marketing and distribution channels are developing in parallel to the sector's gaining strength. Starting with chain bookstores where there are now special sections for children's and young adult books, independent concept bookstores and specialized bookstores selling only children's books (although very few) play an important role in increasing the number of readers. In the last decade children's and young adult publishers have attracted attention in book fairs such as the Istanbul International Book Fair, the biggest book event in Turkey, and local book fairs in other cities, where long queues for signings by children's authors. This ever-increasing interest motivates more and more publishers to enter the field of children's and young adult literature. The downside, however, is the production of poor quality books by publishing houses that do not employ competent children's editors.

REACHING OUT TO THE WORLD
In short, the children's and young adult literature field, which started to develop later in Turkey compared with the western countries, is rapidly developing and growing. Publishers are following international contemporary literature very closely and translations of high-quality examples are taking their place on the shelves. In Turkey's ever-growing publishing sector, publishers of children's and young adult literature are starting to form the expert teams needed for the field. High-quality books are being published both in terms of content and design. The most concrete indicators of this positive change are the books being translated from Turkish to many other languages all over the world. Meeting the children of many different countries in spite of translation difficulties, Turkey's children's and young adult literature is moving boldly forward to take its place in the world literature.
Publication of literary works for children is progressing at an astonishing speed. Nearly a half of all works of literature published in Turkey every year fall into the children’s category. Some of these (one third) are translated works, but many more are written by Turkish authors.

It should not be surprising that works from our country, where writing, illustration, production and printing are of international quality, are finding a place in global markets. The presence of our publishers at international book fairs contributes to this process and the increasing demand for quality books is another important driving force.

You can find outstanding publishers of Turkish children’s books and get more information about the works at the Turkish National Stand at The London Book Fair, Hall 2, U405.

**Erdem Yayınları**’s stand present my own *The Adventures of the Ravens* series as well as the *Keloğlan* books which stand out with their individual style and illustration technique. The same publisher also features *The Secrets of Cappadocia* written by Nuran Turan, which is one of the best-selling books in Turkey with its fantastic narrative. At *Günüşşı Kitaplığı*, books written and illustrated by the great author and caricaturist Behiç Ak, should be seen, also, the works of Mine Soysal, who writes for adolescents.

You can visit **Damla Yayınları**’s stand for the works by best-selling fantasy authors from Turkey. The series *Çılgın Dedemin Zaman Makinası* (The Time Machine of My Crazy Grandpa) by award-winning author Sara Gürbüz Özeren, and *Gizli Dedektifik Bürosu* (The Secret Detectives Bureau) by Esra Avgören are also worth seeing.

At **Tudem Yayınları**’s stand, a book that opens the door to philosophical thought for children is noteworthy: *Nasrettin Hoca ile Düşünmeyi Öğrenmek* (Learning to Think with Nasreddin Hodja) by Oscar Brencher makes thinking fun. *Bilgebaş Masallar* (The Story of Bilgebaş) by Ayla Çınaroğlu, an award-winning Turkish author of pre-school books, continues the tradition of classical fairy tales, while introducing the reader to difficult subject areas such as gender discrimination and superstitions.

The **Mart Ajans** stand exhibits books of the animated series *Sizinkiler* and there are opportunities to license the comic characters “Limon” and “Zeytin”. **Nar Yayınları**’s stand features the works of two award-winning poet-authors: Bestami Yazgan’s stories of traditional Turkish heroes *Karagöz and Hacivat*, and Yusuf Dursun’s Bir İncidir İstanbul (A Pearl in Istanbul) are noteworthy titles. **Elma Yayınları**’s stand features pre-school books.

On **YKY**’s stand, illustrated children’s books by Feridun Oral, the author and illustrator whose works have been translated into many languages, are worth a look, as are Sevim Ak’s books for children of school age on **Can Yayınları**’s stand.

This year, Turkey is hosting its most important children’s book authors as Market Focus country. You have a chance to take a closer look at these authors and their works at events held by the British Council, the Yunus Emre Institute and the National Stand.
ENGLISH AND THE GROWTH OF A DIGITAL EDUCATION HUB

BY EMRAH ÖZPİRİNÇÇİ, Managing Director, Oxford University Press Turkey

With its strategic location, large population and advanced economy, Turkey has long been seen as an attractive market for international organisations. Now, thanks to a renewed focus on learning and growing investment from the Turkish Government, the education sector is a key target for many in the international educational publishing industry.

The statistics speak for themselves. Turkey has a population of 74 million of which 50% are below the age of 29, there are more than 18 million students in the country, and 168 universities teach 3.8 million students between them; the education sector is booming.

A key development took place in 2010, when the Turkish Government announced the FATIH Project. One of the biggest and most ambitious educational programmes in the world, the scheme aims to integrate state-of-the-art computer technology into Turkey’s public education system, providing 16 million PCs to all students and teachers, with e-content provided free of charge. The project also promises to provide interactive touchscreen whiteboards in 620,000 classrooms, with a range of tablets and other devices also on offer.

Turkish Prime Minister Recep Tayyip Erdoğan described the project as a “new era” in Turkish education and implementation is well under way. With an estimated three billion Turkish Lira (£1 billion) promised for the scheme, it is already starting to have a huge impact on the country’s education market.

Another development currently raising Turkey’s profile amongst educational publishers is the growth of the English language. Turkey boasts a very well-established and sophisticated English-language teaching (ELT) network, which has grown rapidly in recent years to form a web of private language schools. There is also a firm commitment to English at university level and increasingly schools are teaching curriculum subjects, such as science, through the medium of English, meaning an increased demand for English educational resources.

For OUP the rise of the digital classroom and the proliferation of the English language in Turkey provide a unique opportunity to further our mission by providing content and services that can help enrich the learning experience for students, building on many years of experience in the country. We have been operating in Turkey for more than 30 years, inaugurating our first office in the 1980s, and opening a full branch in 1994 – the first international publisher to do so.

One of our key objectives over the years has been to ensure that we are helping to contribute to the quality of English education in Turkey. We have recruited experienced English teachers and teacher trainers to help and assist the local teachers, and have held hundreds of seminars and teacher training programmes through the years. In doing so, we have been welcomed as a valued educational partner in the country.

One of the challenges, but also opportunities, of working in Turkey is the constant innovation we can see taking place – as highlighted by the Fatih project. Turkey is already one of the greatest users of digital content in the world, and there is growing demand for digital materials to be used on a range of applications, from online platforms to interactive whiteboards and tablets. Increasingly, private schools and universities also demand integrated solutions in the ELT sector including curriculum development, blended learning solutions, testing and assessment, international accreditation and professional development.

We have responded by investing heavily in school and university solutions that satisfy these changing needs, with a range of products and services developed specifically for the Turkish market. We have also responded to the increase in English medium teaching with a new publishing programme, adding to our already large range of International Baccalaureate Diploma titles, produced in cooperation with the International Baccalaureate organisation itself.

And of course for any publisher looking to work in Turkey, we have been sure to respond to the rapid digital advances in the sector. One recent example is the Oxford Learner’s Bookshelf. This new app for Apple and Android devices, offers students a range of OUP course books in digital form, complete with a range of additional features that go far beyond print capabilities, including the ability to listen to audio tracks, record speaking exercises and send homework to teachers.

By creating compelling – and increasingly digital – solutions that the local market needs, we have been able to make a real impact on Turkey, and as the country moves to a digital future, there are likely to be many more opportunities to come both for OUP and the wider publishing community.

EMRAH ÖZPİRİNÇÇİ is the Managing Director of Oxford University Press Turkey Branch and Regional Sales and Marketing Director for Central Asia, Middle East, Gulf and North Africa. He is a board member of TPA, YAYBIR and YAYFED and he is also working as a consultant for the TEDA programme.
The FATIH Project in public education was launched on 6 February 2012, under the auspices of Prime Minister Recep Tayyip Erdoğan, and implemented by the Ministry of Education to ensure equality of opportunities in education and training and improve the use of technology in schools.

The FATIH Project aims for the effective use of information technology devices in the learning-teaching process and will provide all primary and secondary education schools with:

- Interactive boards and internet infrastructure in all classrooms.
- Monitors and photocopy machines in every school.
- The distribution of tablet computers to all teachers and all students from 5th to 12th grades.

To date this is the leading educational project in terms of its scope and its target audience in Turkey and in the world.

The Project, which was launched with a protocol agreed between the Ministry of Education and the Ministry of Transportation, Maritime Affairs and Communications on 22 November 2010, has so far achieved the following:

- A total of 62,800 tablet computers have been distributed to teachers and students in pilot schools across Turkey.
- Approximately 85,000 interactive smartboards have been installed at 3,657 elementary educational institutions in the first phase that includes the high schools but excludes the vocational high schools, and printers and monitors were also distributed to these schools.
- For the schools where interactive boards have been installed, tender processes for providing cabling infrastructure and installing local area networks have been completed, and the installation works will be completed in 2013.
- 110 distance education centres have been established in 81 cities for training teachers.

In order to ensure the effective use of the rich educational content outside the classrooms and schools where the hardware has been installed, the Education Information Network (EBA) has been developed and implemented so that it can be used by all national educational system stakeholders and particularly the teachers and students within the scope of FATIH project. The EBA has ensured enriched and diversified educational content with rich educational material, animations, video courses, e-books and other similar content. Other tablet computer applications and web-based applications, such as EBA-Market, EBA-Store, EBA-Studio and EBA-World for different needs are under development.

The platform, which includes learning material prepared by teachers and students, as well as educational news and modules, such as Q&A where questions and suggestions are discussed, has established a sharing and contributing environment for teachers and students. Furthermore, a study into “Use of e-Content and Needs Assessment” was conducted to assess the implementation of the Education Information Network (EBA) in 52 pilot schools included in the FATIH Project pilot scheme. In this study expectations about the content were scrutinized and approval by teachers and students ranged from 83.4 – 92.7%. On the basis of these results, the EBA is considered to be fulfilling the needs of teachers and students.

However, such platforms depend on daily updates and enhancements and requests for improvements received from our teachers and students will continue to shape the EBA social education platform.
TURKEY MARKET INSIGHT

PUBLISHING OPPORTUNITIES AND CULTURE IN THIS VIBRANT AND GROWING ECONOMY