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TRANSLATION AND CULTURAL AGENCY IN ISTANBUL EXPAT LITERARY CIRCLE BETWEEN 2005 AND 2019

Begüm YAĞIZ

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2005 İLE 2019 YILLARI ARASINDA İSTANBUL 'EXPAT' EDEBİYAT ÇEVRESİNDE ÇEVİRİ VE KÜLTÜREL AKTÖRLÜK

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ABSTRACT

TRANSLATION AND CULTURAL AGENCY IN ISTANBUL EXPAT LITERARY CIRCLE BETWEEN 2005 AND 2019

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The aim of this thesis is to look into Anglophone expatriates' multiple cultural agencies, and their cultural functions in Istanbul expat literary circle in 2005 to 2019. Since Istanbul has cultural significance and socio-cultural diversity, it has been a subject to study in terms of "culture" and "cultural agency" and has fallen into the realms of both Translation Studies and Cultural Studies. Specifically, cultural agents' presence in TEDA (Translation and Publication Grant Programme of Turkey) in 2005 marks a remarkable beginning for the translational actions of the cultural agents in Istanbul expat literary circle. The concepts of "culture" and "cultural agency" are presented in an interdisciplinary manner from the theoretical perspectives of Translation Studies and Cultural Studies, and cultural agents' roles in the translation process are examined as dynamic and complex phenomena. Setting out from this theoretical perspective and aiming at highlighting cultural agents' multiple roles, empirical data has been compiled from the following sources: translation events which were contributed by expatriates, expatriates' translation and literary works in anthologies as well as other literary publications, online magazines, translation and poetry awards, literary festivals, expat blogs and websites, and expat urban events. A special focus on the role of the "expat-translator" as a cultural agent is also presented in this research. In this regard, this research demonstrates that expat translators have constantly interacted with the city as well as other cultural agents in it. Their multiple cultural agency has consisted of contributing to the making of the image, literary fame, and cultural repertoire of Turkish literature -and culture- in English translation.

ÖZET

2005 İLE 2019 YILLARI ARASINDA İSTANBUL 'EXPAT' EDEBİYAT ÇEVRESİNDE ÇEVİRİ VE KÜLTÜREL AKTÖRLÜK

BEGÜM YAĞIZ, 2019

Bu çalışmanın amacı, 2005-2019 yılları arasında İstanbul "expat" edebiyat çevresinde yer alan Anglofon "expat"ların çoklu kültürel rolleri ve işlevlerine odaklanılmıştır. Kültürel önemi ve sosyokültürel çeşitliliği sebebiyle İstanbul, gerek "kültür" gerekse "kültürel aktörlük" kavramları açısından Çeviribilim ve Kültürel Çalışmalar'ın alanına girmektedir. Söz konusu kültürel aktörler, 2005 yılında başlamış olan TEDA (Türk Edebiyatı'nın Dışa Açılımı) projesi içinde yer almışlar ve İstanbul "expat" edebiyat çevresinde kültürel aktörler olarak çeviri hareketlerinde etkin olmuşlardır. "Kültür" ve "kültürel aktörlük" kavramları Çeviribilim ve Kültürel Çalışmalar alanlarının kuramsal temellerinden yararlanılarak disiplinlerarası açıdan ele alınmıştır ve kültürel aktörlerin çeviri süreçlerinde üstlendikleri roller devingen ve karmaşık olgular olarak işlenmiştir. Bu kuramsal bakış açısından yola çıkılarak ve kültürel aktörlerin çoklu rollerini incelemek amaçlanmış, ampirik verilerin toplanmasında "expat" kültürel aktörlerin katıldığı çeviri etkinlikleri, "expat" kültürel aktörlerin antoloji ve benzeri edebi yayınlarda yayımlanan telif ve çeviri eserleri, çevrimiçi dergiler, çeviri ve şiir ödülleri, edebiyat festivalleri, "expat" blog ve internet sayfaları, "expat"ların katıldığı şehir etkinlikleri gibi kaynaklardan yararlanılmıştır. Ayrıca, "expat-çevirmen"lerin kültürel aktör olarak rolleri üzerinde de durulmuştur. Tüm bu araştırmaların ışığında, "expat-çevirmenler"in hem kentin kendisiyle hem de kentte yaşamakta olan diğer kültürel aktörlerle sürekli etkileşim halinde oldukları ortaya konulmaktadır. Söz konusu çevirmenlerin çoklu kültürel aktörlükleri, İngilizceye çevrilen Türk edebiyatına -ve kültürüne- ilişkin imajın, edebi ünün ve kültür repertuvarının oluşturulmasına katkıda bulunmayı kapsamaktadır.

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INTRODUCTION

Concerning my purpose, the relationship between Istanbul and culture is undeniable. Istanbul is a city that bears cultural significance due to sociocultural diversity; and therefore, it is always subject to study in terms of culture. Within the framework of Istanbul throughout history, examining the cultural movements of "expatriates" as "cultural agents" in the expat literary circle is a direct research area for Cultural Studies. Because of the multi-cultural structure of Istanbul, the city and cultural diversity have always been discussed together. However, since this issue is comprehensive in the scope, I have intended to limit the subject to the Anglophone expatriates in Istanbul literary circle between 2005 and 2019 as cultural agents. Particularly, since translators as cultural agents have various roles as editors, publishers, poets, writers, and bloggers, it will be essential to focus on their multiple agencies in expat literary circle in Istanbul. Because cultural agents started to be visible in TEDA (Translation and Publication Grant Programme of Turkey) project in 2005 officially, the research will be starting from 2005 specifically. Notably, as the expat-translators stand out as cultural agents, it should be emphasized that they have played a role in cultural planning through translation. Besides, they have paved the way for the other cultural agents in the expat literary circle in recent days. Therefore, I will investigate not only agencies of translators but also other cultural agencies in the expat literary circle in order to comprehend their cultural influences in Istanbul.

In the general course of social sciences, it is observable that the paradigmatic change affected interdisciplinary areas, and Translation Studies and Cultural Studies are the areas that were affected by "cultural turn". In this respect, "culture" and "cultural agency" need to be highlighted in both Translation Studies and

Cultural Studies by focusing on the theoretical frameworks of these two disciplines. From this point of view, my thesis attempts to argue that translators who have multiple agencies have significant visibility while transferring the "target culture" to the "source culture", and develop intercultural communication among societies, and they lead the other cultural agencies to be visible by interacting them dynamically in expat literary circle. There is one main research question which has guided me as I geared towards my research topic. My main research question is "Do expat- translators become more visible as cultural mediators with their multiple agencies throughout time in Istanbul?". I have also three expanding research questions that will be considered as followed: "In which fields do expat-translators and their multiple agencies play a visible role?", "How do expat-translators and the other cultural agents represent the image of Turkish literature in the formation of the cultural repertoire?" and "How do expat-translators affect the other agencies not only the in expat literary circle but also the city?".

This study consists of two main parts: Firstly, the concept of "cultural agency" will be examined in terms of theoretical perspectives of Translation Studies and Cultural Studies, secondly, the study will be based on empirical data in order to highlight cultural agents' multiple roles and their cultural functions in Istanbul expat literary circle from 2005 to 2019 (see chapter 3 and 4).

In the first Chapter titled "Theoretical Framework of the Research: Interdisciplinary Methodology Between Translation Studies and Cultural Studies," how Cultural Studies and Translation Studies met on common grounds is examined from an interdisciplinary perspective. The main idea is to emphasize the prevailing orientations of Translation Studies and Cultural Studies after the cultural paradigm. Another aim is to discuss the impact of the relationship between "culture" and "cultural agency" within the perspective of Translation Studies and Cultural Studies. In particular, translators who can be depicted as cultural agents mediate cultures through translation. While they transmit the message of culture through

translation, they also have an intermediary position that they can affect not only the "source culture" but also the "target culture" as "culture planners". Besides, they can have multiple cultural agencies such as text producers, editors, publishers, and commissioners. It can be emphasized that they have visible roles in translating the texts into the target language, and they also lead the cultural and political process in literature. As a result, I will examine translators as cultural agents and their multiple agencies in the literature by addressing the theoretical perspectives of Translation Studies and Cultural studies.

In the second Chapter of the study, the title of "Defining "Expatriates" as Cultural Agents" will be prominent. In this Chapter, I focus on how translation affected literature, diplomacy, educational institutions, and performative arts in the Tanzimat Reform Era, the Meşrutiyet Eras, the Republican Era, and how expat translators as cultural agents and the other cultural agents played a significant role in these areas. Notably, cultural agents who come from European countries and North American countries are functionally similar to the notion of "expatriates" even though there was no concept of "expatriates throughout those eras, and it is possible to recognize their cultural functions affecting contemporary times in Istanbul.

In the third Chapter of the study, entitled "Cultural Agency of Expatriates in Istanbul: 2005 and 2019" expatriates as cultural agents in the expat literary circle in Istanbul will be examined. Since I do not aim to focus on Arab expatriates -who have recently reached large numbers in Istanbul but are not Anglophone-, are excluded from the scope of this thesis as other non-Anglophone expatriates. In this chapter, the empirical data has been compiled in order to investigate how cultural agents have influenced the literary circle in Istanbul while they have influenced the target society. Firstly, I will investigate agencies of translators' influences in (non) government-related translation projects, in literary productions, their collaboration with international publishing houses, and Turkish collaborators, their roles as

representatives of the image of Turkish literature abroad. Besides, I intend to concentrate on urban events and expat websites and blogs in order to demonstrate cultural agents' mutual interaction with the city and other cultural agents. Therefore, not only translators as cultural agents but also other cultural agents in the expat literary circle were the primary purpose of this chapter in order to understand their cultural influences comprehensively.

In the fourth Chapter study, entitled "Cultural Agency of Istanbul Expat-Translators with Special Focus on a Bibliography of Their Works" translators as cultural agents will be evaluated in terms of the influence of "translation". In light of Chapter 3, I aim to investigate how expat-translators have affected "culture" through translation and what their cultural functions are based on their multiple agencies. Furthermore, I have compiled a bibliography which is called "Literary and Non-Literary, Translated and Original Works Contributed by Istanbul Expats" in order to emphasize translators'multiple agencies and all cultural agents, and numerous genres which cultural agents have produced in expat literary circle dynamically (see Appendix 1).

As a research design of this thesis, a literature survey was conducted between 2005 and 2019 by investigating the agency of translators and all cultural agents in the expat literary circle in Istanbul. The bibliography has been creating created by compiling sources from literary books, anthologies, expat websites, websites of government-related translation projects, the websites of international translation projects, the website of Amazon, Idefix, Kırmızı Kedi Publishing House, and such these websites. On the other hand, since some sources could not be reached, the bibliography will be limited.

This study which is at the intersection of many disciplines such as Translation Studies, Cultural Studies, Urban Studies and Literary Studies aim to investigate the

relationship between non-native dwellers and Istanbul, which is a cosmopolite city, and examine the importance of “culture” in this relationship specifically. In this context, Anglophone-expats’ cultural agency will be examined in the expat literary community.

CHAPTER 1: THEORETICAL FRAMEWORK OF THE RESEARCH: INTERDISCIPLINARY METHODOLOGY BETWEEN TRANSLATION STUDIES AND CULTURAL STUDIES

The concepts of theory have kept changing and evolving throughout history. According to Austin Harrington, the word “theory” stems from the Greek word “theöria” which initially meant “contemplation”, “contemplation of the cosmos” in the Aristotelian sense and has recently evolved so as to refer to “scientific construct” or “scientific model” (Harrington, 2005: 2).

Social theory is a way of thinking about social life, and it shapes the ideas pertaining to how societies are shaped and developed by explaining social behavior, power, social structure, class, gender, and ethnicity in social life (Harrington, 2005: 1). The evolution of social theory has moved from a relatively more objective nature to a more subjective phenomenon. This evolution is also demonstrated in such fields of social sciences as political theory, psychology, anthropology, and history, which were supposed to have more objective research approaches and methodologies. As a result, social sciences focus on the values, intentions, beliefs, and ideas in particular cultural and historical situations.

It can be indicated that social facts are created by human agency; similarly, researching these social facts requires human values because only depending on its value we find a significant and meaningful fact (Harrington, 2005: 7). As Harrington points out: “Social facts are meaningful to us only insofar as they are value-laden, and we only come to be engaged with these facts insofar as we have values about how the world ought to be or ought not to be” (ibid, 7). In this regard, human beings gain the power of knowledge of history, and their action is based on goals and problems and reflects the knowledge of social life (ibid.).

“Society”, the primary concern of social sciences is a term that is fundamental to public political discourse, yet cultural turn and culture-oriented paradigm shifts have shown that there is no absolute or single definition of this concept. In the past, science was an authority, and it articulated and legitimized “fact” to the society, and thus science-society relations were one-sided as opposed to the mutual relationship. Even though society was diverse, researchers possessed ethnocentric and Eurocentric perspectives. In other words, westernized perspectives were adapted to society purely. However, a dialogue has been built between science and society thanks to “cultural turn”, and their relations have become mutual. As long as society has changed, science has discovered the diversity and has altered its direction with the influence of society. With the interaction between society and science, the descriptive approach has become dominant as opposed to a prescriptive approach to social, cultural, and linguistic phenomena. As a result, science has observed the diversity in society and has sought new theoretical approaches, and society is eventually affected by these approaches that science produced such as feminism, multiculturalism, and post-colonialism.

Consequently, culture-oriented new forms of social sciences have caused paramount social transformation. As the signs of culture are literally everywhere, new and fresh themes have become more forefront, and new disciplines have emerged like Cultural Studies, Lesbian/Gay Studies, Ethnic Studies, Urban Studies, Translation Studies, and Comparative Literature. Therefore, Eurocentric and ethnocentric perspectives and purely westernized perspectives of society have been dissolved to a certain extent, and also social sciences have started to welcome cultural and social phenomena in their diversity.

Principally with the interaction between contemporary social theory and culture, Cultural Studies has become prominent even though it is a young discipline. In the mid-20th century, Cultural Studies (“Kulturwissensschaften”) developed and one main aim of social sciences was to focus on the relations between individual

purpose and their actions. Particularly, including Cultural Studies, the focus of social sciences has tended to cultural patterns according to the areas, various cultures in different social groups (Camcı, 2014: 23). It can be indicated that with the emergence of Cultural Studies, subjectivity has replaced objectivity due to various cultural mosaics, and it has become substantial to analyze and critique "culture". Positionality of the researcher and social responsibility of the researcher have also gained importance, which has made the researcher a more visible agent. Stuart Hall states: "By culture, here I mean the actual grounded terrain of practices, representations, languages, and customs of any specific society. I also mean the contradictory forms of common sense which have taken root in and helped to shape popular life" (cited from Barker, 2008: 7).

It would not be a valid presupposition to limit Cultural Studies with any singular discipline. Cultural Studies utilizes sociology, anthropology, psychology, literature, linguistics, translation studies, art, philosophy, music, and various others according to its field of research. For this very reason, it is mostly defined as an interdisciplinary or even multidisciplinary practice.

Apart from "cultural turn" in Cultural Studies, Translation Studies which is one of the disciplines that shifted from linguistic to culture, and thus it opened a new field to study for the development of Translation Studies. Translation Studies scholars, mainly, Bassnett and Lefevere brought the idea of "cultural turn" in *Translation, History, and Culture* in 1990. They proposed that culture has great importance in translation since it affects not only the social background but also practices and tradition of the societies.

In the last quarter of the 20th century, Translation Studies started to be discerned as a separate discipline from other disciplines. However, we can trace back to the past in order to comprehend the emergence of Translation Studies. The theoretical

approaches to translation date back to Cicero (160 BCE-43 BCE), Horace (c-347-420CE), and some other theorists (Munday, 2001: 7). Especially, classics and biblical texts were translated predominantly, and translators' experiences and points of views were contained in the prefaces of the translations (ibid.). Although these approaches were source-oriented and equivalence-based, they always implied and called for a more flexible discussion and definition of "translation". It was prominent in not only Christianity but also other religions like Judaism. It can be proposed that translation took an essential place for English translators who translated classics in the 17th century, and the German Romanticists of the 18th century-early 19th century (Munday, 2001: 28). The main focus was to be based on word-for-word and sense-for-sense translation in what Newmark (1981: 4) pointed out as the pre-linguistic period of translations. Until the second half of the 20th century, the discussion on translation theory had focused on the notions of "literal", "free" and "faithful" translation. For instance, Cicero states:

> And I did not translate them as an interpreter, but as an orator, keeping the same ideas and forms, or as one might say, the "figures" of thought, but in the language which conforms to our usage. And in so doing, I did not hold it necessary to render word for word, but I preserved the general style and force of the language (cited from Munday, 2001: 19).

As it can be remarked, this quotation states other approaches were sought as alternatives to word-for-word translation since translation is a cultural action. Therefore, Cicero is an example that led to seeking alternative approaches against word-for-word translation such as source-oriented and prescriptive-based approaches contrary to word-for-word, and sense-for-sense equivalence based approaches. However, it is beyond the scope of this thesis to analyze the pre-20th-century theoretical approaches in translation. So, the search for a more flexible notion of translation only by Cicero has been illustrated in this study. In the pre-20th century, other theorists such as Horace, Tytler and various Abbasid Period

translators, to name just a few, have all tried to find new ways and concepts with which they could discuss translation processes and theory.

The understanding of equivalence that was restricted to several categories (word-for-word, sense-for-sense) has gradually evolved and given way to a more flexible understanding of the concept. For example, according to Eugene Nida, translation was a part of the culture and cultural symbols. In "Principles of Correspondence" Nida proposes the notion of "dynamic equivalence" as an alternative to "formal equivalence":

> A translation of dynamic equivalence aims at complete naturalness of expression and tries to relate the receptor to modes of behavior relevant within the context of his own culture; it does not insist that he understand the cultural patterns of the source-language context in order to comprehend the message (2012: 144).

As the quotation demonstrates, Nida coined "dynamic equivalence" for the first time and moved beyond the approaches of word-for-word and sense-for-sense equivalence. Nida centered upon the target culture and the effect created by the translation in the target culture, which may be considered as an inspiration to functionalist approaches to the translation that focused on the effect of function of the target text.

The above account of the pre-20th century history of translation reveals, while biblical texts and classics were translated, translation was perceived as a secondary and derivative act since it was associated in schools, universities with classical and foreign language learning. In the second half of the 20th century, scholars began to discuss translation as an autonomous discipline not subordinated by but in relation to such disciplines as Modern Languages, Comparative Literature, and Linguistics (Munday, 2001: 7).

As soon as Translation Studies started to be recognized as an autonomous and empirical discipline, the name of the discipline was coined by James Holmes in the Translation Section of the Third International Congress of Applied Linguistics, held in Copenhagen in 1972. James Holmes is the first scholar who attempted to create a map for Translation Studies in the academic field in 1972, and he proposed that translation should be "a separate discipline" (Munday, 2001: 10). While the practice of translation existed for a long time, the discipline of Translation Studies was new then. As we mentioned above, James S. Holmes's "The Name and Nature of Translation Studies" was considered as the emergence of a new discipline of Translation Studies (Munday, 2001: 10). Holmes states in "The Name and the Nature of Translation Studies", the discipline was explicitly structured on two main branches as Pure Translation Studies which consisted of (i. DTS, ii. Theoretical Translation Studies), and "Applied Translation Studies which consisted of (i. Translator Training, ii. Translation Aids, iii. Translation Criticism) (Pym and Horst, 1998: 278). This map is a declaration of the newly -emerging discipline of Translation Studies and an outline of research fields and subfields. Later on, Translation Studies scholar Gideon Toury offered another map outlining the relation between Translation Studies and its subfields as well as applied extensions (ibid.).

With the "cultural turn", Translation Studies scholars have moved beyond and have built further on Holmes' map. The functionalist approach has been pioneered by Justa Holz-Mänttäri, Christiane Nord, Hans J. Vermeer, and Katharina Reiss by questioning the function of source and target texts and the communicative role of text types. Functionalist approaches, particularly Vermeer's "Skopos Theory" (1989), Christiane Nord's "Translation-Oriented Text Analysis" (1997), and Holz-Mänttäri's notion of "Translational Action" (1984) have all addressed the translator as an intercultural communication expert and translation as an act of intercultural communication as will be further elaborated below, in order to understand their culture-oriented approach in Translation Studies as an interdisciplinary

phenomenon (Munday, 2001: 72-88). In addition to this, Even-Zohar, in his "Polysystem Theory" (1978), focused on culture based on literature as will be illustrated below in further detail. Besides, Even-Zohar referred to the concepts of "cultural repertoire" and "culture planning" in Culture Planning and Cultural Resistance (see Even-Zohar 1997). We see that Gideon Toury has formed a theory with "Descriptive Translation Studies and Norms" (1995) while explaining the relationship between translation and culture. According to Toury, DTS has a crucial position in Translation Studies because it is a shift to a non-prescriptive perspective of the field. The concept of "norms" was taken from the field of sociology and introduced to Translation Studies in late 1997. They refer to the regularities of translation behaviors within specific socio-cultural situations (Baker, 1998: 189). In other words, since both "Norms" and "Descriptive Translation Studies" are "target oriented", we can see that "target culture" is at the forefront in these theories.

Also, poststructuralist approaches in Translation Studies are worth mentioning at this point. In this approach, we see that the relationship between politics and translation is prominent in the works such works as André Lefevere's (1992) *Translation, Rewriting, and the Manipulation of Literary Fame,* Lawrence Venuti's (1995) *The Translator's Invisibility*, and Maria Tymoczko's (2002) *Translation and Power*.

From this point of view, translation has been related to theories such as "queer", "gender" and "feminism" in recent years. Two pioneering Translation Studies scholars, Luise von Flotow, and Sherry Simon have specialized in translation and gender. These approaches are focusing on queer, gender, and feminism also prevail in the interdisciplinary fields of Cultural Studies.

Consequently, after Translation Studies took the "cultural turn", it has interacted with Cultural Studies. In this respect, the changes in translation theories signify

translation as “interaction”, and translators -now regarded as social and intercultural decision-makers- gain a vital responsibility as sociological and cultural agent. While translators have offered different words, forms, cultural nuances into the cultures on a larger scale, they have also provided the process “mediating” between cross cultures (Gentzler 1998: xxi). In addition to this, translators have taken a substantial role as to what criteria they determine and what type of texts they might choose in the process of translation relating to the target culture. They have become one of the critical factors in the intercultural communication process. Therefore, the act of translation and the decision-making process of the translator have taken an important role, and its importance has been highlighted by many scholars (Bassnett, 1998: 132).

Susan Bassnett suggested that Translation Studies shared the common point with the other interdisciplinary field, which is called Cultural Studies. In the 80s, the concepts of ideology, power relations, and ethics gained importance in Translation Studies that benefit from the other disciplines such as psychology, communication theory, literary theory, anthropology, philosophy, and the newly emerging discipline Cultural Studies (Snell-Hornby, 2006: 3). While the concept of “cultural turn” in Translation Studies was discussed in the newly emerging field, Susan Bassnett came up with the idea of a “Translation Turn in Cultural Studies” (Bassnett, 1998). This article is essential in showing the mutual relationship between the two disciplines. For instance, Cultural Studies focused on the culturalist phase of the 1960s, the Structuralist phase of the 1970s, and the poststructuralist phase of two decades. Cultural Studies gained its name from Centre Contemporary Cultural Studies, which is the center of the subject “cultural styles, customs and establishments and their correlation with society and social change” in 1964 at Birmingham University. The purpose of this “center” is to interpret the viewpoints from different disciplines, and its area of study is the coexistence of theories and notions coming from various disciplines. Instead of a Marxist conception, instead of accepting that the culture is a superstructure formation

determined by economic substructure, it forms an approach as to the affirmation of popular culture claiming that culture reflects the society itself.

Some young English academics coming from middle-class families and believed in socialism, published their works independent from one another in the 1950s. The names such as Richard Hoggart 's *The Use of Literacy* (1957), Raymond Williams' *Culture and Society*, (1958), Stuart Hall (The Popular Arts, 1964) and historian Edward. P. Thompson's *The Making of the English Working Class* (1968) are defined as "culturalists". Though they adopt different viewpoints when defining "culture", they are considered to be the authority in the relevant fields of research.

Richard Hoggart was the first head of Centre for Contemporary Cultural Studies (CCCS), published the journal Working Papers in Cultural Studies in the year 1972 and studied about "defining the culture". Other long-established heads of this Centre are Raymond Williams and Edward P. Thompson. They were known for the studies related to defining "culture" and they intended to identify the term and content of the notion of culture over literature and ideology. Below is the definition of "culture" provided by Williams (1957):

> Willam suggested in Culture and Society: any predictable civilization will depend on a wide variety of highly specialized skills, which will involve, over definite parts of a culture, fragmentation of experience (. . .) A culture in common, in our own day, will not be the simple all-in-all society of old dream. It will be a very complex organization, requiring continual adjustment and redrawing (. . .) To any individual, however gifted, full participation will be impossible, for the culture will be too complex (cited from Bassnett, 1998: 131).

As this quotation by Williams reveals, culture is a complex but ordinary phenomenon with meanings at individual and social levels and entitles the entire way of life, beliefs, people's customs. It can be proposed that culture has a complicated relationship with the practices, and it can be involved in various

cultural codes, narratives, and specific activities that groups or societies have done; as a result, culture can be found everywhere.

Above is a summary of the viewpoints of different academics under the name of "culturalist" about culture since defining culture is a very "complex" phenomenon. Cultural Studies is a colorful mosaic as it is under the effect of different theories, and it is right to say that it benefits from different disciplines. Apart from that, today some theorists come into prominence more. For instance, the writings of Valentin Voloshinov, incorporating Marxism into linguistics and Micheal Bakhtin in his notion of "Carnivalesque" (1997) are to be considered mandatory in the field; Roland Barthes' discussions related to the way of creating reality and ideology in language, Louis Althusser's proposition about the media being the ideological device of government, Edward Said's Orientalism (1978), Antonio Gramsci's "hegemony", Judith Butler's gender role and various other notions emphasizing cultural practices are of high importance in Cultural Studies.

Comparing to Cultural Studies, Translation Studies has been shifted in the study of culture over the last twenty years. It should be noted that while Translation Studies has shifted in a culturalist approach, structuralist approach, poststructuralist approach and post-colonial approach since the 1980s, Cultural Studies are also paralleled to the same approaches. Since Translation Studies and Cultural Studies are interacted with "intercultural transfer", they are both interested in sociology, ethnography, and history (Bassnett, 1998:132). Even though Translation Studies and Cultural Studies have focused on a culture-oriented approach, it is observable that the concept of "culture" is attributed to the concepts of "complex", "contextual", "interactive", and "dynamic" structure in these two disciplines.

1.1. Implications of Cultural Approaches in Translation Studies and Cultural Studies

Due to the interdisciplinary nature of Translation Studies, its relationship with different fields of science and research is very attractive for researchers. In this respect, Translation Studies embodies the opportunity of thinking, conducting research and producing on various adjacent disciplines. In this context, the relationship and interaction between Cultural Studies and Translation Studies are significant in culture-oriented approaches. Since culture is in the form of a multi-layered representation in both Cultural Studies and Translation Studies as a field of research, culture is characterized as the concepts of “complex”, “contextual”, “interactive”, and “dynamic”. Thanks to the “cultural turn” Translation Studies and “Translational Turn” in Cultural Studies in the 1990s, interaction of theories and methodologies has become possible within the disciplines.

Translation is not only a linguistic activity but also a culture-related activity. However, it should be noted that culture became a significant point in the study of translation ethnocentrically from as early as Euegene Nida attempted to focus on a functional definition of meanings in the words depending on the culture in bible translation. Since Nida emphasized target culture, his approach led to contemporary debates that also focused on the target culture in translation. When researchers began to focus on real life, they went beyond the stereotypical ideas of translation. In the late 1970s, translation gradually shifted in target text and target culture. In other words, since culture derived from a process-oriented and dynamic structure, Translation Studies was affected inevitably. The idea is that the texts are the products which work in the target culture and are produced for the target reader.

Therefore, translation cannot be depicted as a disconnected phenomenon. It can be proposed that culture is not a stable unit, yet it derives from the dynamic structure which consists of differences and incompleteness.

One of the important functionalists Hans J. Vermeer has defined the relationship between culture and the language. He advocates the view that "culture may be understood as the whole of norms and conventions governing social behavior and its results" (Vermeer, 1992: 38). Culture has a contextual and complicated structure in terms of Translation Studies since it includes culture-oriented, target-oriented approaches. It is considered as having a multilayered structure as it has a complicated structure. Also, culture is related to Translation Studies because language is regarded as a part of culture rather than an isolated entity. In this discipline, culture can be observed from different perspectives by being categorized in different ways since there are numerous theoretical approaches and theories that discuss the concept of "culture". For example, Vermeer categorizes the structure of culture into three parts:

> (a) The "whole" should really be understood in a holistic way, i.e. meaning more than the mere sum of norms and conventions
>
> (b) In analogy to linguistic usage, we distinguish between para-, dia- and idio-cultural phenomena.
>
> (c) As language may be regarded as a norm-governed phenomenon and from a sociolinguistic point of view as a system of conventions, the above definition of "culture" includes language as one of its elements (ibid.).

As we understand through the definition of culture offered by Vermeer, culture is multilayered, so it is not only related to linguistic but also to translation processes. Therefore, Vermeer came up with a theory that was called "Skopos Theory" in the late 1970s and early 1980s (Vermeer, 1989). "Skopos" means "purpose" in Greek and its central concept is the purpose of the communicative function (ibid.). Explicitly, the purposes of the source text and target text may be different among

cultures and contexts. In order to focus on the purpose of translation, the target text can be significant because it is associated with the target culture. Since there is no single culture, the aim of the translation can be various depending on the target cultures. Thus, the idea of “word-for-word” and “sense-for-sense” translation dissolved and equivalence-based approaches to translation have been questioned and re-discussed. The intended functions of target text started to play a decisive role. There are two main factors that are considered in the intended function of the target text: The function of the text became important, and the translator is implied as to the intended function implicitly. Also, Vermeer suggests three senses of translation in the notion of “Skopos Theory” (Vermeer, 1989: 230).

1.The translation process, and hence the goal of this process;
2.The translation result, and hence the function of the translatum;
3.The translation mode, and hence the intention of this mode.

Since translation has a purpose in its socio-cultural context, translational action leads to a result and causes a new situation, and event. In other words, target culture has become in the forefront due to the translation paradigm in Translation Studies. In this context, the aim of the target culture, and its needs, and the expectation of target culture are associated with the function of translation. So, translation is based on communication and action with the aim and comes from human interaction and focuses on the process of translation while mediating cultures. Therefore, human action and behavior will be significant in the complex structures of both in the translation process and the cultural system. Aside from this, the translator's action is purposeful and is mediated between the variety of cultural communities. Therefore, the translator is an expert who can decide on the role of each component or factor in the translation process.

Like Vermeer, Gideon Toury's descriptive theory of translation has distinctively exhibited itself into the relationship between translation and culture by investigating

the requirements of the ideal culture, using the perspective of the inner dynamics and interculturality. Toury accepts in his article "The Nature and Role of Norms in Translation", every text is introduced in the ideal culture as "translation" which is the most important aspect of the study of languages. Due to this approach, he also considers the translation Toury process and the translator, and classifies these norms as "preliminary norms", "operational norms" and "textual norms". Toury suggests that the translator plays a social role in the given culture in accordance with how much the translation activities are related to culture. Therefore, there are some specific actions relating to the norms that determine the role of translator. states: "(…) the translation of general values or ideas shared by a community – as to what is right or wrong, inadequate – into performance instructions appropriate for and applicable to particular situations" (Toury, 1995: 55). As norms demonstrate the act of translating in the set of social and cultural norms, translating a text means the reflection of norms which are affected by the culture, and the translator imports the norms depending on the source text.

Apart from Gideon Toury's norms, Even-Zohar has had a significant impact on the role of translation as an intercultural transference in translation and he developed "Polysystem Theory" in the 1970s. Even-Zohar does not support the study of cultural phenomena by imagining the culture in isolated clusters. Therefore, he states that it is necessary to consider correlative thinking in order to examine communication models which are dominated by the indicators such as culture, language, and literature (Even-Zohar, 2010: 36). This approach demonstrates that human activities are partly or fully related to other people, groups or other structures. Thus, he states that culture or language as a static and homogeneous structure does not allow for the study of phenomena such as bilingual or multilingual societies, people who have different origins, social and cultural changes. He proposes: "This means, any isolatable section of culture may have to be studied in correlation with other section in order to better understand its nature and function" (Even-Zohar, 2010: 43). Moreover, Even-Zohar who suggests culture

in the system of literature, “cultural repertoire” which is created via ideal literature system, holds an important place both in “culture” and in “culture planning”. According to Even-Zohar, creating “culture repertoire” (see 2002) and “culture planning” (1997) lets us look into the concept of translation through a system of culture. It should be explained how Even-Zohar takes on “culture repertoire” in a translational perspective by depending on a specific cultural system.

Even-Zohar explained his aim as, presenting the relationships between said processes and operations, and the connections and the dependencies between “import” and “transmission” while creating the cultural repertoire (Even-Zohar, 2002a: 169-170). In accordance with this aim, he made it clear that the actual point he was interested in was the transmission operations and drawing the attention of the people interested in his products to the sociocultural unifying point that the transmission takes part in. According to Even Zohar, the trajectory of societies and cultures is tied to the cultural repertoire. That's why Even-Zohar, sees the members of society as an important part of the creation of the cultural repertoire, in the context of cultural theory. In short, societies defined cultural repertoire as a whole of choices in the configuration of life. Moreover, culture always needs societies, because culture and society are two inseparable concepts. As a result of this, it can be stated that groups of societies are dependent on cultural repertoire.

Even-Zohar mentions two important aspects of the formation of the “culture repertoire”. He divides the culture repertoire into “passive” people whose names are not known and “active”, and well-known people who have dedicated themselves to the activity. It cannot be said that the “importation” and the “transmission” are disconnected because “inventing” can also happen through “transmission” (ibid.). While the invention is mostly based on similarities and contradictions, “importation” is based on organizing skills and marketing. Even-Zohar explains this process in drawing attention to the fact that not every product imported transform into a “transmission”, and that some “transmission” does not play a vital role in the

repertoire of the ideas. According to Even Zohar, importation is made in order to fulfill some of the missing functions in the ideal system. In short, the efficiency of the culture repertoire depends on the societal order and organization (ibid.).

Aside from Descriptive and Functionalist approaches, Sussan Bassnett and André Lefevere drew attention to the tendency to move from language and text to culture in their edited book, *Translation, History, and Culture* in 1990. They suggest:

> Now the questions have changed, the object of study has been redefined, what is studied is the text, embedded within its network of both source and target cultural signs and in this way Translation Studies has been able to utilize the linguistic approach and move out beyond it (Bassnett and Lefevere, 1990: 12; Bassnett, 123: 1998).

Particularly, by emphasizing "cultural turn" in Translation Studies, it can be suggested that the process of translation is not a simple process such as selecting the text, and the translator's role in the text depending on the target culture. Since culture has derived from a process-oriented and dynamic structure, Translation Studies has been affected inevitably. It can be proposed that culture is not an unstable unit but also a dynamic structure which consists of differences and incompleteness. Therefore, translators and translation researchers and agents are supposed to be aware of target culture while mediating "between cultures" in the translation process. So, culture has interacted with the components of the translation process and the agents. Moreover, Wolf states: The concept of "culture as translation" thus projects culture as the site of translation is conceived as the reciprocal interpenetration of "Self" and "Other" (Wolf, 2002: 186). It can be suggested that the translation builds a bridge among cultures in terms of intracultural traditions, cultural practices, and conventions. So, cultural mediators and translators are responsible for the mediation of cultures during the translation process.

The concept of “culture” has been an important factor not only for the theorists in Translation Studies but also for those in Cultural Studies since translation is one of the key phrases of intercultural communication. For example, Edward Said, who is one of the important theorists of “Post-colonial theory”, suggests that culture cannot be shaped in a single structure because it is not a static phenomenon. Edward Said has shown that translation is a central tool in constructing the quotation of the other. Different cultures bring numerous interpretations to the world where they live in, and they reflect this to the language. Therefore, it can be proposed that translated text and original text are not similar to each other.

According to Wolfgan Iser who is a German literary scholar states that translatability is deemed appropriate for eliminating the difficulties of defining the concept of culture and trying to define a particular culture. Isler explains why translation is seen as a key concept in contemporary literature in the field of Cultural Studies as follows: “The issue of translatability promises to rid us of two bugbears that beset Cultural Studies these days: a) what is culture; and b) what makes a culture” (Iser, 1994: 8-9). Instead, translatability makes us focus on the space between cultures. The adoption of the principle of cultural translatability includes the idea that intercultural communication and negotiation may exist. In other words, cultures have an essence and cannot be compared with each other.

Like Isler, Stuart Hall, one of the important thinkers of the field of Cultural Studies, considers post-colonialist thinking as an approach that allows us to understand the change that the contemporary world has undergone without falling into old essentialist and dual antagonisms. He proposes:

> It [the term ‘post-colonial'] re-reads colonization as part of an essentially transnational transcultural global process- and it produces a decentered, diasporic or global rewriting of earlier, nation-centered imperial grand narratives (. . .) It obliges us to re-read the binaries as forms of transculturation of cultural translation, destined to trouble the here/their binaries forever (Hall, 1996: 247).

According to Hall, the idea of translatability is now considered to be an institutional key to addressing the problems of living together with minorities and immigrant populations that have reached large numbers.

Aside from Hall, Homi Bhabha suggests that a nomadic perception needs to be established beyond the boundaries of the idea of a nation. Especially, culture can no longer be considered within the boundaries of the nation-state due to our global world. Therefore, with the concept of the "Third Space", it focuses neither on cultural diversity, nor on cultural differences, and on the universality of culture. Where cultures overlap, they draw attention to their relationship with each other. On the other hand, he argues that people can construct their cultures using universal symbols, and thus culture can be translated into each other (Bhabha 1990: 209-210). In this "Third Space", Bhaba describes the relationship between translation and culture: "Translation no longer bridges a gap between two different cultures, but becomes a strategy of intervention through which newness comes into the world, where cultures are remixed" (Simon, 2000: 21). In this regard, Bhabha's concept of translation derives from mixed cultures. However, he does not depict as transmission between two cultures.

To illustrate, when we focus on the view of culture as the focus of translation, culture can be seen not only as a dynamic process but also as a complex process. Since translation takes part in any form of "cultural transfer", culture as a multi-layered process of action and communication places in the complex cultural system. Therefore, it stimulates us to focus on the role of agencies during the translation process in various cultural contexts. There is a central argument as to what the criteria are for the selection of the texts to be translated and what cultural agents' roles are in the process of transferring between source and target culture. Particularly, translation may not be shaped depending on the nation-state approach,

the cultural transfer can be embodied in the translation process. As a result, cultural agency operates intercultural interaction and social interaction. In the next step, I am going to emphasize cultural agents' roles in the process of translation.

1.2. The Concept of Cultural Agency in Translation Studies

Cultural agency is responsible for cultural transitions, and innovations between two cultures. Especially, translators are cultural agents that lead the cultural translation process through translation while mediating between cultures. However, it is inevitable to state that the translator has an intermediary position between translation and target culture. As discussed, the translator can be depicted in various positions. John Milton and Paul Bandia suggest: "These agents may be text producers, mediators who modify the text such as those who produce abstracts, editors, revisers, and translators, commissioners, and publishers" (Milton and Bandia, 2009: 1). It could be stated that cultural agents of translation do not only translate the texts into the target language, but also can be patrons of literature, and manage the cultural and political process in literature. Aside from this factor, Milton and Bandia emphasizes that "(. . .) their roles in terms of cultural innovation and change, which can be seen in a number of papers in this volume: they may go against the grain, challenge, common places, and contemporary assumptions, endanger their professional and personal lives, risk fines, imprisonment, and even death)" (ibid.). As a result, my main purpose is to highlight the multiple agents of translators in a literary circle through translation since the translator as an agent plays an important role both politically and culturally, in the given society.

When we focus on the roles of translator's multiple agencies, it needs to be emphasized that they affect various types of genres through translation. Translators translate not only well-known literature but also lesser-known literature, which they introduce new styles of translation for literary works so as to build a bridge between the target culture and source culture. Since Translation Studies has taken in

"cultural turn", culture is integrated with translation. In this process, cultural agents play a significant role while mediating cultures by using several strategies. Especially, translators have started to be visible in literary works through translation. In addition to this, their multiple agencies have had central roles in regulating the literary system, literary prizes, government-sponsored translated works, urban events, and educational systems.

There are essential factors so as to comprehend the roles of cultural agents in translation. "Patronage" is one of the fundamental points that focus on the cultural agents of translators as patrons. According to André Lefevere, patronage can be depicted as "something like the powers (person, institutions) that can further or hinder the reading, writing, and rewriting of literature" (2004: 15). Patronage can refer to groups, institutions, publishers, translators, editors in the literary system since patrons concentrate on regulating among literary systems that create a society. Lefevere states that patronage consists of three components:

> The ideological component acts as a constraint on the choice and development of both form and subject matter. By economic component, he means patrons see to it that writers and rewriters can make a living, by giving them a pension or appointing them to some office. The status component means that the patron can confer prestige and recognition (cited from Shuping, Ren, 2013: 57).

Lefevere argues that patronage can be "differentiated" or "undifferentiated", or a kind of patronage can regulate literary systems. If the patronage is an undifferentiated system, "right" interpretation of literary works focuses on the types of rewriting since the readers' expectations are limited within this system (Milton and Bandia, 2009: 3). On the other hand, in differentiated patronage, the reading public is increasingly fragmented into a profusion of subsidiary groups. Therefore, "patrons" are responsible for raising the awareness of "minority" and "non-literate cultures" by creating a national language in order to be recognizable in the international literary circle.

Mainly, translation cannot be separated from culture since culture is not a static structure, and the translation is not an isolated activity. In this respect, translation refers to cultural enrichment, works to be translated, the purpose of translation activity which is the basis of rewriting for specific purposes of the translation process. Consequently, these purposes are conducted by the translator and/or the other cultural agents who manage the translation activity. Especially, In *Translation, Rewriting and the Manipulation of Literary Fame*, Bassnett and Lefevere proposes that translation can be signified as a rewriting of an original text (2004: viii).

> (. . .) Rewriting can introduce new concepts, new genres, new devices and the history of translation is the history also of literary innovation, of the shaping power of one culture upon another. But rewriting can also repress innovation, distort and contain, and in an age of ever-increasing manipulation of all kinds, the study of the manipulation processes of literature is exemplified by translation can help us towards a greater awareness of the world in which we live (ibid.).

Translation does not only focus on the linguistic matter but also certain purposes in translation process such as “patronage”, “power”, “ideology”, “poetics”. Moreover, translation affects the image of the authors and/or the works in the target culture, and it cannot be observed as a simple structure.

Apart from Lefevere’s “patronage” and “rewriting”, there are essential factors that determine cultural agents that interfere in the translation process: the source text, the target text, the translator as subjectivity, and the translator as historicity (Gouanvic, 2002: 95). These factors are related to each other, which brings us Pierre Bourdieu’s terms through notions of habitus and fields. According to Bourdieu, “habitus” determined socially by individuals are different from their own individualism. He proposes that each individual shares “habitus” with the people exposed to the same living conditions. Along with this, every individual experience

the process of internalization, and this creates the individual personality and the vision of general and social habits. Bourdieu states that the same living conditions and the same position in society lead to the same "habitus". Besides, when we determine the "habitus", Bourdieu positions the "agents" inside "habitus" (ibid.).

> So the representations of agents vary with their position (and the interest associated with it) and with their habitus, as a system of models of perception and appreciation, as cognitive and evaluative structures which are achieved through the lasting experience of a social position. The habitus is at once a system of models for the production of practices and a system of models for the perception of practices (Bourdieu, 1990: 131).

In another saying, "habitus" expresses the essential information stock people have in their minds as a result of living in certain cultures or sub-cultures. In addition to this, it affects our experiences, approaches to information, and sources genuinely. As a result of this, habitus prompts the effect of the social context where individuality takes place. Also, these agents representing information and experience, create a position for themselves in the society.

Aside from getting inspired from Bourdieu's "habitus", notably, the role of cultural agents has centered in Translation Studies thanks to a vital essay of Daniel Simeoni "The Pivotal Status of the Translator's Habitus", which focuses on the habitus of translators and their primary role in Translation Studies (Simeoni, 1998). Simeoni suggests that the translator needs a translation training in order to follow certain conventions in order to be a translator.

> The relationship between the actualized dispositions of the translator's habitus and the translator's position vis-à-vis- a text to be translated, that is vis-à-vis a text belonging to a given field, this relationship takes shape as the activity of translating becomes a matter of routine, when the habitus has been internalized as an integral part of the operation of translation in the field cited from Gouanvic, 2002: 94).

Simeoni demonstrates the notion of habitus as an internalized system of social structure. Since social structure builds a bridge between structure and agency, cultural agents are responsible for developing a social identity that represents his/her position in the world. In other words, translators as cultural agents can be signified as constructors of culture since they have the power to select the works and transform them depending on the social values and norms. Therefore, the translator is more than a translator because the translator needs to manage more tasks during the translation process. Similarly, Gideon Toury developed an approach in "DTS and Beyond" by focusing on the notion of habitus apart from Bourdieu's "social meaning-making". Toury also concerns translators' training and skills in translation activity. He states: "[T]he decisions made by an individual translator (. . .) are far from erratic. Rather, (. . .), they tend to be highly patterned" (Siemoni, 1998). Since translation has cultural significance, "translatorship" plays a social role by determining a proper behavior, and thus being a translation is essential in a cultural environment. It is observable that Toury focuses on the agents' behavior in "translational norms" since the translator as a cultural agent plays an essential role in the creation of norms.

According to Holz-Mänttäri, the initiator, the commissioner, the text producer, the translator, the target text applicator and the receptor contribute to the cultural transfer process, making it rather complex as opposed to the simple process (cited from Vermeer, 1992: 43). Nevertheless, at this point, the idea should be reminded that the translator has become a social decision-maker and actor in translation processes, which makes his/her behavior a subject of study in Translation Studies. Since translation is a communicative activity between cultures, "cultural mediation" or "cultural agency" gets involved in this complex exchange. Basil Hatim and Ian Mason (1997: 47) propose that the translator acts as a "mediator" not only in the sense that he or she "reads to produce" and "decodes in order to re-encode". Currently, Translation Studies has moved beyond the concept of "coding

between languages" and has started to see the translator as an actor who contextualizes and re-contextualizes.

Furthermore, it emphasizes the importance of the translator in terms of his/her sociocultural position and mediation. Under the title of Functionalist Approaches, in his article "Translatorisches Handeln: Theorie und Methode" in 1984, Holz-Mänttäri depicts the translations as a purposeful activity and emphasizes the translator does not have an independent role in the process of translation. Within this frame, since the function of the translation not only depends on the text but also depends on the society, the functions of the translation are led by its aim.

Accordingly, he emphasizes that different social groups have various cultural messages from each other, and thus the functions of the messages are reshaped while messages transmit into another culture. Holz-Mänttäri emphasizes on the process of translation: "[It] is not about translating word, sentences, or texts but in every case about guiding the intended co-operation over cultural barriers enabling functionally oriented communication." (Holz-Mänttäri, 1984:7-8; Munday, 2011: 77). Within this frame, it can be concluded that translational action focuses on the different kinds of messages that were transferred in cross-cultural communication. Therefore, the "translational action" has been based on the translator's efforts as well, and the translator is expected to focus on if the content of source-text is functionally adaptable in the target-text and target- culture. As a conclusion, while translation is depicted as 'message-transmitter', the translator can be depicted as an "expert" in cross-cultural communication. As it is mentioned above, since translation is a communicative process, it includes several roles and players apart from the translator. Mänttäri emphasizes the different members of the process of translation:

- The initiator: The company or individual who needs the translation,

- The commissioner: The individual who contacts the translator, the source-text producer: the individual who composes the source-text,
- The target text producer: The translator,
- The target text user: The person(s) who use(s) the target text,
- The target text receiver(s): The final recipient(s) of the target text (ibid, 77).

Since the main aim is not to examine the players in detail, the focus on the relations between the players with the translator will be the main focus. There are certain roles for each player in the process of translation. Each role can be undertaken by different people, or by one person. In this regard, the professionalism of the translator is emphasized, considering the factors that affect translation. Therefore, Mänttäri describes the translator as well-trained who decides ultimately depending on the effect of the reader and client. Her models include relationships between translators and different members in this process. Considering the factors in the process of translation, the players who play active roles have importance as long as the players communicate with each other within the society, and they can maintain their roles dramatically in this process.

Similarly, Vermeer generally explains the position of the "experts" in society and depicts the translator as an "expert" in action associating with translation. A particular subject can be discussed with experts until reaching a consensus as to the best way to deal with a subject (Vermeer, 1995: 97). Uniquely, Vermeer determines that the area of specialization of the translator is "intercultural interaction" and emphasizes that it is an action happening between two "cultures" not between two "languages".

Furthermore, an agency becomes more problematic when we focus on a cultural agency of translation in postcolonial approaches owing to its location. The function of translation is fundamental in the context of cultural pluricentric because it is based on deconstructing cultures that can provide a connection between various

cultures thanks to the cultural agents or mediators such as translators. With the effect of the postcolonial approach, ethnocentric cultural interpretations fade away. Instead of it, culture implies the production of the "Other". Anuradha Dingwaney states in her introduction of *Between Languages and Cultures* (1995) "awareness of the 'other's' agency and own forms of subjectivity, which 'returns' the 'other' to a history from which she or he was violently wrenched" (Dingwaney, 1995: 9). "In-between space" highlighted the space which has dynamic interaction with two cultures, and also represents the concept of cultural pluricentric (Wolf, 2002:187). Therefore, it could be proposed that power relations are essential in transferring between cultures. Especially, today's globalized world, a displacement of the "Other" has become essential for the role of translation and the cultural agents such as translator. When we focus on the power relations in the cultures, they also influence the various agents' interactions with each other. As a result, it can be suggested that the translation process has moved beyond the one-way transfer. Instead of it, the potential of the spaces has importance in the translation process thanks to cultural agents. When we focus on "in-between space" makes the cultures meet with each other. Particularly, cultures can be unified in the context of postcolonialism and migration in today's world (ibid., 88-89). As Bhaba emphasizes culture cannot be dualistic in the relation between "Self" and "Other", there is always the "Third space" because it is a potential location, and it builds a bridge between "Self" and the "Other". Furthermore, it represents the place that translators as cultural agents or mediators get involved in the translation process.

Particularly, Homi Bhabha's demonstrates in his *The Location of Culture* (1994) that member of society derives from cultural differences based on hybridity that creates historical transformation. Since it can be proposed that there is an "organic" relationship between cultures, we can locate the differences "in-between" time and space by covering various cultures. Especially, when we focus on the hybrid cultures in a city, we cannot think that people's ethnic heritages are limited. As people's characteristics can change through experience, their relations between

cultures can be formed in an urban city. Sherry Simon, in her book *Translation in Cities* states: "The translator pinpoints the dissonances between concepts and reproduces the uneven fit between ideas and styles. The thresholds translators include disparities in scale (. . .) but also in time" (Simon, 2012: 6). Notably, in the colonial context, since the translator as a cultural agent is aware of the "plurality of codes" in society through translation, s/he is expected to build a bridge various communities and different practices of daily life and its literary representation.

Aside from translators as cultural agents, Simon comes up with the role of the translator as a cultural agent: "Translators are flaneurs of a special sort, adding language as another layer of dissonance to the clash of histories and narratives on offer in the streets and passageways" (ibid.). It is observable that translators as cultural agents can be depicted as fundamental actors in the urban city because they make the "social space more habitable" (cited from Simon, 2012: 7). That is why the translator moves across language zones and moves beyond the conventional language transfer between cultures. Richard Sennett emphasizes the city as productivity of diversity: "Cities have the potential to make us more complex human beings. A city is a place where people can learn to live with strangers, to enter into the experiences and interests of unfamiliar lives. Sameness stultifies the mind; diversity stimulates and expands it" (Sennet, 2001). In this context, especially in multilingual cities affect the translation process because the cities are "translational" and translation reflects the cultural life of the cities by interacting with other languages, and spaces as well. In order to make connections, and moving across language zones, cultural agents play a fundamental role in the circulation of languages and texts. For example, the translator as a cultural agent focuses on transferring the texts in multilingual contexts while s/he resists norms and challenges the power relations. Therefore, it is observable that cultural agents can be depicted as multilingual authors and/or translators who transfer the cultural activities in "geo-cultural spaces" (Cronin and Simon, 2014: 123).

Culture cannot be separated from translation since they are intertwined with each other. Mainly, nowadays, the translator is supposed to be a primarily cultural expert since s/he needs to build a bridge between the source culture and target culture. We realize that the representations of cultures are based on translation, and the translation is based on more cultural concepts within this “dynamic structure” by escaping from the conventional translational models. This approach has revealed the power relations between the cultures, different cultural agents who get involved in this process. Especially, in the postcolonial context, translation is based on meeting the requirements of pluricentric societies and hybrid identities. It can be stated that the translator as an expert is supposed to be aware of this ambiguity in this political process, and s/he needs to create an environment for transcultural flexibility.

Furthermore, when we get close to the translational context, “Third space” can be depicted as a space that translators as cultural agents become involved in the translation process. It can be suggested that the “Third Space” represents hybrid identities in the collective space. In other words, there is always a connection between the languages of the cities and memories in new ways. It is observable that there is an “organic” dialogue between the cultures within their literary and historical contexts, and the cultural agents are responsible for reshaping the consciousness of the city. For example, Istanbul is one of the cities that displays multilingualism which receives from not only Anglophone and francophone languages but also diasporic languages in the city. As a result, translation arises from various concepts and intertwined with the literary contexts through the city. Briefly, while translation can be depicted as “mediation” between cultures, the translator is cultural agents that mediate among cultures in the circulation of the works in the city.

CHAPTER 2: DEFINING "EXPATRIATES" AS CULTURAL AGENTS

The expat community continues to play an important role before and after the process of the 2010 Istanbul (European Capital of Culture) ECOC because the expat community has reshaped the socio-cultural structure of the city. To better understand this impact, it must be investigated as to why foreigners who came to and lived in Istanbul have been identified as "expats" and what their functions were as "cultural agents". When the meaning of expat is first considered, it can easily be compared with the words "migrant", "refugee" or "traveler", or "asylum seeker". Upon further investigation, it is clear to see that "expat" has a different meaning when compared to "refugee" or "migrant". In *The Cambridge Dictionary*, "expatriate" is depicted as someone who does not live in their own country ("Expatriate"). Another broad definition of the term "expatriate" is given in *The Chambers Dictionary*: "Expatriate" means a person who lives abroad, especially for a long but limited period. The word stems from the Latin *ex* "out of" and *patria* "native land" ("Expatriate"). Furthermore, *Wikipedia* demonstrates the word "expatriate" as a person temporarily or permanently residing in a country other than that of that person's upbringing ("Expatriate").

Apart from the meanings of the concept of an expat in the dictionaries, "expatriate" or "expat" can be interpreted differently, and in some circles there can commonly be a Eurocentric approach to the use and understanding of the word "expat". For example, a person who comes vice versa is commonly described as an "expat" while a person who comes from non-European countries to live in European or American countries is commonly described as an "immigrant" or even "refugee" generally regardless of their legal status. On the other hand, the definition of "expatriate" and "immigrant" can overlap in some scholars' definitions of "expatriate". I will further clarify the meaning of "expatriate" in order to avoid the confusion of the words "expatriate", "immigrant" and "refugee".

“Expatriate” might be separated from people who are “migrants” or “refugees” in the length of time, and the reason for relocation. Apart from migrants, expatriates generally have a purpose of being in a specific country permanently or temporarily (Furnham, 1988). Furthermore, Nancy L. Green's article entitled “Expatriation, Expatriates, and Expats” provides an apparent reference to comprehend the differences between expats and immigrants. According to Green's definition, an “immigrant” is someone who partakes in “[Simple residence abroad (‘for a considerable amount of time’) to the more definitive legal renunciation or destitution of allegiance, “denationalization”, or “decitizenization” (Green, 2009: 307). So, it can be stated that any person who settles abroad may choose to be deprived of his/her native country and/or citizenship. However, Green defines the word “expatriate” as a person who settles abroad for an indefinite amount of time without losing his/her native citizenship (Green, 2009: 308).

On the other hand, while Green intended to separate the definition of these two terms, Caroline Nagel brought a different perspective to the definition of “immigrant” instead of “expatriate”. In her article, “Skilled Migration in Global Cities from ‘Other' Perspectives”, Nagel considers “expats” as highly skilled migrants or short-term migratory professionals. For example, Nagel focuses her study on the fact that Arabs can be defined as highly skilled migrants that are associated not only with intercorporate transferees but also can be found working in education and healthcare sectors (Nagel, 2005: 198). As a result, it can be concluded from Nagel's definition that expats who are highly skilled migrants have “career aims”, “personal relationships”, and “kin-based resources” (Nagel, 2005: 199).

However, some scholars believe that being a migrant might have a negative and positive meaning as well. In Emanuelle Gatti’s article of “Defining the Expat: The

Case of High-Skilled Migrants in Brussels", the explanation of an "expat" is based upon positive immigration of skilled people in comparison to traditional immigration that refers not only to those coming from Africa or the Far East but also EU migrants as well (Gatti, 2009: 3). For example, a migrant can generally come from less-developed countries to develop countries or migrants are obligated to leave their home country owing to unemployment, or migrants can be depicted as "transient" who may become a permanent migrant worker in the new country. As opposed to "immigrants", expatriates have different visa status from the immigrants. For example, Poles emigrated to the UK after 2004 owing to different purposes. Expressly, most of the Polish citizens moved to the UK in order to work abroad due to real economic situations in Poland after 2004. The reason for this immigration shows that this immigration is associated with the wage rates, unemployment, and economic growth in their native country. Within the considerable labor market of the UK, Poles sought employment opportunities. Especially newcomers of Poles were economically active in employment. For instance, Poles spread in main economic sectors such as business services, public administration, education, and health sector, and small numbers in agriculture and public utilities, professional and technical occupations (Okólski and Salt, 2014: 12-13).

Another example is, the "Arab Spring" started as a social movement in Middle Eastern Countries, and it trigged the civil wars in Arab countries. As a result, several people were obligated to refuge from Syria to neighboring countries such as Turkey. While some of the refugees started to move to the eastern cities of Turkey, some of them preferred to dwell in metropolitan cities such as Istanbul in order to find proper works and have a better life quality. Arab spring had an essential influence on Turkey's political and cultural development. For example, political developments in Syria have affected Turkey directly, and thus refugee crisis boomed out because of the social, economic, cultural, demographic, and political problems (Kirişci, 2014: 21).

Nevertheless, it can be noted that refugees had plenty of job opportunities in the western part of Turkey such as Istanbul, and they have worked in various sectors such as hotels, restaurants, and travel agencies. Notably, some Arab restaurants have started to emerge increasingly, appealing not only to Arabic tourists but also to local people. Furthermore, Syrians also are employed in the tourism sector in tourism agencies and housekeeping positions (ibid.). Since the number of Arab tourists have increased, the Arabic language has provided a benefit to the Syrians to work in the tourism sector. Despite this, some refugees can have better jobs in industries and the tourism sector since they have been employed legally. On the other hand, this does not hold for all of the refugees. Some refugees who are employed illegally face various kinds of difficulties.

In short, one of the crucial points to be mentioned is that the official position and the visa type of refugees and immigrants are different from expatriates' visa type legally. For example, a refugee, who is obligated to move from the native country because of political conflicts and the war, must be protected by the host country's government, their needs are supposed to be met by the government. In addition to this, there are also some immigrant groups who move to another country, such as Poles in order to have a better life quality. Their residence permits, and work permits are different from refugees' visa and expatriates' visa as well. On the contrary, expatriates are not obligated to move to a country owing to some political issues or social issues in their home countries. It can be noted that expatriates might *prefer* to live in a country as volunteers. For instance, when we consider the history of Western influence on non-Western societies, expatriates who came from Western cities as administrators, teachers, professors, artists, and many others had an essential influence on non-Western societies for transmitting social and cultural values (Goldthorpe, 1984: 109). Especially, in the impact of the 19th century, non-western countries needed westernized intellectual and were keen on innovation in education institutions by getting inspired by western-style schooling because it was

a significant point to affect the country's political and cultural and social transformation. Therefore, European teachers played a significant role as agents in this transformation. For example, most of the teachers who came from European cities work in secondary school and senior school teaching in Africa within the impact of new structures and new ideology which derive from Western colonialists (Fiona, 1994: 2). On the other hand, in today's world, Eurocentric and ethnocentric approaches have been dissolved. Therefore, expatriates can have different characteristic features, ethnicities, norms, and cultural values. Consequently, the notion of "expatriate" cannot be restricted to people who come from only European countries.

Nevertheless, to be more specific in the scope of this thesis, my main purpose is to focus on Anglophone expatriates in Istanbul Expat literary circle. On the other hand, immigrants and refugees are excluded from this research of the thesis. Therefore, when we focus on Istanbul as a metropolitan city, there has been an expat community and expat literary circle in Istanbul since the 1990s with members coming from Anglophone countries. While some of the expatriates have worked in academic institutions and language schools (generally teaching English), some expatriates' visibility has increased in the expat literary circle with their written publications. Furthermore, it should be noted that expatriates can be depicted as cultural agents. While they provide their skills in the host country, they play a role in reconstructing the society of that country as well. Furthermore, they can be considered as transferors because they contribute their aims and skills deliberately. Nevertheless, the notion of expatriate as cultural agents did not start to be visible after the 1990s. There are prominent examples that numerous expatriates have been to Istanbul for different purposes. Particularly, throughout history, Istanbul has brought together every nation on its shores and embraced different beliefs. The tolerance of multi-cultural, multi-faith life has been deeply embraced in every district, every moment, every structure and culture of the city for centuries. When

we focus on the recent days, there have been also expat writers, poets, translators, editors, and publishers who have produced their literary works in Istanbul.

Moreover, Istanbul's literary life welcomes to host expatriate writers and translators with their experiences by intertwining with the cultural life of the city. As expatriates have the role of transferring knowledge and skills across cultures, they can be considered as cultural agents. They can be engaged in spreading their knowledge and qualifications to the society of the country in which they live. Within the new global dimension, metropolitan structures become more dominant over indigenous structures. Therefore, cultural transmission is an inevitable fact, though not a simple process. During this process, expat agents have a vital responsibility while mediating among cultures. In this respect, expatriates are considered as knowledge transferors in that they transfer their culture's ideas and experiences, especially among different multinational societies. Furthermore, the city in which they live is a substantial factor in order to build a global network. It is important to emphasize that Istanbul has an important role that leads cultural agents to gather and create their community. Thanks to Istanbul's local condition, expatriates not only interact with different cultures, but also exchange their experiences, ideologies, and cultures effectively among each other. As Jale Erzen states:

> Through the ages Istanbul has perpetuated its particular qualities in a synesthetic way, appealing to all the senses, through spectacle, poetry, and art, reproducing, representing, hence, regenerating itself. Thus, to view Istanbul by losing oneself in its intoxicating multiplicity may be the right approach, truthful to its social aesthetics (Erzen, 2010: 216-217).

Istanbul is one of the best examples of the inevitable fact that cultures, by their very nature, are meant to intermingle. This cosmopolitan and culturally plural social structure of the city is far from being representable merely through its historical buildings, museums, or city walls but also by the multi-cultural, cosmopolitan

contribution of its dwellers. The multi-cultural aesthetics that have prevailed in the urban texture, therefore, owes its nature and presence to the plurality of voices of its people, be they “citizens”, “expats” or “immigrants”. This aesthetics is visible in the works of authors, artists, musicians, and translators throughout the history of Istanbul. Therefore, my aim is to examine the expatriates as cultural agents and their role in various fields, especially in translation in the historical context of Istanbul.

2.1. Cultural Exchange and Cultural Interaction Based on Expatriates in Istanbul Throughout History

Since Istanbul hosted many groups of non-Turkish or non-Ottoman individuals - one of which is expatriates- as cultural agents, particularly since the Tanzimat Reform Era to the Republican Era, it would be significant to focus on the historical process by examining the emergence of translation activities, expatriates' roles in academic institutions, and also their influence on the

society in terms of literature and arts in Istanbul.[1] Furthermore, since admiration for western culture was an essential attribute for Tanzimat Reform Era, and the Republic of Turkey, European artists, professors, teachers, lecturers, and translators played an important role in “westernization”, and translation became a prominent process in these eras in various fields. Moreover, if the act of translation is evaluated within a broad historical process such as Tanzimat Reform Era and the Republic Era; the identity, role, and duties of the expatriates, which is the primary purpose in this scope, will be defined as “cultural agents”. The role of the expatriates was placed not only in the field of literature, art, and education but also in the field of

[1] Cultural agents in the Tanzimat Reform Era and the Republican Era are functionally similar to the notion of “expatriates. However, they cannot be depicted as expatriates legally and officially. I will consider cultural agents in these eras based on the similarity of their cultural functions to that of expatriates in the rest of Chapter 2.

translation. Furthermore, since it is observable that expatriates' influences were similar in the Tanzimat Reform Era and the Republican Era, I aim to examine the historical process by focusing on the expat-oriented approach. Moreover, it can be suggested that the minorities and Turks contributed to literature, art, and particularly performative arts via translation thanks to the influence of European agents.

In the light of Özlem Berk's *Translation and Westernization in Turkey, from the 1840s to the 1980s* (2004), the roles of expatriates within the historical process has been inspiring as the primary resource. Even though Özlem Berk did not mention international academics, artists, teachers as expatriates in her book, they will be examined from an expat-oriented approach in this study. Besides, Fırat Güllü's *Vartovyan Company and the New Ottomans* will also provide historical support, and as a result, cultural agents of the expatriates, and the interdisciplinary transition between cultures and traditions will be considered in this part.

Istanbul is a city that has geopolitical, economic, and socio-cultural importance. Istanbul witnessed three significant Empires (Roman Empire, Byzantine Empire and Ottoman Empire), and has been a central city of governance and cultural importance. One of the important factors was that the Empires structuralized and facilitated a variety of ethnicities under the same legislation and the government. Therefore, these ethnicities were exposed to each other’s daily life, practices, rituals, religions, and cultural products, consequentially their language. In this respect, varieties of races, religions, different cultural practices, and traditions were continuously demonstrated and shared within this city. These factors shaped Istanbul to what it is today. Therefore, Istanbul became a paramount city that played a vital role in cultural interaction and cultural exchange. While Eastern Rome was an essential destination for Silk Road (until 200 AD), from the 4th century, Eastern Rome or Constantinople became significant for Chinese Silk Road. After Ottoman Turks conquered Constantinople in 1453, its location gained a more vital role,

concerning the trade with the East. As a result, “Istanbul” as it was renamed by the Ottoman Empire, had an essential factor in east-west cultural and economic exchange (“Silk Roads”). The city is surrounded by three sides: to the north is a natural harbor called the Golden Horn, with access to the Bosphorus Strait to the East, linking the Black Sea to the Sea of Marmara and the Aegean Sea through Dardanelles, to the South (Sansal). The fact that Istanbul was the center of refuge and trade created a proper environment for Istanbul to be the center of multiculturalism. The Ottoman Empire was the focus of this process in Istanbul as well. Considering the geographical background, Istanbul was a multi-cultural city where Western studies were based on. Istanbul has had a heterogeneous structure throughout history with its cultural mosaic as well as the intensity of commercial and political activities. The cultural structure of Istanbul was suitable for the Tanzimant Reform.

Throughout its history, mainly, some communities in Istanbul had an active role in the “westernization” process. For example, one of the earlier communities, the Genoese had a significant role in the “westernization” of Pera[2]. Since the Genoese settled in Istanbul, it can be observed that the Italian language was the most dominant among the minority languages. In addition to this, the churches and religious missionaries lived here. The city was shaped into a fresh identity by transferring their cultures to the city.

Furthermore, translation was one of the factors that played a role in the transformation of Turkish culture throughout the history, especially translation built a bridge between the Ottoman Empire and the Western countries by contributing to literature, diplomatic relations, educational institutions, and performative arts. It is

[2] Byzantium Empire allowed the Genoese to settle around Galata in 1267, and the Genoese could establish their palaces, churches and stores, and their embassies. Especially, the Genoese who settled around Pera, was pioneered to do trade, and they made Pera a center of trade.

observable that translation mainly started with the French as the source language during the 18th century with the influence of "westernization" since my main purpose is to examine the role of expatriates as cultural agents in various fields.

During the 18th century, European power was dominant in the world, and the Ottoman Empire fell behind the European military strength, economic power, and development of the educational system. The Ottoman Empire could not do any reform in order to prevent this downfall (Davison, 1963: 7). The Ottoman Empire, which was in need of military, education, social and political reform, tended to change its direction to the West with the Tanzimat Reform Era. Especially, the reign of Sultan Selim III started with military school education as a reform in order to understand European knowledge. With the French Revolution, affecting mostly multinational empires such as the Ottoman Empire since the revolution was against the authority of kings - the Ottoman Empire was no exception. Furthermore, not only ethnic groups (Greek and Serbs in Balkan) but also languages were affected by the revolution in the Empire because of the slogans of freedom and equality, and thus they intended to be independent of Ottoman authority in order to build a "national state". As a result, Frenchmen came to Istanbul so as to provide military assistance. In this respect, the foundations of the new ideas started to enter into the Ottoman military (Davison, 1963: 11). Thanks to the results of the French Revolution in 1789, mainly, in the reign of Sultan Selim III (1789-1807), the Empire was willing to establish new military schools by getting inspired by European knowledge, and numerous Frenchmen came to Istanbul to provide military training to the Turks. As a result, there was a tendency to learn the French language effectively. (Berk, 2004: 11). Knowledge of French increased with the translation of military works, and French started to enter in educational institutions.

Furthermore, the French language started to become an essential factor in diplomatic relations before literary innovations. Learning French built a communicative environment for foreign diplomacies increasingly. Nevertheless, it

is essential to state that due to being governed by an Islamic state, it was not common to learn European languages in the Ottoman tradition, because Islamic states and Christian states were not depicted as equal. Therefore, no Ottoman embassy was established in western cities until the end of the 18th century. Nevertheless, with the conquest of Istanbul, Bartelcini Marsello, the Venetian was sent as the first ambassador to the Ottoman capital city, and other foreign states followed this path (Bilim, 1990: 30). During the Tanzimat Reform Era (1839-1876), innovations became important especially in terms of diplomatic relations since foreign ambassadors started to settle down in different cities of the Empire, particularly, in Istanbul. Therefore, expanding diplomacy, the Ottoman was led to make innovations in order to have knowledge about Western culture. At the same time, the Ottoman Empire sent the ambassadors to Europe so as to follow the movements intimately. As long as the Ottoman Empire became well-known and went on expanding in the continent, its relationship developed with some European countries such as; Spain, Portugal, France, England (ibid.). Thanks to the effect of European ideas in the Ottoman society and the rise of diplomatic relations with Europeans, the importance of language also began to increase, and this has led to the emergence of translation as a need. French was the first language that was affected by the Ottoman society, entering not only into military and diplomacy but also into educational institutions. Language gained importance in the Ottoman diplomacy to meet with European diplomats. Therefore, translators became prominent in the 19th century as an interpreter was required in the interviews with foreign state ambassadors. It can be emphasized that the first translators of the Ottomans were Christian minorities. For instance, Georgios Aminutzer was a Greek, who was from Trabzon, translated some of the Greek writings to Fatih Sultan Mehmed. After Greeks who were able to speak foreign languages were accepted to *Dîvân-ı Hümâyun*[3] (Bilim, 1990: 30).

[3] It was common among Islamic states that it was a board where the state affairs were discussed and resolved.

Since the relations increased with the West in the 19th century, this brought a need for translation, and translators were supposed to be trained for diplomatic relations. Therefore, the Translation Chamber, established in 1832, mainly directed the correspondence of *Bâb-ı Âli* [4] with the foreign consulates. For instance, Yahyâ Efendi, whose heritage was Greek, was hired to Translation Chamber. Later on, İshâk Efendi, who was of Jewish origin, was brought as the head of the Translation Chamber, and under his administration, the Translation Chamber became an institution that taught French as well (Şeref, 2014: 281). On the other hand, since trust in minorities who are translators decreased, Muslim translators were required to be trained and work in *Dîvân-ı Hümâyun* (Berk, 2004: 17). Therefore, foreign teachers were hired to teach translation. For instance, James Redhouse (English)[5] and Georges Sardou (French) were well-known teachers during that term for the development of the Translation Chamber. It is significant to emphasize that Sir James Redhouse created two dictionaries, which were Ottoman-Turkish, Turkish-English (Berk, 2004: 29). It can be indicated that the Translation Chamber was a school for training young Ottomans not only in translation but also foreign language knowledge (ibid.). Another important point is that the Translation Chamber was linked to the Ministry of Foreign Affairs, and it was an adequate innovation in terms of translation and learning a language in the Empire.

Aside from the Translation Chamber, *Encümen-i Dâniş* (The Academy of Knowledge) which was founded in 1851, was established in order to provide economic and political theories through translation in order to establish the "westernized" education system. Since translation was one of the achievements of

[4] It is the Ottoman Sublime Porte that referred to the government of ruler, including primarily the grand vizier.

[5] Sir William Redhouse (1811-92) was a cultural agent that used to serve in the Translation Chamber. He also wrote a dictionary *Kitab-i Muntehabat-i Lügat-i Osmaniye*, which consisted of Arabic and Persian words used in Ottoman Turkish. "Sir James William Redhouse (1811-1892) - Kitab-i Muntehabat-i Lugat-i Osmaniye" ("Royal Collection Trust").

the academy, not only western languages but also Persian and Arabic languages were encouraged to translate (Berk, 2004: 30). In her book, *Translation, and Westernization in Turkey, from the 1840s to the 1980s*, Özlem Berk also declares that not only Muslim and non-Muslim members but also international members got involved in the Academy of Knowledge. It can be noted that major names are working in the Academy: Some European Orientalist scholars, Joseph Hammer (Joseph Freiherr von Hammer-Purgstall), Thomas Xavier Bianchi, and James W. Redhouse. These expatriates played a significant role not only as lecturers but also as translators.[6] Since they can be signified as cultural agents in the Empire, it is essential to focus on their roles. For instance, Hammer was sent to Istanbul as a translator for diplomatic missions. Also, he published copyrighted and translated works in the 18th century like all famous historians of the century. Mainly, he researched a new era in the historiography of the Ottoman Empire and the East. Thanks to his translated works from Iranian, Turkish and Arabic literature, he influenced German literature. Besides, Hammer was the first historian that introduced Ottoman travelogues to Europe. For example, he translated Evliya Çelebi's first volume of the works based on Istanbul into English, which is called *Narrative of Travels in Europe-Asia and Africa in the 17th century by Evliya Efendi* (Ortaylı, 1997: 491-494). Like Hammer, Bianchi used to live in Istanbul as an expatriate and witnessed the important event in the reign of Selim III. After Bianchi had been appointed as the second interpreter to the French consulate in Izmir in 1811, he became the first interpreter. Since Bianchi whose works in *Lugat* were highly appreciated in the Empire, was elected to the Encümen-i Dâniş, together with Hammer and Redhouse, as an external correspondent. One of the important points was that Bianchi taught Turkish to Europeans and produced works in order to introduce Turkey in his time rather than focusing on Ottoman history, and the past of Turkish language and one of his well-known works was *Dictionnaire Turc-Français* (Akün, 1992: 117-120). Even though Berk did not depict them as

[6] Although there was not a concept of "expatriate" during those times, it corresponds to the concept of "expatriate" in recent days.

expatriates explicitly, those people who were hired for the Academy can be determined as expatriates (Berk, 2004: 34). Also, it should be noted that the Academy depended on the governmental authorities in order to translate books or writings, and its purpose was to bring European knowledge to the Ottoman Empire. It is observable that these cultural agents were lecturer-translators. While they encouraged the young generation to have knowledge from the "West" in academic institutions, they also produced translated works about the Empire in order to introduce the culture and the Ottoman policy to the West. As a result, these cultural agents led the "West" and the Ottoman Empire to interact with each other, and they provided cross-cultural communication as cultural mediators as well.

Since the middle of the 19th century, Turkish literature was influenced by western literature apart from the transformation of social and educational and diplomatic structures. In particular, with the Ottoman policy and thinking, translation gained significant importance in the Empire, and the importance of learning western languages also enhanced. The transformation of Turkish literature was inevitable, and the translation of western classics influenced the repertoire of Turkish literature. Especially, with the effect of the French language, the transformation of Turkish literature demonstrated the importance of translation increasingly. In other words, the French appealed to Turkish readers understanding French literature through translation from Turkish. As a result, new genres such as drama, novel, poem started to be introduced in Turkish literature with the effect of translation importantly (Berk, 2004: 14). For instance, some of the first literary translations were François de Salignac de la Mothe-Fénelon and Jean-Jacques Rousseau into Turkish from French (Berk, 2004: 57). The second translated work was *Muhâverât-ı Hikemiyye* (Philosophical Dialogues) by Münif Efendi consisted of Fenelon, Fontanelle, and Voltaire (Berk, 2004: 57). Berk States:

> With this book, themes, such as the nature of human being, the evaluation of fame, personal ambition, love of the fatherland, the moral of the society, and the

> education of women were introduced to readers in a different way which must have influenced especially the young readers (Berk, 2004: 57).

İbrahim Şinâsî's translation of French poetry *Tercüme-i Manzume* (Translation of Verse) was compiled from French poets such as Jean de La Fontaine, Alphonse de Lamartine, Nicholas Joseph Florent Gilbert, and Jean Racine (Berk, 2004: 15). Another example is, *Muhâverât-ı Hikemiyye* (Philosophical Dialogues) which was translated by Münif Efendi (Ottoman-Turkish), included some pieces from François Fénelon, Bernard Le Bovier de Fontenelle and François Marie Arouet Voltaire (Berk, 2004:15). In addition to this, Ahmet Mithat Efendi (Ottoman-Turkish) (1844-1912) was one of the most productive people that contributed to Turkish literature in means of various genres: story, novel, plays, history, geography, law, biography, politics in translation or original (Berk, 2004: 69). Also, he was an author and a translator; he was in charge of editing five newspapers and two journals as an editor. With his contributions to novels and translations from classics, he popularized Turkish literature. He had numerous translations from Xenophon's *Cyropaedia*, Ann Radcliffe's *The Mysteries of Udolpho*, Hugo's *Les Burgraves*, Alexandre Dumas fils' *La dame aux C*amélias (ibid.). Thanks to these intellectuals, authors, and translation played an effective role in Turkish literary repertoire, and it is observable that the repertoire consisted of various genres as well.

Despite having an understanding of Islam, the Ottoman Empire was influenced by western philosophy and literature in cultural terms and created its repertoire of literature. The formation of this repertoire began by translating the books read by foreign teachers coming from the West for military education and then influenced by the literature of the West, the translated works of the important poets, writers and philosophers influenced the literary repertoire. Particularly, in 1793, since the Ottoman embassies began to be established in European cities, translation became more popular (Bilim, 1990: 32). As well as the innovations in the military, administrative, educational, and cultural transformations emerged and foreign

consulates, artists, and academics pioneered to provide innovations in these fields. As long as the Ottoman interacted with Europe, translation gained importance in diplomacy as well. For example, since French was an important language, the role of French in the 19th century was seen in educational institutions and the army. It is possible to say that in order to carry out diplomatic relations, translations had an important place, especially because of the French Embassy in Istanbul (Berk, 2004: 14).

The effect of translation was not only seen in literature and diplomatic relations but also fine arts and performative arts. One of the new genres was theater which entered the literary repertoire. The theater was not a phenomenon that existed in the culture of the Ottoman Empire, and even though the performances such as Karagöz (shadow play), Meddah (storytelling), and Orta Oyunu (improvised comedy) were related to theater, they were considered to be apart from the western theater. Especially, these types were depicted as oral-literary products instead of written literary products (Evin, 1983: 13). It is noticeable that Italians were the leading source in endorsing theater and forming it into well-known lieu of entertainment in the city during the 16th century. The contribution of the Italians caused the staging of various plays and construction of some theater buildings. One of the examples was Cornelio Magni who coordinated representations in theater and became a pioneer for the establishment of a theater building in the French Embassy in the 18th century (ibid.). In addition to this, most of these representations were attended by both Turkish spectators and actors. In the Tanzimat Reform Era, the theatre was experienced as a multi-cultural, multinational, and multilingual play.[7] Moreover, it provided new opportunities for foreign actors, minorities, and Ottoman-Turkish actors in the process of cultural transformation in the urban city. Especially, French and Italian embassies hosted various plays, activities in the 17th century and affected Ottoman bureaucrats in meeting Western Art. For instance, the French ambassador

[7] Some of the plays were staged in foreign languages (such as Italian and French), minority languages (Armenian and Greek, Bulgarian) and Turkish.

invited important people of the state to the plays in order to show French theater (Uslu, 2015: 528).

During the reign of the reformist Sultan Selim III (1789-1807), the first theater was constructed in Istanbul around the 19th century. Since the Sultan's interest increased gradually, many European troupes were encouraged to perform in the imperial city. In 1828, the second major reformist Sultan, Mahmud II (1808-1839), invited Giuseppe Donizetti to start a military band and imperial orchestra, and he established *Muzıka-yi Hümâyun* (the Imperial Band of the Ottoman Empire). After that, a great number of European troupes performed here regularly. Guistiani built the first French playhouse in the late 1820s in order to perform French plays and operas. According to Gerard de Neval, the poet who visited Istanbul in 1843, the Ottoman Empire had an active entertainment life. For instance, he watched Karagöz, *İki Dulun Kocası* in the theater as well as a French production of Molière's *Monsieur de Pourceaugnac*. Also, these performances were presented at the court for the pleasure of Sultan Abdülmecid (1839-1861) (Sait, 2007: 120-121).

With the emergence of a genre like the theater, the Ottoman literary "polysystem" interacted with the West, and western plays entered Turkish literature through translation. Theater plays were first exhibited in foreign consulates and in Beyoğlu Pera, where the Europeans settled, and in some of the elite Muslim and non-Muslim residences. Since Istanbul hosted a variety of civilizations and empires, the city embraced different social and socio-cultural structures within its multi-cultural mosaic. In this regard, minorities played a paramount role in theatre by reflecting their own cultural products thanks to the movement of westernization throughout the Tanzimat Reform Period. Cultural products of minorities, particularly Armenian plays, were staged in the theatre. In this regard, contributions made by minorities' plays had an extensive impact in this period. One of the vital points was that plays were staged in the source-language. It can be suggested that source language

referred to foreigners who settled in Istanbul, and people were the elites who had knowledge of foreign languages.

Metin And proposed that Levantines and the traveling troupes created a theater, which provided benefits for locals; remarkably, this effect can be seen for non-Muslim Ottomans. Particularly, Armenians had a strong relationship with the French and Italians, and this relation contributed Armenians to develop theater dramatically as well. More importantly, some Armenian intellectuals and artists established direct relations with the Italians. One of the examples was Sırabyon Hekimyan who was the founder of the Ottoman Armenian theater and was appointed as the head of a theater association, established by Italians in Istanbul in 1868 (Uslu, 2015: 529). Therefore, it is inevitable to examine how Armenians contributed to the establishment and development of theater in the Ottoman world. The Arevelyan Tadron (Eastern Theater), could be called as the first professional theater of Ottomans, was organized by Sırabyon Hekimyan in 1859, and gave group representations in Armenian, Turkish and Italian. After the dissolution of the Eastern Theater, Hagop Vartovyan's Asian Theater became prominent in Ottoman theater history. The name of the theater company was changed into the first Ottoman theater (*Tiyatro-i Osmani*) in 1867, and the plays were acted at the Gedik Paşa Stage. It can be said that the date can be considered as the establishment of theater for modern Ottoman theatre and Turkish theater. Vartovyan's initiatives were important for the history of theater, so he was supported by Sadrazam Ali Pasha in establishing Turkish plays in various regions of Istanbul. In 1870, the government gave the right to lead plays in Turkish in Kadıköy and Üsküdar with a ten-year term, and theater began to be an ordinary entertainment for the people in Istanbul. Fırat Güllü proposed that Ottoman theater would not be only based on Turkish but also Armenian but the numbers of Bulgarian and Greek plays in accordance with the Empire's multi-cultural nature. (Güllü, 2008: 24). Nevertheless, since the audience did not understand the dialogues clearly, translation became an essential need for the Ottoman society. For instance, Namık Kemal, Ali Bey, a

dramatist, Reşit Paşa served in the Translation Chamber and Vartovyan got together in a committee which was aimed at encouraging the plays to be translated (Berk, 2004: 79).

During Meşrutiyet I. and II. Eras (1876-1908), political dynamics of the period and the fluctuations of systematic problems affected translation directly. In this period, the official ideology was shaped around the concept of "Turkishness", "Ottomanism", and "Islamisation". Within this period, the theater was one of the genres that were affected by these concepts. The establishment of *Dârülbedây-i* (The Ottoman House of Beauty)[8], which was the institutional structure of the Western theater, was founded during the Meşrutiyet Eras. In these Eras, Western plays entered into the cultural system through translation, adaptation, and copyrighted scripts written by the authors. As a reflection of the official ideology, the plays mostly utilized themes of "nationalism" and "patriotism" (And, 1971: 123). However, some of the examples of the Western theater were translated to be staged or published in the magazines. For example, Nurullah Ataç and Halide Edib Adıvar criticized the lack of translation of the essential classics of the West in theater and were simply left with certain French scripts (And, 1971: 122, 127). André Antoine who was a French actor, film director and theater manager was invited to Turkey, and with his consultation, theater and music departments were established on 27 October 1914 in *Dârülbedây-i Osmani*, and he chose his students. During this period, European classics which were translated and staged were introduced to a receiving culture, and copyrighted scripts that were inspired by French theater could not go beyond being "second class" (And, 1971: 124).

Consequently, the role of translation became crucial in fine arts and performative arts. Brief translations of the plots were given to the audience in order to understand

[8] *Dârülbedây-i* was the first drama and music school which was established in the Ottoman Empire.

the play before performing.[9] Furthermore, theater translations were not only textual translations but also taught the culture of theater and brought a new attitude. In other words, since the Western theater did not need interaction with the audience, the audience needed to watch the performances by sitting as opposed to the oral tradition of the Ottoman theater. Therefore, expatriates and non-expatriates as cultural agents had great importance in raising a new model of the theater audience. In addition to this, cultural agents played a siginificant role not only in theater but also in music, opera and such these performative arts. It should be emphasized that both cultural agents and translation had roles in transferring the Western performative arts to the Ottoman culture.

Nonetheless, with the founding of the Republic of Turkey in 1923, one of the first reforms was the language. Government-sponsored language planning was based on the purification of language from foreign words, and simplification of the grammar and vocabulary (Berk, 2004: 97). During this period, culture planning emerged as a necessity due to political and social changes. Especially, after the proclamation of the Republic, alphabet reform brought a different perspective to the translation in Turkey fundamentally under the leadership of Mustafa Kemal Atatürk. One of the aims was to create a unique Turkish identity with a new understanding of a nation. Usage of the Arab alphabet was a massive handicap for the translation in terms of calligraphy and stylistic form. Thanks to reformation concerning the usage of the Latin alphabet, it became easier to translate the western classics into Turkish. As Cooper states: “Language planning refers to deliberate efforts to influence the behavior of others with respect to the acquisition, structure, or functional allocation of their language codes” (Cooper, 1989: 29-45).

[9] For further reading: Başak Ergil’s Ph.D. thesis: *Türkiye Kültür ve Yazın Dizgesinde Absürd Tiyatronun Aktarımı,* İstanbul Üniversitesi, 2016.

Therefore, culture planning needed to start with education. The Arabic alphabet was replaced with the Latin letters, and with the reform of the languages, political, social and educational reforms became a necessity. Along with universities, National Schools, People's Houses[10], and the Translation Bureau played an important role in reshaping a new culture planning depending on understanding of a new "nation". With the revolution of the language, it was expected that society would struggle with learning the new alphabet. Thus, National Schools (Millet Mektepleri) was established in order to teach people the new alphabet on 11 November 1928. In addition to this, due to the *Osmanlıcadan-Türkçeye Söz Karşılıkları Tarama Dergisi (Collection of Turkish Equivalents of Ottoman Words)*, words with foreign origins were managed to be collected (Berk, 2004: 101). In order to decrease the rate of illiteracy, People's Houses (Halk Evleri), the Turkish History Society, and the Turkish Language Society were established in 1932. The institutions were not only based on governing elites but also the whole society in order to create an ideological unity, and its aim to focus on language, history, literature, fine arts, theater, sports, social assistance (Berk, 2004: 113). Also, Village Institutes (Köy Enstitüleri) focused on increasing the rate of literacy and they were established in villages and towns (1940-1960). While teachers taught modern technical agriculture skills, one of the goals of the institute was to rebuild cultural elements by getting inspiration from Western civilization's resources (Berk, 2004: 114). Additionally, the institutes used translations in the Translation Bureau in order to reshape the cultural developments in Turkey.[11]

[10] National Schools and People Houses were founded in order to increase the importance of language and literature, and also increase literacy rate after the reform of Latin letters.

[11] 8 plays were staged in village institutes in 1942-1947). *Aulularium* (Çömlek) by Plautus, *King Oedipus* (Kral Oidipus) by *Sophocles, L'Avare* (Cimri) by Molière, *Marriage* (Bir Evlenme), and *The Government Inspector* (Müffettiş) by Nikolai Gogol, *Poid de Carotte* (Horoz İbiği) by Jules Renard, *The Proposal* (Teklif) by Anton Pavlovich Chekhov, *Our Town* (Bizim şehir) by Thorton Wilder (Berk, 2005: 114).

Besides, Turkey set up its educational and cultural institutions by getting inspired by western models, and thus, European experts were invited to Turkey, and Darülfünun which was a higher education system of the new Republic: John Dewey from the United States, Prof, Alfred Külhe, Prof. Frey, Prof. Steihler from Germany, Prof. Omar Buyse, Mme Boccard (for technical schools for girls), Prof. Oldenburg (for agricultural schools) from Belgium, Prof. Albert Malche from Switzerland. When we examine the historical developments in the Republican Era, John Dewey's impact on the Turkish educational system played a vital role. Atatürk invited Dewey[12] To examine the Turkish Educational System in 1924, purposefully and asked him to observe the educational system in order to reconstruct it again (Tarman, 2011: 52). In the first report, which was written in Turkey, he made recommendations for better teaching training and the funding of education. Like Dewey, Alfred Kühne was invited to Istanbul in 1925 to analyze and observe the vocational schools and write a report. According to his report, he proposed that German experts were supposed to visit, and German publications needed to use for the occupation schools (Akdağ, 2008: 58). Also, General Director of Agricultural Institutions, German Ministry of Agriculture Dr. Oldenburg was invited to investigate the development of agricultural schools in 1927. Oldenburg opened and developed agricultural schools and sent Turkish teachers to specialize in German institutions. (Ergün, 1997: 150-151, Akdağ, 2008, 59).

Especially after World War II, the Turkish government invited some professors who had Jewish origin or simply anti-government opinionated (Germany and Austria) in Turkey. There were some humanities departments that were established by the foreign professors such as Hans Reichenbach (philosopher), Leo Spitzer (literary theorist and Romanist), Erich Auerbach (literary historian), Ernst von Aster (historian), Walther Kranz (classical philologist), Wilhelm Peters (psychologist), Helmut Ritter (Orientalist) in Istanbul (Berk, 2004: 120). For instance, Auerbach,

[12] See his book about the educational system: *The School and Society*, 1907.

who was the founder of the discipline of comparative literature used to live in Istanbul, Turkey. He wrote his book *Mimesis* during the war in Istanbul. He states:

> The book was written during the war in Istanbul, where the libraries are not well equipped for European studies. On the other hand, the book may owe its existence to just this lack of a rich and specialized library. If it had been possible for me to acquaint myself with all the work that has been done on so many subjects, I might never have reached the point of writing (cited from Genç, 2014).

Auerbach had an opinion about Turkey's policy during his stay in Istanbul; Turkey was moving away from an attitude of Islam and started to embrace Western knowledge. He states in one of his letters to Walter Benjamin: "Instead the regime is establishing a connection with an imaginary Turkishness; they are engaged in a European-minded attempt at modernization (. . .)" (cited from Genç, 2014).

Not only the humanities departments but also conservatoire departments played an important role by getting stimulated by the Western music. The architect Ernst Egli built the new building which is called *Darül Elhan* (House of Music) in Istanbul, 1926 (Berk, 2004: 121). In addition to this, Paul Hindermith, who was a composer, was invited to Turkey in order to establish a musical culture. Moreover, Eduard Zuckmayer and Dr. Ernts Praetorius were conductors in the orchestra. Carl Ebert and Bela Bartok, who were the experts, helped founding performing arts in the conservatoire as well (ibid.). Furthermore, Western institutions such as orchestras, operas, theaters gained attention since they were also contact with the Translation Bureau between the years of 1923-1950. For example, Under the direction of Carl Ebert at National Theater, 18 plays[13] which were staged were translations (Berk, 2004: 11).

[13] For further reading: Berk, Özlem. "Translating the West: The Position of Translated Western Literature within the Turkish Literary Polysystem." (2008: 1000-1018)

Furthermore, it is observable that the Translation Bureau was established after 1923, and it could be considered as the turning point of literature and translation activity. During this period, translators did not have efficient qualification for translation activities. Turkish publishing congress was founded in 1939 by the Minister of Education. During the Congress, important topics were suggested and planned. There were essential articles on translation, concerning Youth and Children's literature, awards, publishing and copyrights (Berk, 2004: 125). The Translation Bureau was carried out effectively between 1940-1967 under the single-party regime. European intellectuals inspired most translators and intellectuals, and they were educated in foreign schools that were established in Turkey as well. Bedrettin Tuncel, Suut Kemal Yetkin, İzzet Melih Devrim, Vedat Günyol studied in France. Orhan Burian, Nureddin Sevin was educated in Lycee de Galatasaray and Robert College, which was founded by Anglophone expatriates in Istanbul (Berk, 2004: 162).

Yet, as a result of the leftist movements in 1972 and political fluctuations, some of the publishing sectors ware closed, and many professors, writers, and artists were arrested (Berk, 2004: 193). Many professors were dismissed from Hacettepe University since they taught texts of Montaigne, Antoine de St. Exupery, Ernest Hemingway, and John Dewey, which were prohibited. The other prohibited translations took place in the theater. For example, Bertolt Brecht's *Mother Courage* and *Children* were banned, and the actors were arrested (Berk, 2004: 194). It may be stated that culture repertoires were damaged because some essential texts were outlawed in universities. Aside from this, assumingly some cultural agents who worked in academic institutions and cultural institutions were also influenced negatively by these situations.

Thus, translation played an important process for the development of Turkey throughout the Tanzimat Reform Era and the Republican Era, and also it is observable that these two eras were parallel to each other in terms of innovations.

New models were taken from the West, and foreign instructors, teachers, and researchers were invited to Turkey so as to reconstruct the culture. We can say that these developments were essential factors for reshaping "culture planning". As Even-Zohar states:

> Culture planning is conceived of as a deliberate act of intervention, either by power holders or by "free agents," into an extant or a crystallizing repertoire. Hence, it entails the introduction of change into a current state of affairs. Its prospective success depends on an effective undertaking" (Even-Zohar, 2002: 45).

For example, Red House, as a cultural agent, was brought to the Translation Chamber to train young translators in the Empire. Thanks to this, Ottoman writers and/or translators contributed to generate new literature in the Ottoman literary repertoire through translation. Another vital example, with replacing into Latin Alphabet during the Republican Era, Turkey intended to embrace more western models such as educational and cultural institutes. For instance, Prof. Dewey, Prof. Steihler, and Prof. Oldenburg intended to reconstruct the education system in Turkey. In addition to this, Turkey was influenced by not only European sources via translation but also cultural values and norms of the West. For instance, the instructors who were invited to Istanbul as cultural agents prepared reports so as to develop the education system in Turkey. Furthermore, after Turkish government invited foreign academics from Europe, expressly Germany, encouraged them to open Humanities Departments such as Leo Spitzer (Literary theorist and Romanist), Erich Auerbach (literary historian), Ernst von Aster (historian), Walther Kranz (classical philologist), Wilhelm Peters (psychologist).

All these developments demonstrate that cultural agents who used to live in Istanbul have purposes in various fields such as academics, military, theater, and translation bureaus, and they were pioneered to the creation of a new "culture planning" since they were invited deliberately in the Tanzimat Reform Era, and the Republican Era. With the movement of "westernization" during Tanzimat Reform Era, and the

Republic Era, Turkey hosted a variety of expatriates who were experts in various fields such as, academics, teachers, translators, and authors, and they were pioneered to reshape Turkey in terms of socio-cultural and political structure as well. In this respect, the government could plan a cultural repertoire depending on the cultural interaction with the “West”. Still, today, it is seen that the government has given great importance to translation studies in many areas. When compared with the Tanzimat Reform and the Republican Eras, cultural agents living in Istanbul as expats continue to play important roles in translation fields. For instance, while these expatriates have been involved in state-sponsored translation workshops, they also have produced translated works as free-agents. Aside from this, they have been professors in educational institutions, and particularly, they have taught English.

On the other hand, it should be noted that these cultural agents have become more visible not only as translators, but also as writers, poets, editors, publishers, and even bloggers. We can recognize that they have produced their works by intertwining with city life dramatically. Therefore, my main purpose is to illuminate this point in the following chapter based on cultural agents' roles in Istanbul expat literary circle in recent years.

CHAPTER 3: CULTURAL AGENCY OF EXPATRIATES IN ISTANBUL: "2005 to 2019"

It can be observed that the Tanzimat Reform Era was parallel to the Republican Era in terms of "westernization" movements. Expatriates, who are depicted as cultural agents, played a crucial role in various areas based on culture planning during the Tanzimat Reform Era and the Republican Era. Expatriates who were brought to Istanbul not only contributed to performative arts, the making of literary genres but also to translation. Furthermore, it can be seen that expatriates were hired by academic institutions, and higher education schools as professors and lecturers. In this respect in Chapter 3, the influence of the expats, their activities and interactions in urban life and literary circles (which are in some ways similar to those in the Tanzimat Reform Era) will be focused on. In other words, the sense of "expatriates" has been a paramount factor recently, and particularly in Istanbul. Especially after Istanbul became the European Capital of Culture in 2010, the visibility of expatriates has increased in academic institutions, translation workshops (some of them government-related), and urban events. Besides this they have published their poetry, short stories, novels and some anthologies in academic journals and online magazines. Briefly, expatriates who are visible in various areas played a significant role in (non)literary and translated works. Therefore, it is a fundamental factor to focus on expatriates' multiple agencies by dividing them into the following essential categories that form the subsections of this chapter: "The Expatriates' Positions in Academic Institutions and Other Educational Institutions in Istanbul", "Contributions of Istanbul Expats to the London Book Fair", "Government-related Translation Workshops/Events", "Academic and Private Publishing Agencies: Publishing Houses, Academic Journals/Magazines, and Anthologies", "Cultural Agents in Istanbul, the European Capital of Culture, 2010", "Cultural and Literary

Festivals", "Awards/Prizes", "Expat Blogs", "Translation V-logs: The Case of *Translation-1"* and "Urban Events".

3.1. The Expatriates' Position in Academic and Other Educational Institutions in Istanbul

Currently, since we are still receivers of culture, expatriates as academic agents have continued contributing to the field of not only social sciences and humanities but also technological and scientific fields. Besides this, academic circulations have increased due to visiting professors from abroad, academics, and students coming with the exchange programs in Turkey. These professors have given both undergraduate and graduate courses in state and private universities. In particular, there are language departments in Turkey that welcome expat professors intensively in their institutions. Commonly, language departments in Turkey consist of Translation and Interpreting Studies, Literature Departments and Language Teaching Departments. Since most of these departments are mainly English, Anglophone expatriates generally give undergraduate/graduate courses. However, these departments also include languages other than English. Furthermore, some departments are based upon language-culture: Linguistics, Cultural Studies, and Comparative Literature. As most of these departments generally are based upon Western and British culture, it can be deduced that this movement has a resemblance to the movements of "westernization" associating with Europe in the Tanzimat Reform Era and the Republican Era.

One of the crucial factors is that the Translation and Interpreting Departments have started to spread in Turkey. The idea of meeting the market's need for qualified translators and professionals played a fundamental role in establishing Translation Departments (Eruz, 2003: 96-106). Especially, since most of these departments were still in the construction stage in terms of the necessary equipment and adequate

academics, international academics or academics who are up to date regarding international developments in the field were consulted. English Translation and Interpreting Departments at Boğaziçi University and Hacettepe University were both established in 1983. Following this, French Translation and Interpreting Departments were founded in 1993, and the German Translation and Interpretation Department followed this sequence (ibid.). After this process, new translation departments became a trend in the 2000s. Due to the increase of private universities in the late 1990s and at the beginning of the 2000s, Translation and Interpreting Departments and Literature Departments began to be popular in Turkey, and therefore foreign academics that were qualified were encouraged to give lectures in these universities ("Mütercim-Tercümanlık Programı").[14] Concerning this statement, educational factors have played an active role in having foreign academics in the Turkish academic sphere, and also academia is a critical movement for the expatriates. On the other hand, expatriates not only in academia but also in various fields have played an influential role in their personal lives as cultural agents. While they have aimed at reflecting their perspectives to students, they have also intended to become productive in their works that can influence the diversity of the city.

Apart from the academic sphere, some expatriates are involved in translation workshops that were based upon Turkish literature translated into English. Some of them manage to write about the topics relating to city culture. In addition to this, some expatriates have roles as poets that provide new perspectives on Turkish poetry by getting inspired by the city through their own eyes. Although academic factors lead expatriates to be involved in the related departments, they are able to

[14] English Translation and Interpreting Departments number more than 70 in Turkey. Aside from English Translation and Interpreting Departments, other languages' Translation and Interpreting Departments such as Arabic, Chinese, Russian, Spanish are rare. Further information can be found at: https://yokatlas.yok.gov.tr/.

sustain their work, which helps them build their expat community due to their interests. As long as they have carried out their production progress in the city, they have contributed to various literary and cultural activities that can affect or interact with the society, and thus they have begun to have multi-roles as cultural agents.

Apart from academic institutions, other educational institutions have consisted of expat teachers, or schools have been founded for expatriate people who dwell in Istanbul. Some of the schools are private and public schools, while others are independent of the Turkish Ministry of Education. Like academic institutions, they are also based on foreign languages and have hosted expat teachers in their institutions. Robert College[15] and Üsküdar American Academy are two of the oldest schools in Istanbul where the medium of education is English, and Anglophone expatriates give lectures.[16]

There are also schools of different nation-based schools established by either the expatriates or are based on the efforts of expatriates such as the German High School, Italian High School, Austrian High School, Lycee Pierre Loti d'Istanbul, Burak Bora (French and English education), and Tevfik Fikret High School (French education). While some of these schools and their likes have acquired the

[15] "Robert College is the oldest continually-running American school founded outside the U.S. (. . .) Upon the initiative of Dr. Cyrus Hamlin, and with the support of another American, the wealthy Merchant Christopher Rhinelander Robert, Robert College opened its doors to boy students on September 16, 1863, in an old wooden building in Bebek. (. . .) In 1871, the school for girls was opened in Gedikpaşa with the support of a group of American philanthropists" ("History of RC").

[16] Üsküdar American Academy was originally founded in 1876. The site in Bağlarbaşı was initially been the American College for girls. [T]he Bağlarbaşı campus empty from 1914-1921 except for the years 1914-1915 when the buildings of our school were used as an orphanage by the Americans and the years 1915-1918 when the Turkish army used the school for barracks ("History").

accreditations from the Turkish Ministry of Education, not only Turkish students but also children of other nationalities can be admitted as expatriates. Apart from these schools, it can be observed that there are schools that have accepted expatriates. Additionally, these institutions, such as The British International School, do not depend on TMOE[17] ("Registration and Admissions").[18]

On the other hand, Arab schools have started to be established due to arrival of Arab expatriates, migrants and asylum seekers who have come from Arab countries in recent years; such schools include Dar Al Hamd Kindergarten (Arab), Jasmine International School (Arabic-Palestinian), Al Manar International Schools (based on English language education) ("Who We Are").[19] There might be some reasons

[17] Turkish Ministry of Education

[18] "The school welcomes students of all nationalities and students for whom English is an additional language. The school accepts students regardless of their intended length of stay, from those children of parents working in Turkey on short-term contracts to families who have chosen to relocate to Turkey on a more permanent basis."("Registration and Admissions") The school is suitable for the children of expatriates who stay in Turkey permanently or temporarily. Since the school has an inclusive approach, children of all nationalities can be accepted by the school except for Turkish students. There is a rule in the Registration and Administration towards Turkish students: "Turkish Students are not admitted to the British International School in accordance with the Turkish Ministry of Education regulations." (ibid). Even though the school has an equal approach to all nationalities, its attitude causes a contradiction between its inclusive approach and the rules Turkish students.

[19] Al Manar International School was established in Istanbul in 2016. The school has acquired both accreditations from The Turkish Ministry of Education and The International accreditation from the American International Accreditation of Schools and Colleges.

that Arabs settle in Turkey, mostly in Istanbul. Because of some political conflicts, and the wars in some Arabic countries, some Arabs were obligated to move to other countries as refugees. However, it cannot be said that people who are from Arab countries come to Turkey only as refugees. There are also some students, teachers, people in business who prefer to dwell mostly in Istanbul because Istanbul has more education opportunities, job opportunities, and other facilities. Considering educational institutions mostly, some schools refer to the Arab community in Istanbul, and some of the schools that we mentioned above have acquired accreditation from TMOE.

One of the most important reasons why I have focused on expatriates who work in educational institutions is expatriates can be noticed in both the Tanzimat Reform Era and the Republican Era. Similarly, we can notice the same tradition in the current period. While expatriates work in educational institutions as academics and lecturers, they also have multiple roles in various fields. However, it should be clarified that this thesis aims to focus on Anglophone agents who have been visible in the Istanbul expat literary circle. Arab agents have been excluded from the aim of this thesis in this scope even though focus was given to the Arab influence in educational institutions briefly in order to present an overview of the international backdrop in prevailing in the field of educational institutions.

Cultural agents who dwell in Istanbul have been visible not only in educational institutions but also as participants in literary events, translation workshops as translators, writers, poets, and editors as well as bloggers and various actors in urban and international events. Their features as cultural agents are going to be examined in the following parts of this chapter.

3.2. Cultural Agents in Government-Related Translation Workshops and Events

With the effect of “westernization” movements in the Tanzimat Reform Era and the Republican Era, world classics were systematically translated into Turkish thanks to the government's support. Initially, translation activities gained importance, notably because they produced translations of mainly European classics. As mentioned in Chapter 2, this led to and inspired the emergence and creation of some new genres in the Turkish literary system. On the other hand, the government changed its policy towards translation in the 2000s. It aimed to encourage Turkish literature abroad and led the literature to be translated into foreign languages, one of which was English. One of the main aims of the government was to build a strong bridge between Turkish culture, art and literature, and the target readers abroad. As a result, this aim was accompanied by the foundation of the TEDA Project (Türkiye'nin Çeviri ve Yayım Destek Programı - Translation and Publication Grant Program of Turkey). The government policy considered commissioning and publishing translation to promote Turkish literature abroad. However, publishing houses were not eager to publish Turkish literature because works written in English or translated into English from other Western or European cultures were more accessible and consumable[20]. Compared to the Anglophone literature and culture, Turkish literature was lesser-known abroad. Therefore, one of the events is that TEDA was instituted as a government-related activity that intended to encourage Turkish literature to reach the readers abroad by endorsing the translators and

[20] According to the concept of “disproportion of translation”, if the culture is weak in terms of power relations, it is always a receiver of culture. This statement can be related to Douglas Robinson's *Translation and Empire.*

international publishers in 2005. TEDA, which is a government-sponsored organization was aimed at translating Turkish literature into different languages. In its official website, TEDA is described as follows:

> TEDA is a grant program intended to foster the publication of Turkish literature as well as works about Turkish art and culture in languages other than Turkish. Run by the Republic of Turkey's Ministry of Culture and Tourism, it is a subvention program for translation and publication, providing incentives to publishers abroad who wish to publish Turkish literature and works on Turkish art and culture in foreign languages. The TEDA Program, which began in 2005, allows foreign readers to access Turkish literature, and as well as the opportunity to read about Turkey's vast cultural wealth, in their respective languages. In this way, the Program increases the visibility of books by Turkish authors in the global market ("What's TEDA?").

It can be proposed that Turkish culture expanded through translation and publication of Turkish literature. Thanks to TEDA, varieties of works in Turkish literature have been translated from Turkish to other languages, and this program has brought prestige and visibility to not only authors but also translators in the world. Furthermore, it can be noted that Orhan Pamuk's Nobel Prize affected the image of Turkish literature in the literary platform in the world. His representation of Turkish literature might have encouraged the Turkish Government and international publishing houses to promote Turkish literature in the global market. As a result, when Orhan Pamuk won the Nobel Prize in 2006, it became a vital step in recognition of Turkish literature abroad, and also may have encouraged the TEDA project. With this recognition of Turkish literature by means of Pamuk's Nobel Prize, writers, translators, and publishers who may be included in the TEDA project may have been more motivated to contribute to this project.

Also, it can be indicated that not only the authors' works but also the expatriate translators' visibility has increased in both Turkey and abroad. Turkey especially has started to work with expat translators, international translators, publishing

houses in Turkey, and international publishing houses to expand Turkish literature abroad. Notably, the Fifth National Publishing Congress made fundamental recommendations for the selection of the works to be translated into foreign languages. The Committee suggested (V. Ulusal Yayın Kongresi Komisyon Raporları, 2011: 115):[21]

i. Meetings should be arranged with the translators, writers, publishing houses related to the countries, and also a Translators Center should be established,
ii. Literature Houses should be established that encourage writers, publishers, and translators create their works, International Literature Festivals should be arranged every year,
iii. Culture and Introduction Counselors should cooperate with the publishers, writers, and translators in foreign countries, and work on the introduction of Turkish literature effectively.

One of the aims of the Committee is that international translators were encouraged to translate Turkish books into foreign languages. On the other hand, translating Turkish books would not be enough for Turkish literature to be well-known abroad. Therefore, the Committee suggested fundamental articles, as mentioned above. Considering the articles of the Committee, most of the decisions were carried out to promote Turkish literature to be more recognizable abroad. It is observable that CWTTL (The International Cunda Workshop for Translators of Turkish Literature), LAF (Literature Across Frontiers), foreign Publishing Houses, Literary Festivals, Frankfurt Book Fair, London Book Fair, and Istanbul TUYAP Book Fair were able to extend through the passing these articles.

With the Project of the Culture and Tourism Ministry's Translation Program (TEDA), Turkish literature became a major project all over the world for a long time. The first symposium of TEDA was organized by Boğaziçi University, the

[21] Also, Şehnaz-Tahir Gürçağlar highlights the consequences of this congress from a translational perspective. See: Tahir-Gürçağlar, 2015: 140.

Department of Translation and Interpreting Studies, Ministry of Culture and Tourism of the Republic of Turkey, General Directorate of Libraries and Publications in June 2007 (Akbatur, 2011: 164). Apart from Boğaziçi University, translators, writers, government sponsors, and international publishers were hosted in this symposium. It can be examined that not only local agents but also expatriates had multiple roles in the symposium. For instance, Edward Foster, who is an expat and a poet-translator, worked at Beykent University as a visiting professor. He was the chair of the discussion entitled "Prospects for Translation/Publishing: Poetry? Contemporary Fiction? Classics?". Furthermore, Jonathan Ross (an expat and academic-translator) participated in the discussion "Towards a New Generation of Literary Translators of Turkish", and Maureen Freely (an expat and a writer-translator) participated in the discussion "On the Way to the Nobel Prize for Literature: Translating and Publishing Orhan Pamuk" as speakers ("First International Symposium"). The first international symposium covered an essential topic toward the Turkish literature in translation. The symposium aimed to increase the awareness of Turkish literature in the international platform but also encouraged writers, translators, and publishers to translate and publish literary works of Turkish literature. Saliha Paker emphasizes "the symposium was so effective that in two years 500 Turkish literary works applied to receive support from the TEDA project" (cited from Akbatur, 2011: 164). It is commonly thought that Turkish literature has taken a place abroad in terms of culture, and has stimulated more translators who are from other countries to be willing to work on this project.

The second symposium was conducted at Boğaziçi University between 20-29 May 2009, and Ertuğrul Günay, the Minister of Culture and Tourism participated, and also authors, publishers and translators became the participants of the symposium. With over fifty translators who came from different countries, the symposium's main aim was to promote Turkish literature, art, culture by representing Turkish authors on an international platform. To achieve the translation works on Turkish, culture, art and literature, various authors, translators, academics, editors,

publishers, and copyright agencies discussed and expanded Turkish literature in the world by creating a brand. Most participants were translators, writers, and publishers, and most of them performed more than one of these cultural agencies. On the other hand, there were also expat participants of the symposium as translators and publishers: Edward H. Foster (Publisher), Maureen Freely (Translator), Ronald Tamplin (Translator), Ruth Christie (Translator) ("World's Major Publisher"). For example, Ronald Tamplin, who was a visiting professor at Bilkent University, translated several poems from Enis Batur, İlhan Berk, and Edip Cansever. Ruth Christie translated a Turkish novel by Latife Tekin and some of the collections of Nâzım Hikmet's poetry.

Lastly, the third symposium was organized by the General Directorate of Libraries and Publications of the Turkish Ministry of Culture and Tourism, and by the Department of Translation and Interpreting Studies of Boğaziçi University between 27-28 May 2011 at Boğaziçi University. The purpose of the symposium was to create a network between translators, editors, publishers, literary agents, and critics who would play important roles in the translation of Turkish fiction and poetry into many languages ("The Third International Symposium"). Some cultural agents participating in the symposium of TEDA have lived in Istanbul as expatriates. Most expatriates became visible with their translator identity while they worked in academic institutions.

It is observable that TEDA aimed to promote Turkish literature abroad and to support foreign publishers and translators for the translation of specific genres in Turkish literature. On the other hand, some academics think that TEDA could have appealed more to international publishers and translators. As understood from Tekgül and Akbatur's report, there has been an obstacle to publishing Turkish literature. More importantly, publishing houses refrained from translation into a foreign language. Amy Spangler, co-founder of AnatoliaLit Agency states, "For the English language in general when you talk to editors, they often tell you that there

is a resistance to foreign names. Publishers believe that in general readers do not read translations (. . .)" (cited from Tekgül and Akbatur, 2013: 39). Because of this handicap, the translation of Turkish literature is also faced with financial obstacles.

Nevertheless, TEDA had also a positive impact on the foreign publishers, literary agents, and particularly expatriate translators, and they played an important role by shaping the cultural repertoire in Turkish literature with their decisions. Saliha Paker, the professor of Translation Studies at Boğaziçi University, emphasizes the positive influence of TEDA, "(. . .) TEDA is that, as a state institution, it is not involved in the selection of the titles to be translated, but leaves the decision to the foreign publishers, literary agents, or translators" (cited from Tekgül and Akbatur, 2013: 47). Especially expat agents got involved in the process of translation in Turkish literature, and represented the literature not only abroad but also in Turkey. Both expat agents and international agents worked in cooperation with the government in order to bring to Turkish literature a new perspective and a voice. Since TEDA left the selection of the books and the titles of the books to these different agents, cultural agents had multiple roles to reflect Turkish literature abroad. Thus, it can be concluded that the works do not only belong to the authors but also the translators, publishers, and editors as well.

Another critical point, one of the suggestions of the Fifth Publishing Committee mentioned above is that translation houses should be established. It can be proposed that CWTTL, (The International Cunda Workshop for Translators of Turkish Literature) became a productive workshop. CWTTL, which was linked to TEDA, produced numerous translated works from Turkish literature. Also, it is possible to recognize that many expatriates who participated in the symposia of TEDA played a visible role as translators in this workshop. For instance, Clifford Endres and Jonathan Ross, who are academic-translators got involved in the CWTTL workshop, started participating in 2006. The Cunda International Workshop for Translators of Turkish Literature (CWTTL) was founded by Saliha Paker in 2006,

to spread the translation of Turkish Literature into English and other foreign languages. CWTTL had been in cooperation with the Turkish Ministry of Culture and Tourism and was supported by Boğaziçi University, Harvard and Koç University since 2006 ("Sponsors and Partners"). Also, the EU Culture Programme's Literature Across Frontiers supported this workshop from 2009-2012 (Tekgül and Akbatur, 2013). This workshop aimed to unite translation studies scholars and translators to produce translated works. Murathan Mungan, Latife Tekin, Murat Gülsoy and Behçet Çelik, Sevgi Soysal and Hatice Meryem contributed to the workshop between 2006 and 2010. It is important that such authors and poets participated in translation processes as guests or collaborators.

The last steering committee of CWTTL consisted of Saliha Paker (Founder and Director-Boğaziçi University, Istanbul), Arzu Akbatur (Coordinator- Boğaziçi University, Istanbul), Mel Kenne, an academic and a poet-translator (Kadir Has University, Istanbul), Amy Spangler, publisher-translator, Istanbul), Arzu Eker Roditakis (Aristotle University of Thessaloniki, Greece), Şehnaz Tahir-Gürçağlar (Boğaziçi University, Istanbul) ("Steering Committee"). As the profiles of this committee members revealed, the workshop brought together individuals with multiple cultural agencies. Another asset of this is that CWTTL paved the way for the emergence and encouragement of "new" translators.

> (. . .) the contribution of these workshops in the long term would be a gradual increase in the number of translators' but perhaps what's more important is that the workshop has been instrumental in 'empowering the translators themselves,' encouraging many 'new' translators to start and continue translating works of Turkish literature. (cited from Tekgül and Akbatur, 2013: 51).

Expatriates were involved in many translation projects as editors and translators between 2006 and 2015 in CWTTL, and workshop participants (translators) selected the works to be translated. Nonetheless, the workshop closed after 2015. It can be stated that expatriate translators played a role as culture planners in translated

works in Turkish literature. As long as the number of participants increased, their role became visible in the Anglophone culture repertoire regarding Turkish literature as well. In addition to this, as Paker states, “encouraging many ‘new' translators”, it is observable that participation of “new” translators increased each year. The roles of expatriates as cultural agents did not only affect cultural repertoire but also encouraged and trained new translators in the workshop. Another critical point is that those cultural agents enriched the image of Turkish literature via translation and brought a different perspective in translated literature since they worked in collaboration with non-expat participants in the workshop. Since translators were free to choose their texts, they concentrated on producing an adequate job and came up with a new effort to introduce Turkish literature by means of translation and encourage participants. Şehnaz Tahir-Gürçağlar, a professor of Translation Studies at Boğaziçi University, asserts, “(. . .) Perhaps the workshop, in the short term, can have a more didactic and encouraging effect, motivating individuals and directing them towards translation. However, it requires a much longer time to see an increase in the translation flows.” (cited from Tekgül and Akbatur, 2013: 51-52). As the website of CWTTL demonstrates that, each year, expat literary agents and visitors who were also international agents worked in cooperation in this workshop. Consequently, expatriates performed multiple roles as cultural agents, selecting texts, translating and revising them, collaborating with non-expat participants, influencing new publishers, and motivating new translators.

In addition to CWTTL and TEDA, which were endorsed by the Turkish Ministry, expatriates had an opportunity to represent Turkish literature in international literary projects. For example, The LAF (Literature across Frontiers) Project, which is based in Europe, represents intercultural communication thanks to translation and literature. Considering the website of LAF, the aim is to work in partnership with individuals and organizations across Europe and beyond in harmony with literary diversity and provide opportunities for new associations, collaborations, and projects (“About”). In addition, another aim of LAF is to provide a solid network

between partners not only in Europe but also in different global regions by engaging in the international promotion of literature, translation, literary festivals, book fairs, literary venues, magazines, publishers as well as groups of writers and translators in literary translation (ibid.). Briefly, LAF manages to stimulate programming that shows the richness and diversity of the European literary landscape, working with partners who are beyond Europe. Thanks to LAF, Turkish literature has gained popularity, mainly, types of literature that are not recognizable, have found an opportunity to draw attention in the international regions. With this contribution, Turkish literature has built an intercultural dialogue not only in Europe but also with their non-European neighbors.

One of the missions of LAF was to support CWTTL, and it promoted not only works of the workshops, but also translators. *Translation from Turkish into English in the United Kingdom and Ireland, 1990-2012* written by Duygu Tekgül and updated by Arzu Akbatur in 2013, demonstrates that there were expatriate translators contributing to LAF as well: Amy Spangler (translator, editor and publisher), Angela Roome (instructor at Robert College, and editor-translator), Brendan Freely (translator), Clifford Endres (writer-translator), Damian Croft (translator), George Messo (writer-translator), Kenneth Dakan (translator), Mark David Wyers (writer-translator), Maureen Freely (writer-translator), Mel Kenne (poet-translator), Michael Hulse (translator), Richard McKane (translator), Robert Dankoff (translator), Robert Finn (translator), Ruth Christie (translator), Ruth Whitehouse (translator), Victoria Holbrook (writer-translator) (Tekgül and Akbatur, 2013: 53-54). Some of these expatriates have also taken part in TEDA and CWTTL workshops as not only translators, but also editors, and academics. For example, Robert Dankoff translated Evliya Çelebi's *An Ottoman Traveller: Selections from the Book of Travels of Evliya Çelebi* in TEDA (Çelebi, 2010). Another prominent expatriate is Mark David Wyers who is the writer of *Wicked Istanbul: The Regulation of Prostitution in the Early Turkish Republic* (Wyers, 2013) and is the translator of Feyza Hepçilingirler's *As the Red Carnation Fades*

into English (Hepçilingirler, 2015). Also, George Messo has numerous translated collections from *A Leaf About to Fall: Selected Poems* (Berk, 2004), *Madrigals* (Berk, 2008) and *The Book of Things* (Berk, 2016), all by İlhan Berk. As a result, it can be recognized that they have also represented Turkish literature in an international event such as LAF.

Furthermore, although the similarities between contemporary Istanbul and the Tanzimat Reform Era and the Republican Era in terms of functions of "expatriates", many differences can be recognizable in these three eras. The TEDA project aimed to translate Turkish literature into world languages while the Tanzimat Reform Era and the Republican Era demonstrated that world classics were translated into Turkish from world languages. The most important difference of the TEDA project was that the works were published with the support of the Ministry of Culture and Tourism, and the Ministry allowed the publishers and translators to select their works to translate. Moreover, the literary works which were published as a part of the TEDA project was mostly popular cultural products and aimed to reach international readers. Boğaziçi University and academic staff from other universities worked in cooperation with the Ministry of Culture and Tourism within the TEDA project. Boğaziçi University also took a significant part in translation activities not only in TEDA but also in CWTTL. As well as other international agents, cultural agents who dwelt in Istanbul, earned the skills and the title of "translators". Therefore, it is observable that most of the cultural agents performed multiple agencies along with translatorship. It can be stated that they participated in many symposiums of TEDA as academic-translators, editor-translators, writer-translators. Notably, while they translated literary works in English from Turkish literature, they also trained "new" translators in the CWTTL. One of the most significant tasks of these cultural agents was to decide for selection of the literary works to be translated, and thus this demonstrates that cultural agents had responsibilities in terms of culture, society, and politics while introducing Turkish literature and Turkish culture abroad.

3.3. Contributions of Istanbul Expats to the London Book Fair

Turkey was the guest of honor of the Frankfurt Book Fair in 2008 and this created a positive environment among the publishers in Turkey. Müge Sökmen who is a translator, publisher, and editor, states: "(. . .) Frankfurt Book Fair for the first time allowed Turkish publishers to address European publishers directly. This event drew attention to Turkish literature internationally, therefore for the first time Turkey was the subject of media coverage more for its literature than its politics" (cited from Tekgül and Akbatur, 2013: 34). It can be indicated that thanks to the Frankfurt Book Fair, Turkish literature became recognizable abroad and TEDA projects focused on the translation of Turkish literature into German as well.

On the contrary, Amy Spangler believed that Turkish literature did not appeal to the readers in the Anglophone world as much as it was expected. She states: "[T]here is not a great awareness as to what it means to translate, it is less so with European publishers, where there is more translation, and there is more exchange with different languages and cultures" (Tekgül and Akbatur, 2013: 35). Therefore, the London Book Fair in 2013 had great importance in introducing Turkish literature in English speaking countries, and moreover, a variety of events were conducted about translation topics of Turkish literature in the Market Focus 2013. For example, Ruth Christie who is an expat translator participated in the panel, "Insanbul: Writing from a Cosmopolitan Perspective" as a speaker to depict as to how the city has changed throughout history and became cosmopolitan (Christie, 2013: 11).

Furthermore, Maureen Freely who is an expat translator, academic and writer participated in the panel "Writing Turkey" and discuss the meaning of a writer in Turkey, and how the writer can build a bridge between literature and cultural and

political landscape (Freely, 2013: 13). Also, Amy Spangler, who is the founder of the AnatoliaLit Agency in Istanbul, and expat translator and publisher, joined the panel “Translation and Turkey's TEDA Project” as a speaker (Spangler, 2013: 16). In this regard, the aim was to encourage translation and publication of Turkish cultural and literary works into foreign languages, primarily English (ibid). The role of cultural agents in Istanbul in the Market Focus on Turkey, 2013 should be emphasized. They played a role in the encouragement of translating Turkish literature into English. As they are residents of Istanbul, they also pioneered to represent the Turkish culture as not only expat translators, but also writers, academics, and publishers. As a result, this led to the attempts of the English translation works of Turkish literature that increased in the TEDA project. There are some other agencies who participated in the London Book Fair with their multiple agencies as seen in Figure 1:

Agent	**Event**	**Role/Agency**
Kenne, Mel	Title of Kenne’s Talk: What is Contemporary Writing from Turkey Celebrating Diversity: “Translation Workshops and Translation Movements”	Panelist
Freely, Maureen	“Translation and Turkey’s TEDA Program”	Moderator
Spangler, Amy	“Translation and Turkey’s TEDA Program”	Panelist
Freely, Maureen	“Poetic Aspects of the Turkish Language”	Interviewee
Christie, Ruth	The title of Ruth’s Talk: Handover Ceremony: “Insanbul:Writing from a Cosmopolitan Perspective”	Interviewee
Freely, Maureen	Kaya in Conversation with Maureen Freely	Interviewee

Freely, Maureen	The title of Mureen's Talk: Handover Ceremony: "Writing Turkey- Arcola Theatre Event"	Interviewee
Freely, Maureen	Title of Mureen's Talk: Poetics Aspects of the Turkish Language:"Murathan Mungan in Conversation with Maureen Freely	Interviewee
Freely, Maureen	Writing in a Changing Turkey	Moderator
Freely, Maureen	Title of Maureen's Talk: Translating Turkish Literature: "The Long and Winding Road, or the Difficult Business of Turkish-to-English Translation	Panelist
Freely, Maureen	Title of Maureen's Talk: Reading Turkish Literature in the 21st Century	Moderator

Figure 1: Expat-translators in London Book Fair Market Focus, 2013

Consequently, expat-translators played a remarkable role in representing the image of Turkish literature, and Istanbul as panelists, moderators and interviewees. While expat-translators had authority to select the texts from Turkish literature, they also represented the cultural repertoire of Turkish literature as translators, editors, and publishers. Besides, they introduced Turkish literature and culture in the Market Focus 2013 by focusing on literature, particularly poetry, and Istanbul as a cosmopolitan city. They managed to direct readers to focus on Turkish literature from a translational perspective.

3.4. Expats' Contributions to Academic and Private Publishing Agencies: Publishing Houses, Academic Journals/Magazines and Anthologies

As elaborated before, one of the crucial factors we focus on is that expatriates as cultural agents are responsible for mediating and promoting Turkish literature abroad. Aside from TEDA, and CWTTL, they have also published their translated works and book reviews in anthologies, academic journals, and well-known publishing houses. In particular, it is observable to recognize translators' multiple agencies in anthologies, journals, and books as well. This demonstrates that these expatriates introduce not only the Turkish authors but also the culture to a certain readership. Therefore, the decisions of the translator as to the selection of genres and text types they are translating made components of source language and culture more visible. If we consider that Turkish literature is lesser-known abroad, the translator intends to create a literary standing for Turkish literature on the international platform. Inevitably, not only the translator's position but also his/her multiple agencies are significant to introducing Turkish literature.

Publishing houses, academic journals, magazines, and anthologies have served Turkish literature to find their target readership in Turkey and abroad. Expatriates became visible in these works as translators, publishers, and editors by contributing to the representation and image of Turkish literature. For instance, Amy Spangler, who is an expat and an editor-translator, taught Translation Studies at Okan University and Boğaziçi University. While Amy Spangler began to do a translation work as a hobby, she later determined to establish her agency ("Talking Turkey", 2010). AnatoliaLit, founded by Amy Spangler (former editor of Çitlembik) and Dilek Akdemir in 2005, has built a bridge between the author and the publisher abroad to bring the works of the authors to international readers ("AnatoliaLit"). Amy Spangler as an editor, translator, and publisher made a massive contribution

to the representation of Turkish literary works and authors such as Yakup Kadri Karaosmanoğlu, Nâzım Hikmet, Sevgi Soysal, Oğuz Atay. She states in her interview with *Publishing Perspectives*:

> My initial purpose in starting AnatoliaLit was to promote Turkish literature abroad, frankly in the hopes of getting some of the works that I had translated or wanted to translate published in English. I didn't have any trouble getting Turkish authors interested; plenty were eager to get on board (Spangler, 2010).

One of the aims of this agency is to represent Turkish authors abroad and the voices of translators in Turkey as cultural agents. Thanks to AnatoliaLit, translators have become more successful by publishing their works since this publishing agency is considered as an active agency, and this leads the authors to show their skills and styles. As long as Turkish fiction and non-fiction has been translated from Turkish into English, Turkish literature has begun to attract international publishing houses and readers abroad (ibid.). The example of Amy Spangler, the founder of AnatoliaLit Agency, clearly reveals the multiple roles of the literary agent as a cultural agent as she selected, edited, translated, and published works from Turkish literature.[22]

Aside from Amy Spangler's AnatoliaLit Agency, it is observable that the cultural agents' position in the translation of Turkish literature gained importance, and international publishing houses published expat-translator's translated works. For example, *Dirty August: Selected Poems of Edip Cansever* was translated by Richard Tillinghast-Julia Clare Tillinghast and was published by Talisman House Publishers in 2008 (Cansever, 2008). Ahmet Hamdi Tanpınar's *Time Regulation Institute* was

[22] See more Turkish writers who are supported by AnatoliaLit Agency: "AnatoliaLit." *English*, www.anatolialit.com/tr/turkiyeden_yazarlar.

co-translated by Maureen Freely, (together with Alexander Dawe) (Tanpınar, 2010) was published by Penguin Books in 2010. *Europe in Women Short Stories from Turkey* was translated by Mark David Wyers (together with İdil Aydoğan, Alvin Karacadağ, and Sema Yazgan), and was published by Milet Publishing-Multilingual Publishing Ltd. in 2012. Gülten Akın's *What Have You Carried Over?* was co-translated by Mel Kenne (together with Saliha Paker) and was published by Talisman House Publishers in 2014 ("TEDA Projesi Kapsamında"). The contributions of expat translators were important since they introduced Turkish literature to international readers and attracted the attention of well-known international publishers. Also, these translations were supported by the TEDA project. These cultural agents have come from various backgrounds and a variety of relations with the target culture, target language, and the city. It can be proposed that their position as translators became more visible in the international scene with the support of international publishing houses.

Apart from publishing houses, cultural agents and specifically academic-translators published their works in a variety of journals. For instance, the *Journal of Turkish Literature* (*JTL*) was founded by the Bilkent University Center for Turkish literature in 2004. The journal, published annually, is the first international scholarly journal that focuses on Turkish literature from the past to present-day ("About JTL"). While the journal serves Turkish societies and cultures, at the same time it aims to reflect the aspects of Turkish literature in the world. Since the language of the academic journal is English, it is also crucial in the international dimension. Apart from Turkish academic-writers, expat translators, writers and also expat academics contributed to the journal submitting and publishing such works such as articles, book reviews, and translations. For instance, Robert Dankoff's (2005) article, "The *Seyahatname* of Evliya Çelebi as a Literary Monument" was published in the second issue of *JTL*.

Another example is Ruth Christie's (2006) book review “Where Are you, Suzie Petschek?” which was published in the third issue of the journal. Some other examples are as follows: Maureen Freely's (2010) “Confessions of a World Traveler” in the section “Special Feature: Translating Orhan Pamuk” in the seventh issue of *JTL*; Robert P. Finn’s (2010) book review on “Looking Beyond Time and Place: Azade Seyhan’s Tales of Crossed Destinies” in the seventh issue of the journal; Clifford Endres’s (2012) book review “Tales of Istanbul in Contemporary Fiction” in the ninth issue of *JTL*. These writers along with producing academic manuscripts are cultural agents who worked in both TEDA and CWTTL actively. Additionally, most of these cultural agents worked as academics in various universities in Istanbul. It can be stated that their agency as writers is noticeable with their book reviews and articles as much as their agency as translators. Also, just like their non-expat colleagues, these authors provided a new dimension to scholarly work of Turkish literature and have helped Turkish literature and culture be understood in the international academic sphere.

The expatriates' multiple agencies can be seen in some of the books, and one of the most prominent examples is the *Atlanta Review*’s special issue *Istanbul and beyond*, published in 2006 (Kahrs and Kenne, 2006). In *Atlanta Review*, the expatriates as cultural agents translated numerous poems from Turkish literature while they produced their poems in English as the city inspired them. Ruth Christie translated Gülten Akın's “Angry Lament” (Akın, 2006: 60), Amy Grupp translated Nâzım Hikmet's “Girl” (Hikmet, 2006: 61), Oktay Rıfat's “Some Days” was translated by Richard McKane and Ruth Christie (Rıfat, 2006: 63), and Güven Turan’s “A Self Apart” was translated by Clifford Endres and Selhan Savcigil (Turan, 2006: 75). In addition to this, the expat writers also have their poems such as Mel Kenne's “Rumeli Hisarı” (Kenne, 2006: 65), Jeffrey Kahrs' “Istanbul Lament” (Kahrs, 2006: 72), Amy Grupp’s “Stream Length Street” (Grupp, 2006: 69). It is observable that the city of Istanbul is an important factor that encouraged expats to create this edited book. While expats reflected on the prehistoric Istanbul in their poems, they also

managed to present recent and contemporary Istanbul life. Also, there are biographical notes of the translators and some notes in the preface of the book. Dan Veach who is an editor and a publisher focuses on the importance of the city as cultural mediation, and its effects on this book as following: "This issue of *Atlanta Review* takes you to the epicenter of Turkish culture, the place where East and West have met, mingled, made love and war, for thousands of years" (Veach, 2006: iii). It can be emphasized that expat-translators foster city image in their poems by uniting themselves with the city life of Istanbul.

In the foreword of this issue of *Atlanta Review*, Dan Veach emphasized the names of the expatriates: "Many thanks to our editors Mel Kenne, Jeffrey Kahrs, and the many Turkish poets and translators who have made this ground-breaking collection possible" (ibid.) Additionally, *Atlanta Review* supports readers to find themselves and discover a new poetic experience in the diversity of translator-poets. One of the co-editors of the book, poet Mel Kenne, welcomed the readers to join this new experience in Turkish literature by saying "Enter Turkish Poetry! Buyurun!" (Kenne, 2006: 34). This shows that expatriates are visible in Turkish literature purposefully by their own experiences and new perspectives which cause a sensation.

Another literary and translation magazine is *Çevirmenin Notu (Ç.N)* which has taken an active role by showing positionality of Turkish Literature in world literature. There are many articles, interviews, stories, and translated works in the magazine of *Çevirmenin Notu*. In the 14th issue of the journal, it is possible to emphasize that the expatriates dwelling in Istanbul have different agencies. In this issue, Jeffrey Kahrs is the editor of the file "The City in our Eyes" that includes expatriate writers' literary works about Istanbul such as Clifford Endres's "Istanbul Diary IV" (Endres, 2011: 49), Duff Plunkett's "Gülhane Park" (Plunkett, 2011: 50), Amy Newlove Schroeder's "Morning, Acibadem Caddesi" (Schroeder, 2011: 52), Donny Smith's "City Him" (Smith, 2011: 53), Sidney Wade's "Benim Istanbul'um"

(Wade, 2011: 54). While they reflect their ideas of Istanbul city in their eyes, their works make them more active and apparent as agents. In the second part of the magazine, Jeffrey Kahrs emphasizes that a city like Istanbul is the center of creativity. As he is an expat-translator in Istanbul, he has produced his poems by getting inspired by the historical structure of the city as well as the new and modern structure of the city. As Jeffrey Kahrs proposes, he has common points with the expatriates like him; they love poetry and the city, so this factor keeps them together. As a result, *Ç.N* stimulates the expatriates to reflect their perspectives about the city and make them more visible as a citizen of Istanbul. It can be concluded that expatriates are not only translators but also poets that have brought an innovative view toward Istanbul into Turkish literature by describing the city in their own eyes. More importantly, both expatriates and international cultural agents translated different genres of Turkish literature into their languages. Like CWTTL, *Ç.N* played an active role in encouraging translators and expanding Turkish literature in different languages.

Furthermore, Aeolian Visions /Versions: *Modern Classics and New Writing from Turkey* is a collection of over 70 literary works, including poetry, short fiction, essays, and author views, translated from Turkish to English. All of the works were translated during the annual Cunda Workshop for Translators of Turkish Literature. With this book, Turkish literature in English translations began to represent power and diverse voices of writers and translators. Particularly, the expatriates as cultural agents became a part of this book to raise awareness of modern Turkish poetic tradition in understanding and appreciating broader literature. Editors of this book, Mel Kenne and Amy Spangler, emphasized on the aim of *Aeolian Visions /Versions*, and how they impact their lives, writings, translations in this workshop and how they intended to affect the readers of this book by stressing the names of Turkish translators/writers and expat-translators/writers and editors (Spangler, et al., 2014).

Another anthology is *Turkish Poetry Today*, published annually by Red Hand Books in England. In particular, translators can be recognized in the anthology from CWTTL. After translation activities ended in CWTTL in 2015, the translators continued to translate literary works from Turkish literature by being independent from the Turkish government. When *Turkish Poetry Today* is examined, there are essential factors that need to be emphasized. A lot of the translators' names are repeated in *Turkish Poetry Today*, as they translate works from Turkish literature dynamically. In particular, there was a group of translators who consisted of expatriates and Turkish collaborators in workshop sessions in Cunda between 2006 and 2015. For example, Mel Kenne, Clifford Endres, Neil Doherty, Donny Smith, Amy Spangler devoted themselves to the translation of Turkish poetry. Furthermore, not only expat collaborators but also Turkish collaborators worked on new translations such as Saliha Paker, Arzu Akbatur, and İdil Karacadağ.

Secondly, it can be emphasized that translators and editors managed to create cultural and historical diversity in the anthologies. Particularly, it can be demonstrated that expatriates have contributions in the selection of translation of Turkish poetry as editors and translators. Besides, they combine both Islamic literary works and non-Islamic literary works. For instance, Sezai Karakoç, who brought Islamic philosophy into the "Second New", published numerous books of poetry, essays, and books. One of his poetry, "Hızırla Kırk Saat" was translated by Donny Smith as "Forty Hours with Khidr" in *Turkish Poetry Today* 2017 Karakoç, 2017: 48). Aside from Islamic poetry, translations can be recognized by depending on the theme of Istanbul. For example, Lale Müldür's poem "Kayıp Şehir Istanbul" was translated by Donny Smith as "Lost City Istanbul" (Müldür, 2017: 52). The combination of Islamic poems and non-Islamic poems contributed to Turkish poetry richness, and this makes the editors' selections more valuable. There is a written interview with Mel Kenne, who is the poet-translator in *Turkish Poetry Today*, in the *Bosphorus Review of Books* detailing how they contributed to Turkish poetry through translation in this anthology: "Fortunately one of our editors, Neil

Doherty, knows a great deal about these under-exposed poets, and in the general poetry section he included the work of several of them (. . .)" (Kenne, 2018). So, it should be emphasized that expatriates', as well as editors' contributions, are influential in the selection of Turkish poetry. Although *Turkish Poetry Today* was developed independently from CWTTL, it can be recognized that there is a continuation of a tradition from CWTTL. Kenne states in the interview in the *Bosphorus Review of Books*:

> We encourage and accept submissions of anyone who's doing good translations of Turkish poetry. The problem is that quality translations and devoted translators of Turkish poetry are still rather rare. Because of this, we've relied heavily on a group of translators who held workshop sessions in Cunda for ten years (2006 – 2015) (Kenne, 2018).

Since there is a legacy of CWTTL, its importance continued to influence later translation activities such as *Turkish Poetry Today*, which is a significant example that demonstrates this tradition.

Istanbul can be entitled as a translational city that provides connections among diverse communities and creates the awareness of coexistence in the cultural mosaic of Istanbul. In other words, multiple communities and their languages cohabit in the creation of the city interactively. In recent years, translation has gained importance thanks to contemporary mobility in the city since the migration has swelled in Istanbul, particularly after 2010. Expressly, cultural agents who are translators, editors, poets, writers, and bloggers in Istanbul expat literary circle has gained prominence as cultural mediators of communication on the city landscape owing to the culture of migration.

Since language is a way of expressing the city, translation is based on ongoing activities in the city that creates social spaces to meet cultures. In other words, it

can be stated that translation is a significant activity in the city zone to develop connections between cultures. Therefore, we cannot state that there is a boundary of the nation. Mainly, Istanbul is a global city that refers to cultural and geographical spaces dramatically. In addition to this, these spaces create the city's history, thanks to the mixed communities. In this context, translators as mediators are always in cooperation in transferring language in the city zone. Furthermore, high technological interactivity provides for easier connections in the multilingual cities by using translation. For example, the *Bosphorus Review of Books* is a multi-lingual online magazine that includes Arab expatriates. *Bosphorus Review of Books* was established as an English-language journal in 2017 that is based on literary works that draw attention to local people and expatriates.[23] It is inevitable to state that Arab expatriates as translators and authors started to become visible in the expat literary circle apart from European expatriates, especially after 2010. Recently, the sense of "expatriate" has changed, and Istanbul hosts Arab expatriates in a literary circle as well as Anglophone expatriates ("The Bosphorus Review of Books"). This journal aims to raise the awareness of the diversity of Istanbul and to encourage people who are interested in literary work and creating a multi-lingual literary community while connecting to the global literary community. English is accepted for prose, fiction, and non-fiction, whereas Turkish and Arabic submissions can be only accepted as poetry in the journal. Consequently, Arabs can be considered as "expatriates" in this literary expat on the basis of their cultural functions. Thomas Parker, who is an expat and a founder of the *Bosphorus Review of Books*, states: "With poetry, we're accepting Turkish and Arabic submissions. With some of the Arabic submissions, I might be translating it myself. We are in Istanbul and Turkish

[23]Bosphorus Review of Books was founded by Thomas Parker and Luke Frostick in Istanbul. Thomas Parker is a student at Boğaziçi University, doing an MA in Critical and Cultural Studies. Luke Frostick is a short story writer. After they met in Spoken Word Istanbul Community, they launched the journal in January 2017. Griot, Paz. "In the Conversation with Luke Frostick and Thomas Parker, Editors of the Bosphorus Review of Books." *Yabangee*, 2017.

language and literature is an important part of this city life" (Parker in Griot, 2017). This demonstrates that the journal does not consist of the same expatriates in the literary circle. Instead, it is possible to recognize Arab expatriates and local people's poems which have been published in the journal. "Bosphorus" draws an important image that agents play a role in putting languages into the literary circle by moving across language zones in this multicultural urban city. In addition to this, it is observable in the *Bosphorus Review of Books* that there are translators as cultural agents who participated in CWTTL as well. For example, Donny Smith has numerous non-canonized translated works in the journal such as *Ademin Piçleri* which was written by Batuhan Dedde and was translated into English as *Adam's Bastards* by Donny Smith in 2017. Furthermore, some expatriates who are not professional writers write in this journal. It is possible to recognize that some expatriates who came to Istanbul as an Erasmus student might write non-fiction stories. For example, Judith Blumberg translated a story, *The Feeling of Coming Home After an Erasmus Semester in Istanbul* into English from German in 2017.

One of the significant differences of the *Bosphorus Review of Books* from the other journals and anthologies is that it was founded by young expatriates who have multiple agencies in the magazine. Another important factor is that the journal does publish not only canonized works but also non-canonized works. Aside from expatriates who come from North America and Europe, Arab expatriates and local people of the city can produce their literary works in the journal. This situation brings a new definition to the understanding of "high literature", and it can be stated that the definition of "high literature" is broken.

Along with the importance of TEDA, Amy Spangler, who is an expat-editor, founded her publishing agency to introduce Turkish literature on the international literary platform. Also, thanks to the expat-translators' cooperation, numerous Turkish works were translated by international publishing houses. *JTL, Çevirmenin Notu, Atlanta Review*, and *Aeolian Visions/Versions* have become valuable works

that are based on new trends of Turkish literature. Furthermore, these valuable publications demonstrate the importance of expatriate editors, translators, and authors. Expatriates were especially involved in various roles in these works, and they can be determined as cultural agents in this expat literary circle. Even though these publications started as a tradition in the early 2000s, expatriates' new publications such as the *Bosphorus Review of Books,* have started to be well-known. The magazine provides individuals who live in Istanbul with a way to meet in this literary circle with their literary works. Briefly, the *Bosphorus Review of Books* encourages not only expatriates but also local people to contribute to the literary circulation. The city is an essential factor that shows city life and the cultural agents are intertwined with each other.

3.5. Cultural Agents in Istanbul, The European Capital of Culture, 2010

After Istanbul became the European Capital of Culture in 2010, the city started to appeal to international attraction. In particular, cultural activities such as concerts, exhibitions, cinema events gained importance in Istanbul. Aside from these activities, literary events played a significant role in symbolizing the theme of Istanbul. Therefore, the books indicated the theme of the city. Especially, the effects of cultural agents in the expat literary circle pioneered to display the theme of Istanbul in several books.

Before focusing on the expatriates' role as cultural agents in Istanbul, the European Capital of Culture, it will be necessary to consider the main aim of ECOC briefly. After World War II, Europe was centered upon a union of its people for the aim of its economic restoration and political condition. With the destruction caused by the war, the cities and societies were damaged seriously. Especially, technological and economic power were associated with the power relations directly, and political conditions were shaped depending on the power relations. Consequently, the cities

that were built by the societies were destroyed due to the war. The city was an essential factor because people could create their own spaces to do their cultural practices. People's cultural products and their living spaces were lost because of the war. Therefore, after the war, the nations needed to rebuild their cultural products and provide unification with the other nations in Europe. The Treaty of Rome signed in 1957, "[M]ade no specific provision for culture, widely regarded as a sensitive area best left to the national, regional and local administration. Nevertheless, thoughts turned to other dimensions of community life as the economic side of European integration of community" (Gold and Gold, 2005: 221) In 1993, the European Union declared that they needed cultural policies in order to ensure both national diversity and continental identity in accordance with article 128 of the Treaty in the context of "common cultural heritage" (Miller and Yudice, 2002: 180).

Culture defines lifestyles, interactions, people's cultural production, architectural structures, relations with history in urban life. Culture of a city reflects its social relationship that human experience has shaped into signals, symbols, a pattern of conduct, and the social order in city life (Lewis, 1970: 1). It can be proposed that cities arise from human needs and reflect their expressions in this system. The definition of culture is embodied with the human experience, lifestyle, expressions, and reactions to each other in their city life. As long as human needs grow, cities will transform and create social networks in which urban cultural projects would occur as a complex agent due to multicultural societies for the improvement of the urban process. (Uraz, 2010: 64). Culture has gained great importance in endorsing cities as a brand to the world in a globalized economy and throughout political transformation. (Rampton, et al, 2011: 2-7). Thus, it is observable that ECOC was created to undertake this endorsement process for cultural cities to present and share their own culture. The aim is to contribute to the city in terms of different factors. "[E]nchancing the image and the reputation of the city, highlights the creativity of

its habitats, give life to the streets and the squares of the city, satisfying the aspirations of the citizens" (Greg and Wilson, 2004: 1932).

With the 1999 decision, it was possible for non-European cities to be nominated for ECOC. As a result, three cities were designated for 2010 owing to the decision introduced by 1999: Essen for the Ruhr (Germany), Pecs (Hungry), and Istanbul (Turkey). According to Decision 1622/2006/EC, the aim is to highlight European cultures and features they share and promote them between European citizens (Rampton. et al., 2011: i). There are two categories of criteria to fulfill this cultural program.

> As regards 'The European Dimension' the program shall:
>
> a) Cooperate between cultural operators, artists, and cities from the relevant Member States and the other Member States in any cultural sector;
>
> b) Emphasize the richness of cultural diversity in Europe;
>
> c) Have a common aspect of European cultures.
>
> For 'City and Citizens' the program shall:
>
> a) Encourage the participation of the citizens living in the city and raise the awareness of citizens from abroad as well
>
> b) Able to be sustainable and be integrated with cultural and social development in the city (Rampton, ibid: i).

Istanbul has a very long rich cultural heritage, the city dating from Neolithic times and having been the capital of the Roman Empire (330-c.395), Byzantine Empire (c. 395-1204&1261-143), Latin Empire (1204-1261) and the Ottoman Empire (1299-1922). Istanbul, which has a cosmopolitan culture, reflects the prominence of Islam but also many religious minorities including Greek Orthodox Christians, Armenian Christians, Catholic Levantines, Ashkenazi Jews, and Sephardic Jews (Rampton et al., 2011: 66). Also, within this historical and cultural heritage, culture and art become parts of Istanbul city. Mainly due to its strategic position, it has achieved significant political and financial power. Therefore, Istanbul has gained

popularity on the international platforms and also has become the reason for ongoing negotiations with the European Union politically. As a result, Istanbul was nominated for the title of European Capital of Culture for the year 2010 (ECOC 2010) (ibid.). The city has been hosting numerous people from different ethnic roots, nationalities, and religions for centuries in this multicultural structure.

Under the name of Capital Cultural City, the image of the city was to gain importance in terms of attracting visitors, massive projects, museums, international institutions which make the city popular and help the city create a "place branding" (Bianchini and Ghilardi, 2007: 6-7). It can be stated that the citizens of the city and the city are related to each other. Since the architects, projects, literature, and art that people created within the city, create a "city branding". As people in the city become active in terms of innovation and creativity, including new types of cultural activities and workshops, the city does not lose its vitality. When society changes culturally and socially, the city also keeps up with this transformation. The ECOC program focuses on artistic activity and a showcase of cultural excellence and innovation (Bıçakçı, 2012: 998). This program aims to celebrate European culture by drawing attention to the togetherness of the community (Garcia, 2005: 843). Hence, ECOC is a branding instrument that leads the events through the culture associated with branding a city.

As Istanbul had the honor of the European Capital of Culture, the city started to appeal to international interest around the world in 2010. Apart from the concerts, theaters, and cinema, literature in particular played a vital role in defining the city culture through translation, especially in English. There were many books published related to the theme of Istanbul which could attract international interest such as *The Book of Istanbul, Istanbul Noir, Stories from Cities on the Edge and Stories from the Sandgate* (Uslu, 2012: 11). For example, *The Book of Istanbul* was translated by Ruth Whitehouse, who is an expat-translator and participated in

CWTTL, and edited by Jim Hinks, who is a co-editor, and Gül Turner, co-editor. In the introduction part of *The Book of Istanbul*, Jim Hinks (co-editor) states:

> For all that it's the original 'melting pot' city – a place where for centuries various ethnic groups harmoniously lived side-by-side – in the past seventy years Istanbul has seen its fair share of conflict, with purges, expulsions, and persecutions, on the grounds of both ethnicity and political association. A number of these events are either specifically mentioned or implicitly alluded to, in the stories in this anthology (Hinks, 2010: viii).

When we examine Hinks's introduction to *The Book of Istanbul*, he demonstrates that Istanbul refers to the conditions of ECOC. Particularly, the anthology emphasizes the city's image and its reputation in various short stories. Aside from the short stories, Hinks's contribution is important in introducing Istanbul in sociocultural terms. While Hinks (non-expatriate) raised the awareness of the citizens from abroad, he highlighted the richness of cultural diversity in Istanbul as a "city brand". Since ECOC refers to the togetherness of the community in the city, Hinks' introduction signifies this integration of cultural diversity in the city. *The Book of Istanbul* brought together expat translators and editors within the experience of Turkish recent political history through literature. While the translation process was visible in this anthology, Jim Hinks and Gül Turner as cultural agents played an essential role in the selection of stories that demonstrate Istanbul through a political lens (see Appendix 1). *The Book of Istanbul* is an anthology that can be depicted as a guide to Istanbul. Notably, the short stories that were written by various writers show the cultural and political diversity in Istanbul. More importantly, the anthology is an exploration of identity by depending on the characters in the book. As Hinks emphasizes:

> (. . .) many of the stories themselves masquerade as something else. They purport to be one thing, when in fact, underneath, something quite different lurks. Some stories use the framework of a traditional romance to keep the memory of an injustice alive. Stories that persecuted minority, or to question class prejudice." (Hinks, 2010: viii).

It can be highlighted that the editors selected the writers who came from different personal backgrounds and could share their own experiences in Istanbul. The writers reflected their experiences, expressions, and reactions in the stories by using urban spaces. It can be said that while they gave life to the streets, bars, and squares of the city as "Istanbullu", they shared their experiences in the exploration of identity. More importantly, expat translators managed to give life to the urban spaces in the stories through translation. They have reflected not the only image of Istanbul but also the political lense of Istanbul to international readers as cultural mediators, and have represented the social, cultural, and political life of Istanbul.

Secondly, *Istanbul Noir* is a literal representation of the city that was published by Akashic Books. Like *The Book of Istanbul, Istanbul Noir* demonstrates similar points in the anthology. While the book represents the city's image, it is a prominent anthology for developing the city's "brand". There are 16 stories which were written by local writers of Istanbul and writers who are outside of Turkey. Amy Spangler (expat) and Mustafa Ziyalan who are editors focused on the stories based on old Istanbul by reshaping the portrait of the city. Also, they concentrated on ethics, social, and religious diversity in the city by marking Istanbul through history. In the introduction of *Istanbul Noir,* Mustafa Ziyalan and Amy Spangler state: "(. . .) Lying at the crossroads of East and West, Istanbul belongs to neither and both, and it is precisely this elusive in-betweenness upon which the city thrives" (Ziyalan and Spangler, 2008). Throughout history, migrations to Istanbul, the establishment of new civilizations, and the emergence of new ethnicities affected the sociological structure of society, and the political dynamics changed in Istanbul. Therefore, while Istanbul has witnessed this transformation, it does not belong to anybody completely, and remained "in-between".

The anthologies that I have mentioned consist of short stories which explore the culture, history, and landmarks of the city; they also aimed at taking people on a historical tour. Most importantly, expatriates took places in these books as translators and editors. They promoted the books to meet the international readers in the city of Istanbul, a melting pot where East meets West. In addition to this, they demonstrated various cultures, and the diversity of Istanbul and their books were connected to city life, which represents the "city brand" for ECOC. With the themes of the stories, it is observable that Istanbul is depicted as a multicultural city that has hosted various empires, ethnicities, religions, and cultures. So, the books were edited and translated by some of the expatriates. Also, they managed to reflect the richness of the city in terms of social, cultural, and chaotic life to the readers abroad. Consequently, cultural agents (expatriates and non-expatriates) have influential roles in choosing the stories to be translated in order to appeal to target readers abroad, and they are depicted as "cultural mediators" to transmit the city culture to the international literary platform

Anthologies such as *Istanbul Noir* and *The Book of Istanbul* are based on the story of Istanbul as alive by imposing the fabric of history into the city. The places gained importance in the stories since the stories interacted with the urban places. While urban spaces reminded the local readers of the past, they also created an image in the target readers' minds about city life. More importantly, the roles of the editors in the anthologies become crucial. In particular, cultural agents who have lived in Istanbul as expatriates selected the stories by focusing on the city's historical background and the richness of the culture in the cultural mosaic of Istanbul. The city image, which was created by each writer, has gained importance in terms of "city brand". When the purpose of ECOC is examined, translation in the anthologies played an essential role in forming and sharpening the city image, by serving ideological functions in demonstrating the realities. Therefore, culture and the city are vital factors that seem to be dominant in Istanbul's turn as ECOC. Furthermore, the expat editors and translators reflect the city culture to the international reader

by creating emotional, mental, and psychological associations with the urban spaces through translation. It can be emphasized that Istanbul is embodied in literature culturally, politically, and socially.

3.6. Expatriates as Cultural Agents in Awards/Prizes

We can notice cultural agents as translators, poets, and writers in different fields. It is possible to see the names of cultural agents in the representation of Turkish literature abroad such as the TEDA Project, book fairs, anthologies, and many other works. Furthermore, the cultural agents have represented Turkish literature and culture in literary awards as well.

One of the literary prizes is "The Young Translators Prize" which aimed to identify literary translators and support them to become professional literary translators and was supported by British Council ("The Young Translators' Prize", 2012). The event was centered on translations from Turkish to English. Translators were selected by a panel of expert judges, including Maureen Freely, Sasha Dugdale (poet, playwright, and editor of *Modern Poetry in Translation*) Daniel Hahn (Programme Director, British Centre for Literary Translation, Susanna Nicklin (Director Literature, British Council). John Angliss (expat, prose writer) and Derick Mattern (expat, poet) became the winners of the awards which were presented by Maureen Freely in the surroundings of Salt Galata. Derick Mattern won the prize by translating Haydar Ergülen's three poems: *Modern Poetry in Translation*, *Asymptote*, *Copper Nicke* ("Contributors: Exchanges: Journal"). Also, professional and expat translators, Maureen Freely, Amy Spangler, and Clifford Endres attended the event to discuss issues about translation. Besides the young translator, Derrick Mattern (poem), John Angliss (prose) represented Turkish literature in the translation competition.

Another famous poetry festival award is the Nâzım Hikmet Poetry Festival, organized by the American Turkish Association of North Carolina, and supported by a major grant from the Turkish Cultural Foundation. The main objective of the festival is to appreciate Nâzım Hikmet's life and his works annually. Since the organization stimulates the other poets to pay attention to Hikmet's poetry, the poets are willing to display their works drawing influence from Nâzım Hikmet's poetry. For instance, Mel Kenne, who worked as a lecturer at Kadir Has University, is the co-editor of *Istanbul Atlanta Review*; also he is the expat poet of the *View from Galata* (2010). Kenne was the winner of the Nâzım Hikmet Poetry Festival award in 2010. Mel Kenne joined the festival with three poems that he composed of: "He as Hero", "Materialism near Dusk", and "A Clear Day in Istanbul" ("2010 Festival"). Aside from Kenne, Jeffrey Kahrs who is an expat translator and poet composed poems that were selected as the winner of the 2012 competition: "Dying Light Sonnet", "I Know You Said", and "Lost & Foundling Sonnet" ("2012 Festival").

As recognized above, it can be emphasized that these agents were participants in the event in Molly's Café (see Chapter 3.10). In addition to this, these cultural agents worked in cooperation with each other on TEDA and CWTTL projects as translators. Briefly, it can be indicated they have multiple agencies besides being translators. Literary awards demonstrate that while cultural agents represent Turkish literature abroad by translating Turkish works into English, most of the cultural agents have represented the city culture through their output.

3.7. Expatriates as Cultural Agents in Cultural and Literary Festivals

There are poetry festivals that are organized annually by the municipality in Istanbul. Not only poets in Turkey but also poets from abroad have participated in the poetry festivals. For example, one of the poetry festivals was held in Üsküdar

Poetry Days and hosted a total of 16 poets from different cities of Turkey as well as abroad. The festival, which took place Bağlarbaşı hall, consisted of poets from Turkey, Argentina, Syria, Germany, Northern Ireland, and the U.S.A and many other countries (Gülenay, 2016). More importantly, the expatriates who played an active role in TEDA, CWTTL workshops, and some essential anthologies such as Turkish Poetry Today, participated in the poetry events as poets and/or translators. Mel Kenne, one of the expatriates who used to dwell in Istanbul and is known as an academic, an editor, translator, and poet, participated in the Üsküdar Poetry Festival in 2016. Kenne, who is a representative expatriate in the translation of Turkish literature, participated in numerous poetry festivals not only in Istanbul but also in other cities of Turkey. For example, the Second International Nilüfer Poetry Festival in Bursa hosted poets from Turkey and abroad. In addition to this, Mel Kenne participated in the festival as a poet in 2016 ("Nilüfer'de Şiir Dünyasına", 2016).

Secondly, the literary festival is not only organized by the municipalities in Turkey but also by international institutions in Turkey. Since International institutions pay attention to a poetry festival, they support some festivals in Turkey. For example, Gökçenur Ç. created the Turkish-American Poetry Days in Istanbul, and the American Embassy, Ankara endorsed the festival. While American poets were invited to the festival, American expatriates who have lived in Istanbul participated in the festival in 2018, for instance Clifford Endres and Mel Kenne. The Poetry Days Festival was held at Boğaziçi University, Yeditepe University, and also Robert College where expatriates have worked as instructors ("Türk-Amerikan Şiir", 2018).

Finally, Turkish poetry festivals are not restricted to the border of Turkey. It is possible to recognize poetry festivals in the international literary platforms. One of the well-known poetry festivals is Nâzım Hikmet Poetry Festival which is organized annually in the United States. While many poet-translators have

participated in the festival, expat poet-translators have been clearly visible in it. In the festival, poets participated with a maximum of 3 poems. For example, Jeffrey Kahrs, who participated in the festival from Seattle, Washington in 2012, has lived in Istanbul for a long time. While he taught English in various schools, he was a co-editor of *Atlanta Review: Istanbul Poetry and beyond*. Kahrs played a significant role in the festival by winning the Nâzım Hikmet Poetry Award.

Consequently, expatriates have been visible in literary festivals with their multiple agencies. While some expatriates participated in poetry festivals as translators, some of them were speakers in the festivals. More importantly, it should be emphasized that the names of the expatriates have repeated thanks to their contributions to translated works in Turkish literature in the previous parts of this chapter.

3.8. Expat Blogs

The cultural agents that I have addressed in TEDA, CWTTL, various anthologies, and academic journals are responsible for transferring culture into the multilingual contexts of the city. Predominantly, they have been visible in government-sponsored translation workshops, international translation workshops, and they also have produced their literary works which are related to Turkish culture and city life. On the other hand, expatriates as cultural agents have started to fade in expat blogs interactively. If we examine the expatriates' blogs within the historical context from 2005 and 2019, expat blogs have become crucial to show the visibility of expatriates. In addition to this, it should be emphasized that the blogs in 2005 contained previous generation of expatriates who dwell in Istanbul and are based on literary events. Recently, the blogs have become more audiovisual and have contained more expat participants who come from not only North American countries and Europe, but also from Middle Eastern and Asian countries.

Furthermore, local people of the city have worked in cooperation with expatriates on the expatriates' blogs. When expat blogs from 2005 up to the present time in Istanbul are examined, the historical process and contents of the blogs are prominent. Expat blogs have changed since 2005, owing to the development of technology and modes of communication associated with migration to Istanbul.

One of the time-honored blogs is *Molly's Café Istanbul*. Molly Farquharson, the owner and the designer of the café, created a blog to emphasize expat community and cultural and literary events in Istanbul. Farquharson, who is an expat blogger taught in Istanbul, and she opened a café after she retired. Her café hosted old resident and expat poets, translators and writers like Jeffrey Kahrs, Mel Kenne, John Ash, Clifford Endres. Farquharson preferred to use the café for a different purpose and hosted cultural agents there. Therefore, it is possible to recognize numerous literary and cultural events that were organized by expatriates in the blog of *Molly's café Istanbul*. This was a personal blog that posted many events between 2009 and 2017 ("Molly's Café"). The blog consists of various topics, literary and performative events, book reviews, and cultural and historical writings. In particular, when we concentrate on the literary events in the blog, poetry readings and book talk events draw attention since cultural agents that were emphasized in the previous parts of the chapter played an important role in their literary works in the blog. For example, John Ash was invited to introduce his book *A Byzantine Journey* in the first poetry reading event, which was organized in 2009 in Molly's Café ("First Poetry Reading", 2009). Another example is Anne Marie Mershon, an expat writer and blogger, who introduced her guide book *Istanbul's Bazaar Quarter-Backstreet Walking Tours* (2009), and shared information about her guide book in Molly's Café in 2010. It should be emphasized that the blog referred to Mershon's book with brief information and an image of the book ("Music and Books" 2010). As a result, the blog gained prominence not only in advertising the books to the readers but allowing them to purchase them as well. Aside from literary

events, the blog also contained cultural and historical writings that were written by Farquharson. For instance, *Istanbul: Contrast and Contradictions 1998* refers to the city life from the past to recent times in her own eyes as an expat blogger ("Historical Writing", 2010). Apart from this, Farquharson posted some book reviews as well. There was a book review about "Birds Without Wings" which was posted in 2010 on the blog of *Molly's Café Istanbul* (ibid.). Notably, it should be stated that the book is based on Turkey's history from the Ottoman Empire to the Republican Era. She aimed to enlighten her readers about the books relating to not only to Turkey but also Istanbul. To illustrate, even though *Molly's Café Istanbul* was a personal and informative blog, the blog was used for various functions. Notably, the blog became crucial since it demonstrates the previous generation of expatriates' gatherings in the café, and it referred to their literary products as an advertisement as well.

Secondly, Farquharson created the second blog, which is called *Alivingbroad* in 2011. She posted various stories and pictures as to what she experienced in the city. The blog demonstrates how she integrated with the daily life of Istanbul and its people. Furthermore, one of the significant factors of the blog is that *Alivingbroad* also focused on particularly literary events in Molly's Café and cultural agents who are acquainted through the Istanbul expat literary circle. For example, she posted one of the poetry reading events on her blog, which was organized in 2015, shared visual evidence of the cultural agents who were hosted in the café. Jeffrey Kahrs, Derick Mattern, Clifford Endres, and Mel Kenne were the regular participants of the café since their pictures were recognizable prominently on the blog. It can be stated that Farquharson, who was a participant of the café, intended to display this literary tradition and cultural agents who were old residents in Molly's Café. For instance, Mel Kenne, who was a regular participant, read poems from his book *View from Galata* to his expat friends. As a result, Farquharson was not only a participant of the literary events in the café but also emphasized the importance of the events in Molly's Café for the expatriates as cultural agents by giving brief information

and sharing images of the events (“Alivingbroad”) However, since Farquharson went back to Canada, the blogs stopped posting about Istanbul (“April at Moly’s Café”).

Another expat blog is *Ann Marie’s Istanbul* which was created in 2006 by Ann Marie Mershon, who wrote *Istanbul’s Bazaar Quarter: Backstreet Walking Tours.* Ann Marie Mershon taught 32 years at Koç University. After she retired, she created a blog *Ann Marie's Istanbul* (“About Ann Marie Mershon”). Her aim in creating this blog was to share her experiences in Turkey and Istanbul. On her blog, she gave information about the historical structures of Istanbul, such as the Grand Bazaar, Eminönü, and Mosques. For example, she stated that she was invited to give a talk about her book, *Istanbul's Bazaar Quarter: Backstreet Walking Tours* on her Istanbul Journey at Molly's Cafe. While sharing her experiences, she guided her international readers to the city. Furthermore, not only historical places but also local people in Istanbul and Turkey became an important part of her blog since she spent time with local people who have diverse ethnicities, cultures, and religions. At the same time, she has informed her readers about the expatriates who are translators, writers, and academics that she came together with at Molly's café in Istanbul. While she informs her international readers about the culture, she reflected her own Istanbul from a different perspective. Instead of telling a history of Istanbul, she brings a different view as to how the foreigners and expatriates (also local people) discover the city (“A blooming FULL week in Istanbul”). However, it is observable that she wrote her observations and experiences about not only Istanbul but also in different places in Turkey such as Ephesus and Cappadocia.

Yet, the expat blogs are not restricted to personal blogs like *Molly’s Café Istanbul, Ann Marie’s Istanbul,* and *Alivingbroad*. Particularly, due to the increase of migration to Istanbul after 2010, people's profiles have changed, and this situation affected the expat literary circle in Istanbul as well. As a result, the participants have become diversified on recent blogs. Furthermore, the blogs are based on audiovisual

blogs, and multiple contributors have benefited in the blogs. For instance, *Yabangee* consists of multiple contributors and was founded in 2012, and it intends to expand some of the features in order to inform expatriates in Istanbul in terms of music reviews, travel, and literature, historical and cultural articles, and cultural and literary events about the city. Though *Yabangee* is an informative blog, it reaches not only expatriates but also locals and encourages them to be participants in the events. Nevertheless, it should be addressed that there are essential differences between *Yabangee* and previous blogs. For example, While *Molly's Café Istanbul* was a personal blog involving the previous generation of expat community, *Yabangee* is more institutional, has welcomed "new" expatriates who come from not only European countries, but also all around the world. One of the most influential factors on *Yanangee* is that expatriates as cultural agents have various contributions and have played a crucial role in enriching the blog. It can be emphasized that most of the expatriates who contribute to the blog have worked in educational institutions. For example, Nikue Gardner, director of ITI (International Training Institute) in Istanbul, also writes about Istanbul in the section "Basics & Guides". One of his writings is "Buying a House in Turkey - Who, Where and When?" published in 2017 to enlighten the expatriates who reside in Istanbul. In addition to this, James Tressler is also an expat writer as well as teaching English at Istanbul Bilgi University. Tressler, who has written actively on *Yabangee*, is the writer of the *Trumpet Fisherman and Other Istanbul Sketches*. In recent days, one of his articles, "Letter from Istanbul: Anlaşma or 'The Arrangement'" was published on *Yabangee* in 2019, and he shared his experiences about the city. The blog not only includes content from lecturers but also expat translators, writers, poets, and editors. For example, Eric Beyer who is an expat writer and editor is a contributor not only to *Yabangee* but also to *The Guide Istanbul* magazine which informs expatriates in Istanbul about the city's local events, culture, and history ("Meet Our Contributors"). Furthermore, *Yabangee* also supports other expatriates who work in various fields. For example, there was an interview which was conducted with Luke Frustick, who is a founder of the *Bosphorus Review of Books*.

It can be stated that there is a dynamic influence in that *Yabangee* has increased the visibility of *The Bosphorus Review of Books*.

Another expat blog, *Expat Sofra* was established in 2017, and it is one of the influential blogs that hosts only female expatriates. Like *Yabangee*, the participants become noticeable as editors, bloggers, writers and translators on *Expat Sofra* ("Meet Our Contributors"). We can also notice that some of the female expatriates are contributors on the blog of *Yabangee*, such as Annie Prior Özsaraç. Besides this, some of the female expatriates have worked in academic institutions while they are regular contributors to *Expat Sofra*. For example, Maria Eliades is from the previous generation of expats, Greek, and taught academic writing at Boğaziçi University. She posted her articles, non-fiction writings and short essays about Istanbul and Turkey in her blog, *Maria Eliades-Selected Writings*.

The blog indicates the culture of food under the name of "sofra", we can recognize translated texts in the food writings. For example, Catherine Yiğit, who is an expat writer and translator, wrote "Black Sea Sofra". Before she explained the local food culture of the Black Sea, she explained what "sofra" means by translating from Turkish to English. She managed to translate the "sofra" from the texts by Reşat Nuri Güntekin, and Yakup Kadri Karaosmanoğlu to explain the meaning of the "sofra". She describes (Yiğit, 2019):

1. İsim Masa, sini vb. şeylerin, yemek yemek üzere hazırlanmış durumu:

Noun Things like table, tray, etc., situation prepared to eat food*:*

"Yemek vakti gelmiş, misafirler sofraya oturmuşlardı." – Reşat Nuri Güntekin

"Dinner time came, the guests sat at the sofra." – Reşat Nuri Güntekin

2. İsim Genellikle tekerlek biçiminde, üzerinde yemek de yenebilen ayaklı hamur tahtası:

Noun Generally round-shaped, board for rolling dough on legs, on which food can be eaten:

"Bir gün sofra masasının altına saklanmıştım da beni bir türlü bulamamıştın." – Yakup Kadri Karaosmanoğlu

"One day I hid under the sofra and they couldn't find me at all." – Yakup Kadri Karaosmanoğlu

We can emphasize that translation has been used in the blog by emphasizing the name of "sofra". It is also significant to use the word "sofra" by alluding to the writers of classical literary works such as Yakup Kadri Karaosmanoğlu and Reşat Nuri Güntekin. Even though the blog is not depicted as a literary genre, it can be noticed that literary translation within Yiğit's writing on *Expat Sofra* plays an influential role in underlining the importance of translation. Aside from translated texts, we can also state that some Turkish words were not translated into English. In the article of "Chocolate Chip Ramadan Cookies", there are some essential words which remained Turkish such as "pide", "iftar", "pastırma", "sahur", "yabanci", "davul firin" (Expat Sofra, 2019). It can be stated that the writer also broke the target conventions and remained the words as original within the scope of "foreignization". Briefly, it should be stated that the importance of translation and the cultural agent as writer-translator has started to be visible not only in anthologies and academic journals, but also blogs.

Notably, blogs are based on audiovisual and instant messages. As a result of the influence of digital culture, more visual blogs have started to become prominent in recent days. For instance, there is a crucial difference between *Molly's Café Istanbul* and *Yabangee. Yabangee* includes more visuals and daily life of the city while *Alivingbroad* and *Molly's Café Istanbul* consist of informative writings. Particularly after 2010, when the mode of communication changed, people's communication and perception also have altered. Recent blogs are more interactive than the previous blogs. On *Yabangee*, not only expatriates who come from European countries or North American countries but also Arab countries have been noticeable in terms of their cultural functions. In this context, blogs have become

more collective and have promoted urban life. Further, translation can be visible not only in literary genres but also in non-literary genres like blogs.

3.9. Translation V-log: The Case of *Translation-1*

Although there are not many translation V-logs around the world, *Translation-1*, a translation website and Youtube channel acting also as a citizen media initiative, has hosted and announced a number of poetry translation events either moderated or contributed to by Istanbul expats. In this V-log, poetry translation workshops are announced and communicated to the audiences in a variety of modes as shown in the following chart:

Mode	**Title**	**Year**	**Link**
News broadcast	*Translation-1*	2019	https://www.youtube.com/watch?v=O-d8di57dNU. (Kaya, 2019)
Interview	*Translation-1* "Jeffrey Kahrs and Donny Smith"	2018	https://www.youtube.com/watch?v=_RaHFoAM4Ak&t=1905s Translation-1. (*Translation-1, 2018*)
Event video and Interview	"Çeviride Ada (Translation in Island) Etkinliğine ilişkin Ceyda Elgül ile Söyleştik"	2019	https://www.youtube.com/watch?v=4-_ghqOCyLU "Çeviride Ada, 2019). (*Translation-1*, 2019)

Event Article	"Büyük Ada'da Adalı Şairler ve Ada Şiirleri Çevrildi"	2019	http://translation-1.com/tr/buyukadada-adali-sairler-ve-ada-siirleri-cevrildi/. (*Translation-1*, 2019)
Teaser	"Jeffrey Kahrs ile Çeviri Çalıştayı"	2017	https://www.youtube.com/watch?v=mzwpWWSTUUk Translation-1, 2017. (*Translation-1*, 2017)

Figure 2: Coverage of Expat Poetry Translators in *Translation-1*: V-log and Website

The trend towards digitalization is observable in the v-log and related website *Translation-1* which accommodate the coverage of news, articles and other materials related to expat translation events, interviews and workshops. It can be observable that some of expatriates' cultural influences can be noticeable in some translation events through *Translation-1*. As seen in Figure 2, there are several communication modes that translation and some of expatriates' cultural agencies are presented through. There are several interviews with expatriates who dwell in Istanbul. One of the significant interviews is that of "Jeffrey Kahrs and Donny Smith" in *Translation-1*. The main aim of the interview focuses on how expatriates depict the city in their eyes and their selection of poetry and authors in their translated works. It can be noticed that they have authority to select the works to be translated and the authors, and the interview emphasized their aims in translation.

Another important point is that translation workshops are not restricted to government-related translation workshops. In “Jeffrey Kahrs ile Çeviri Çalıştayı”, some expat-translators, Turkish academics and translators and young translators worked in a cooperation in this workshop. It can be proposed that this translation workshop is more noticeable thanks to the teaser and the event article in *Translation-1*. Consequently, translation activities have become more visible on not only blogs but also in interviews and teasers.

3.10. Expatriates as Cultural Agents in Urban Events

The mode of communication has transformed, and the culture in the city has altered owing to migration. Accordingly, blogs have become more collective and intertwined with urban life. In particular, technology plays a role in strengthening the network among cultural agents who gather in urban events, and it also causes reshaping of the social order. Technology is influential in multilingual cities in the formation of communication spaces. For instance, Facebook, Instagram, Twitter have become indispensable for cultural agents to communicate recently. Additionally, social media networks have provided a communication platform for cultural agents in city events. Since the use of social media is a significant factor for urban events, it should be emphasized that there are dissimilarities between the city events before 2010 and after 2010. In the past, cultural activities within the city were generally held including old residents as cultural agents.

In contrast, there is an essential mutual interaction between city events and social media networks in recent years. Social media is of great importance in raising communication and cultural exchange by intertwining with city life. At present, it is possible to notice the local people of the city, travelers coming from abroad, and new expatriates have been visible in urban events actively in terms of cultural and literary events.

Molly's Café is one of the places where the writers and poets of the city gathered regularly. Expat poets like John Ash, and Mel Kenne and more writers and poets as cultural agents read their works to one another, and they managed to take their works to the city thanks to this mutual interaction. Molly Farquharson, owner of the café opened this café after teaching in Istanbul for 25 years and arranged a group of expatriates including old resident poets, writers, academics, and teachers. Mel Kenne, who is an expat poet and instructor, states:

> (. . .) Molly's organized meetings. We come to each other's readings most of the time, so we know each other. Luckily, Molly's is in a central location, so it does not matter what side we're on or how far away we are. We can come here (Kenne, 2010: 46).

It can be indicated that cultural agents created a space for themselves to share their experiences. Cultural agents created an influential network in Molly's Café, and this network might lead them to work in cooperation on various literary projects and academic spheres such as TEDA and CWTTL which are the projects for translation of Turkish literature. Furthermore, Julie Doxsee, who is a Canadian-born expat poet states:

> Many of the reading series' in the States is becoming more like this, where either you have a café reading or an apartment reading, or a bar reading . . . and you can appreciate the experience more. That's how I see Molly's. It is a natural marriage to the kind of space we need (Doxsee, 2010: 46)

As she indicates, there is an organic and dynamic interaction that leads the cultural agents to gather in an urban space since the cultural interaction and cultural exchange of urban spaces play a role in building a bridge between cultural agents and the city. It might be concluded that most of the cultural agents were in contact with each other since they worked in TEDA, CWTTL, and some of them worked

in educational institutions. Thus, these factors made them get to know each other easily.

However, the impact of social media and websites are significant factors for increasing participation within the city events. For example, *Istanbul Expat Center* is a firm that was founded in 2010 by Başak Ergil, an academic in the field of translation studies, and the director of the firm, after getting inspired by the European Capital of Culture. Having spent her professional life with expatriates in the field of translation studies and in translation events, she managed to create intercultural and cross-cultural communication in the expat literary circle. Although *Istanbul Expat Center* posted news and cultural and city events about translation, it also organized its own translation event for the expatriates. Under the title of *Contemporary Turkish Poetry Across Cultures*, not only expatriates who dwelt in Istanbul but also expatriates who dwelt in Turkey were invited to this translation event in 2011 ("Istanbul Expat Center", 2010). This event consisted of three sessions which included translation activities, panels about Turkish poetry, and poetry readings. It is an important point that while Anglophone expatriates who worked in CWTTL participated in this poetry event, new expatriates who are non-Anglophone agents were visible in the translation of Turkish poetry. For example, Nâzım Hikmet's *Şehir, Akşam ve Sen* was translated into the Galician language by Pepa Baamonde and İrfan Güler. Another example is, Mesut Şenol's *Aşk Ölmez* was translated into Ukranian by Natalka Bilocerkivec, and Barış Pirhasan's *Martılar* was translated into English by Jean Carpenter Efe. Apart from translation activities which were done by expatriates in world languages, expatriates participated in the panel *Translation of İkinci Yeni and Contemporary Turkish Poetry*. In the panel, Anglophone expatriates in the literary circle played important roles as translators, professors and authors: Richard Tillinghast (author, translator, lecturer), Julia Clare Tillinghast (author, translator, lecturer), Donny Smith (author, translator, lecturer), Mel Kenne (author, translator, lecturer) ("Istanbul Expat Center" 2010). This event demonstrates that expatriates, who played an active role in the organizations of

CWTTL and TEDA, have a broad knowledge of Turkish literature. In addition to this, they continued their contributions to Turkish literature not only in government-related translation workshops but also in urban events.

Secondly, one of the well-known urban events is *Spoken Word* which was founded by Merve Pehlivan in 2012. *Spoken Word* has managed to unify new expatriates under its roof as well as it has hosted people who come from the diversity of ethnic and gender. Not only poetry, but also fiction and stand-up comedy genres have evolved in the *Spoken Word* community, and it has built an influential environment for the cultural agents to share their original works. In an interview on *Yabangee*, Pehlivan stated that her aim was primarily to reach Anglophone writers. Nevertheless, not only Anglophone writers played a role in the formation of this expat community. Due to the increasing migration in the globalizing world, Pehlivan began to include Arabs into this community between 2014 and 2015. She states: "[W]e started to having many Syrian refugees because Istanbul became populated with refugees" (Pehlivan in Griot, 2018). Especially owing to political and social conflicts in Arab countries, and the causes of "Arab Spring", Arab immigrants were an inevitable factor. Therefore, not only Istanbul but also the other cities of Turkey have hosted Arab immigrants. As a result, Arabs had an opportunity to represent themselves in the expat literary circle thanks to *Spoken Word*.

One of the most important reasons why *Spoken Word* has become a notable community is Facebook, since it has aimed to reach more people through social media. Notably, the Facebook page of *Spoken Word* has been used actively by posting cultural and literary events. Furthermore, they organize not only urban activities, but also a variety of literary projects and events which have been conducted by expatriates as cultural agents on social platforms. For instance, the Facebook page of *Spoken Word* posted the cover of the anthology which was created by the contributors of the *Bosphorus Review of Books* and encouraged the target readers to read it.

Another institutionalized urban event is *Expat Spotlight Atölye* which creates workshops in various fields, and its place was established in Historical Bomonti Beer Factory in 2017. *Expat Spotlight Atölye* is recognized officially and is funded by Istanbul Development Agency (ISTKA), and with the support of Özyeğin University ("Hakkımızda"). The *Atölye* is described as a transdisciplinary innovation platform that hosted expatriates from Turkey and abroad. The aim of the Atölye is to bring private, public sectors and academia in order to develop individual skills. *Expat Spotlight Atölye*, cooperation with *Yabangee*, has enabled expatriates to shape their experiences in various topics intentionally in monthly events. In particular, with the support of *Yabangee*, there are many organized events in this community such as "trivia nights", writing atölye [workshop], architecture atölye and many other workshops. In these events, *Expat Spotlight Atölye* has created a network not only in the expat community in Istanbul but also in the international sphere. As elaborated before, Facebook is a powerful media tool in attracting the attention of these activities in order to reach more expatriates, local and international participants.[24] Even though the name of the institution is *Expat Spotlight,* it welcomes local people as well. With the notion of "glocal", people who come from Turkey and abroad can be connected and share their own experiences ("About"). There are various fields that expatriates focus on in the *Atölye* such as "Design", "Culture", "Writing" and "Technology". Since Istanbul has a diverse international community, the city's culture can be affected by the expatriates who get inspired by this diversity.

Aside from the other themes of the Atölye, "Writing" is one of the themes of *Expat Spotlight* hosted in 2017 and international people and expatriates were invited to share their experiences. The guests were chosen from expatriates who were

[24] Available at: https://www.facebook.com/events/.

journalists, writers, and academics. For example, James Tressler who works at Istanbul Bilgi University as a lecturer wrote two books *The Trumpet Fisherman and Other Istanbul Sketches*, and *Letters from Istanbul* which are based on contemporary Istanbul and elaborate on the city's streets and neighborhoods from his perspective (ibid.). Also, other guests were Luke Frostick and Thomas Barker, who are co-founders and editors of *The Bosphorus Review of Books*. Thanks to establishing *The Bosphorus Review of Books*, they created a platform for not only European expatriates but also Arab expatriates to produce their work or translations on the online journal. Due to the cultural structure and richness of the city, expatriates can come together and share their ideas, experiences, and works. In other words, they intend to give back to the city by sharing their creations inspired by the city.

Like *Expat Spotlight, Poetry Slam* has covered only poetry events. Since poetry is one of the prominent genres among expatriates in Istanbul literary circle from the past to the present, it is inevitable to state that this community has become crucial for expat poets. In other words, the expatriates in Molly's Café read their own poems and gave feedback to each other, and it can be emphasized that the same tradition continues in *Poetry Slam*. Notably, *Poetry Slam* has encouraged not only Anglophone expatriates in the city but also Arab expatriates. To emphasize, one of the most important reasons for the increase of expat participation of this community is the active use of social media.[25]

When we examine Molly's Café, the café where previous generation of expatriates participated, which includes most professional writers, poets, academics, and instructors. In recent times, urban events such as *Expat Spotlight Atölye*, *Poetry*

[25] Available at: https://www.facebook.com/pg/istanbulpoetryslam/events/?ref=page_internal.

Slam and *Spoken Word* have enabled the participation of a variety of expatriates. In particular, with the influence of the “Arab Spring”, the structure of the expat community has altered, and we can visibly recognize the Arab expatriates in the urban event. Another important point is the fact that these expat groups have used social media tools actively and enlighten expatriates and people who come to Istanbul as tourists from abroad.

CHAPTER 4: CULTURAL AGENCY OF ISTANBUL EXPAT TRANSLATORS WITH SPECIAL FOCUS ON A BIBLIOGRAPHY OF THEIR WORKS

As we have seen throughout Chapter 3, translators' cultural functions through translation have played crucial roles through their multiple cultural agencies. Besides, it became essential to examine cultural agents in the expat literary circle in Istanbul extensively in order to comprehend the visibility of translators' agency. Nevertheless, since it would not be enough to focus on only agency of translators and translation in expat literary circles, it is intended to examine all cultural agents' cultural roles in the circle, thus, extensive research became a necessity of Chapter 3. In this respect, section 4.1 will be based on translators' multiple agencies as a consequence of Chapter 3's comprehensiveness, and section 4.2 will be focused on cultural agencies' functions based on the bibliography (see Appendix 1).

4.1. "Translation" and the Agency of Translators in Expat Literary Circle

Expat translators' visibilities and their multiple agencies can be recognizable not only in recent times but also in the Tanzimat Reform Era and the Republican Era. Although there is not the concept of an "expatriate" in the Tanzimat Reform Era, notably it can be stated that people from European countries or North American countries worked in educational institutions and translation bureaus, and they in some ways are like "expatriates" because they played a significant role as cultural agents in cultural planning. In contemporary times, Turkey has changed its translation policies and aimed to spread Turkish literature abroad through translation from Turkish into world languages, one of which is English. Therefore, the trajectory of translation has changed, and translators', particularly expat-

translators', multiple agencies have increased as cultural mediators. In other words, it is highlighted that expat translators have become more visible in expat literary circles thanks to their contributions in numerous fields:

i. First of all, expat translators dwelling in Istanbul worked as academics in such departments as American Culture and Literature, English Language and Literature, Translation and Interpreting Departments, and English Preparatory Schools. Expat academics can mostly be recognized in the academic staff of Boğaziçi University and Kadir Has University.

ii. Aside from scholarly institutions, expat-translators' other agencies can be recognizable in the expat publishing circles basically in Istanbul. For instance, Amy Spangler, who is an expat-translator and editor pioneered both in TEDA and CWTTL projects as a cultural agent. Moreover, she can be depicted as a publisher since she established AnatoliaLit Agency in order to pave the way for spreading Turkish literature in Anglophone countries. There was a crucial reason lying behind why Spangler ran the Agency. As she stated, since Turkish literature is secondary literature in Anglophone countries, international publishers hesitated to translate books in Turkish literature. Spangler states in her interview in the *Bosphorus Review of Books*: “Then on the English language front you might be lucky enough to find an editor who can read French or German or one of the major European languages, and so they can read the full book once the French or German, etc.” (Spangler, 2019). Consequently, as she is the co-owner of AnatoliaLit, she has encouraged works in Turkish literature to be translated more. Though publishing houses are not willing to translate Turkish literature because it is preferable to translate works from European and North American countries, Spangler as a publisher-translator played an essential role in collaborating with international publishing houses, and this increased her visibility as a publisher while introducing Turkish literature abroad.

iii. Another critical point is expat translators participated in TEDA and CWTTL projects which are related to the government-sponsored translation projects and had visibility to select the works to be published and translated as editors and translators. Apart from this, expat translators participated in TEDA symposiums with their multiple agencies such as academics, translators, editors, and publishers. In addition to this, cultural agents collaborated with Turkish partners in order to spread Turkish literature abroad. Most of the expat translators translated texts in Turkish literature along with Turkish translators. In particular, a group of expat and non-expat academics pioneered by Prof. Dr. Saliha Paker (translator) worked in TEDA and CWTTL projects in order to increase the awareness of Turkish literature, and paved the way for Turkish literature abroad. Even though they worked within the scope of the government projects, they brought a new perspective, and a voice since the selecting of the texts was left not only to the Turkish collaborators but also to expat cultural agents in TEDA. Aside from TEDA, it can be observable that Turkish collaborators and expatriates were in the steering committee of CWTTL. Saliha Paker states:

> Our primary purpose is to have more qualified literary translators from Turkish into English in Turkey and abroad. Also, we intend to transmit modern/contemporary poetry and fiction to the societies who speak English ("Cundada Bir Çeviri," 2012. The translation is mine).

It should be emphasized that cultural agents enriched the image of Turkish literature through translation with non-expat participants by producing translated works dynamically and encouraging participants in order to contribute to Turkish literature through translation.

iv. Apart from TEDA and CWTTL, which were partially conducted by the government, expatriates continued their translation activities independently.

Specifically, literary journals, online magazines, and anthologies are essential examples that have displayed expatriates' visibility in translated works thanks to literary products. Numerous expat translators can be recognized with their multiple agencies (as editor-translators, poet-translators, poet-writers) in *Çevirmenin Notu (Ç.N), Turkish Poetry Today* (in numerous issues), *Atlanta Review*: *Istanbul and beyond… Turkish Poetry*, *The Bosphorus Review of Books*. These are essential literary products that contained not only expat translators but also Turkish collaborators. Besides, it is notable that cultural agents played a representative role in the choice of the texts and images of Turkish literature as translators and/or poets, and/or writers. The fact that the choice of the texts depends on cultural agents makes them visible as cultural planners since they translate not only the texts, but also the culture. Thus, expat-translators and agents of translators make certain features of literature visible through their choices of texts to be translated.

v. Cultural agents can be recognizable with their multiple agencies on the international literary platform while representing the image of Turkish literature and culture. The London Book Fair was a significant organization that created a prestigious platform for introducing Turkish literature into English speaking countries, and not only expat translators, editors, publishers and academics, but also Turkish collaborators participated in a variety of topics about Turkish literature in the Market Focus 2013.

vi. Furthermore, expat-translators can be visible as poets or/and writers in the expat literary circle. Notably, in some literary works where expatriates have produced actively, it can display expatriates' multiple agencies. While expatriates translate texts in Turkish literature, they also produce their original works. For example, when we examine the well-known literary works *Atlanta Review: Istanbul and beyond… Turkish Poetry*, expatriates can be visible not only as translators but also as poets. When the choices of texts are examined, we can see a combination of Ottoman poetry and contemporary Turkish poetry in the books. In this respect, cultural agents as translators also focused on unexposed Turkish poets and made

them visible. Nevertheless, expat translators played an essential role as poets because they represented the image of the city in their original literary products as well apart from their translated works. For example, Vincent Czyz, John Ash, Mel Kenne, Jeffrey Kahrs, Ruth Christie, and many other expat translators became visible in their poetry by experiencing the city life and staring at the city in their eyes. As well as translating culture, they concentrated on the theme of Istanbul in contemporary times in their poems such as Jeffrey Kahrs's "Istanbul Lament" (Kahrs, 2006: 72), Mel Kenne's "Rumeli Hisarı" (Kenne, 2006: 65), Kim Fortuny's "Istanbul at Periphery" (Fortuny, 2006: 56). It can be noted that poet-translators mingled with the city life and reflected their experiences in their poems. For example, the sense of the reality of city life and his perspective can be perceived in Kahrs's poem entitled "Istanbul Lament":

> The bleak Poyraz blew steady.
> Cold pierced my body but couldn't lance the pain-
> A horn honked again and again like a headache.
> It found me on the terrace hiding from myself
> And you. Through the curtains I stared at
> Scrimmed shapes of furniture in the living room (Kahrs, 2006: 72).

While Kahrs presented the contemporary life of Istanbul, he refrained from romanticizing the city life. Notably, he created an image of Istanbul by focusing on the hectic side of the city. In other words, away from orientalist or romantic approaches, he reflected the reality of the city in everyday life by depicting the disturbance of "a horn". It should be highlighted that each translator-poet has different styles while representing the image of city life. While Kahrs focused on reality by avoiding romanticizing Istanbul, Kim Fortuny preferred to combine contemporary concepts and more mystic concepts altogether in her poem. In her poem, "Istanbul at Periphery":

> The woman with a cigarette and fruit plate smokes
> and speaks of inequity and the West's double dealing:
> "you can't change the rules just when we've learned them,"
> She quotes, she laughs, and the seagulls, weird sisters,
> Cackle in kind as they circle the tower
> That smokes in Autumn like a gun aimed at God.
> The Geneoese are seagulls that haunt the millennia (Fortuny, 2006, 56).

A person who lives in Istanbul can realize that "seagull" is one of the symbols of Istanbul. While she adopted a relatively romantic approach, she depicted "seagulls" as human voices by creating a metaphor. This statement emphasizes that while she experienced the city through her eyes, she brought a new poetic experience to Turkish poetry by getting inspired by the cosmopolitan life of Istanbul. Consequently, while expat-translators had an opportunity to choose the texts depending on the historical context of the book, they are also representatives of the urban city by depicting the city life in their poems.

vii. Urban events are crucial for cultural agents since they enhance dialogue and interaction within the city. Expat-translators participated in poetry reading days in the city. Molly's Café was one of the prominent examples that hosted expatriates who came from a previous generation like John Ash, Mel Kenne, Donny Smith, and poet-translators such as these. For example, as illustrated in the visuals of the blog of Molly's Café, while Mel Kenne read some parts from his poem *View from Galata*, he interacted with other expat audience members, and he could get some feedback from them in the café. Even though expatriates gathering in Molly's Café might give the image of a school in Istanbul, Kahrs discusses this statement in the interview of *Translation-1*:

> They call it a school, but it was a school of individual identity. Maybe John (Ash), Mel (Kenne) had more similarities. They intend to work very slim. There is no

> school. I just hope that other young writers are working in Istanbul. People are still using Istanbul as wealth (Kahrs, 2018).

It should be highlighted that literary activities in Molly's café became a tradition and paved the way for the emergence of new urban events which are conducted by a new generation of expatriates such as *Poetry Slam, Expat Spotlight Atölye* and *Spoken Word.* Notably, the *Bosphorus Review of Books*, which is an online literary magazine that has hosted numerous expatriates, and made these expatriates visible with their multiple agencies in expat literary circle. As Kahrs claims, young expatriates have been inspired by the city and have created a platform for (non) expatriates to connect each other through translation or their original literary products. Besides, these individuals continue to interact with expat-translators who are old residents in Istanbul through interviews. For example, one of the interviews was conducted with Amy Spangler in the *Bosphorus Review of Books* about her presenting Selahattin Demirtaş's first book *Dawn,* which was published in English in 2019. Moreover, another interview was made with Mel Kenne (expat-translator, editor, and poet) about *Turkish Poetry Today 2016*. It can be demonstrated that some specific aspects of literature have become visible by interviewing expatriates because the *Bosphorus Review of Books* created a dialogue for expatriates to express their works on the literary platform, and they might reach the target readers thanks to this interaction.

viii. Aside from urban events, expatriates became visible in literary events in Istanbul and out of the city. For example, Clifford Endres, who is an expat translator, participated in the “Turkish-American Poetry Days” event as a poet and encouraged the audience to be involved in poetry. Another example is that while expat translators participated in local poetry festivals they can also be visible in different cities' poetry festivals in Turkey. For example, Mel Kenne participated in the Second International Nilüfer Poetry Festival in Bursa as a poet. Consequently, the expatriates who are observable as translators played an essential role as poets in

literary activities since they interacted with people in dialogue through poetry. Also, they are not only restricted to Istanbul literary events. They have played an active role in other cities' literary events.

ix. Furthermore, expatriates participated in literary prizes as translators or poets while cultural agents represented the image of Turkish literature in government-related projects, a variety of anthologies, and academic journals. For example, Derrick Mattern was the winner of “The Young Translators Prize” for translating Haydar Ergülen’s poems. Getting involved in literary prizes, expat translators' visibility increased not only in Turkish literature but also on the international platform, and they had an opportunity to represent Turkish literature. In addition to this, some of the expat translators appeared in international literary awards as poets. For example, Mel Kenne, the winner of “Nâzım Hikmet Poetry Festival” in 2010, and Jeffrey Kahrs, the winner of “Nâzım Hikmet Poetry Festival” in 2012 participated in the competitions as poets.

x. Most expat-translators can be recognizable in a variety of paratexts of anthologies, magazines, and journals' prefaces and forewords. In particular, editors' prefaces in literary works played an important role. More importantly, it can be emphasized that these cultural agents contributed to the representation of both Turkish literature and culture within prefaces and forewords. For example, Dan Veach, the editor of *Atlanta Review: Istanbul and beyond… Turkish Poetry* made expat and editor-translators such as Jeffrey Kahrs and Mel Kenne visible. In addition to this, *Turkish Poetry Today* also has a preface that makes visible expat translators as contributors. In this regard, editors' forewords and prefaces are important as they encouraged readers to see Turkish poets' language and how the translators struggle with translating their texts, i.e. the translation process. With these paratexts, the visibility of expat contributors as translators and editors’ visibility became crucial while representing the image of Turkish literature. Aside from expat translators and editors’ visibility in prefaces of the anthologies, some expatriates can be

recognizable with their forewords. For example, Amy Spangler, one of the co-editors of *Istanbul Noir* represented the image of Istanbul throughout history while combining 16 stories from the local writers of Istanbul inspired by the cultural mosaic of Istanbul (see Chapter 3.5). It can be emphasized that Spangler is visible not only as a translator but also editor while contributing to the portrait of the city.

xi. Expatriates represented the image of Istanbul, Turkish literature, and culture through various genres such as short stories, novels, and poetry through translation and their original works. Besides, translation has started to enter into blogs that are conducted by expatriates in recent days. As mentioned in Chapter 3, even though *Expat Sofra* represents the culture of food in Turkey, it is possible to recognize translated works within a food recipe. For example, Catherine Yiğit, who is an expat-blogger and a translator translated Yakup Kadri Karaosmanoğlu and Reşat Nuri Güntekin's texts in order to depict the meaning “sofra”. In addition to this, she made Turkish culture visible by keeping some essential works that belong to Turkish culture such as “sofra”, “pide”, “firin”. It can be highlighted that expat translators can be visible in blogs that are not literary genres by using translation.

Consequently, since with all their multiple agencies translators are at the center of the target cultures, their cooperation and interaction with the society is of great importance not only as translators but also as multiple agents. Since publishing houses, literary festivals, translation workshops, literary blogs are parts of the community, and there is an essential interaction between the groups of society and the agency of translators. Since the translator and the agency of the translator can be depicted in terms of intercultural mediation, s/he is responsible for promoting the image of Turkish culture and literature in the international platform. Therefore, s/he has also essential tasks more than translating texts. For example, expat-translators in particular represented the image of Turkish literature in book fairs and interacted with people in literary events as poet-translators. They also brought new perspectives to Turkish literature through translation in various anthologies,

journals, and magazines. Lastly, they achieved to move translation beyond literary books and managed to integrate translation into blogs.

4.2. Bibliography Analysis: Cultural Agency and Expat Translators

This research has focused on a particular period, that is between 2005 and 2019, in order to examine expatriates' multiple agencies in literary and non-literary, translated and original works contributed by expat cultural agents of Istanbul. Since Istanbul became the European Capital of Culture, 2010, the number of expatriates has increased, and they have been productive in various areas, most of the useful work they have done is in the fields of translation and literature. Even though 2010 can be considered as a turning point in Istanbul since expatriates played a role as cultural agents in expat literary circles, the time period under examination starts with 2005, which is the year TEDA was officially launched with the support of the Turkish Ministry of Culture. In particular, I have concentrated on not only translators' literary production but also on other cultural agents' literary productions in various fields. As the use of media tools has increased in recent times, this situation has affected the quality of urban events, and more expatriates have gathered in these events as cultural agents. As a result, this situation has caused literary productions to increase gradually in the expat literary circle. Notably, with the influence of social media, expat blogs have become highly visible. It can be noticed that there are more collective blogs than personal blogs at present. Mainly, it is possible to notice translation events and translated texts in expats' blogs, although some expat blogs are related to city life and Turkish culture. Apart from this, cultural agents have been visible in numerous genres in terms of translated works and original texts which represent the image of Turkish literature. It can be recognized that while expatriates have participated in government-related translation projects, they have been productive in some anthologies, literary magazines and journals in order to represent the image of Turkish literature

independently. In addition to this, they have produced their original texts in various genres after getting inspired by the city.

Consequently, the bibliography entitled “The Literary and Non-Literary, Translated and Original Works Contributed by Istanbul Expatriates” has been prepared by focusing on the years between 2005 and 2019 in order to demonstrate expatriates’ contributions to the expat literary circle as cultural agents (see Appendix 1). The bibliography has been based on 2005 as a beginning because TEDA played an essential role in spreading Turkish literature through translation (mainly English), and cultural agents began to be visible with their multiple agencies thanks to the official nature of TEDA. The bibliography ends in 2019 since it is observable that expatriates as cultural agents are continuing translation and literary activities not only in written output but also in urban events and literary events. Firstly, it is going to be essential to introduce the bibliography and elaborate as to which sources I have used in order to compile the bibliography. I compiled some empirical data based on the following sources:

i. First of all, I conducted my research by using the library sources and online sources of various universities.

ii. Secondly, I used the TEDA (Translation and Publication Grant Program of Turkey) website. From the section of “Published works,” I examined the Excel file, which includes translated works, publishing houses, editors, and translators from 2005 to 2018. (the Excel file can be found on the website, in the section “TEDA Kapsamında Desteklenen Eserler Listesi”) (www.tedaproject.gov.tr).

iii. Thirdly, CWTTL's official website paved the way for collecting information about expatriates as cultural agents in the section called “Participants” (http//tecca.boun.edu.tr/). Also, the visuals belonging to *Aeolian Visions/Versions:*

Modern Classics and New Writing from Turkey, which was created by expatriates and Turkish collaborators in CWTTL, can be found on the official website of CWTTL. Since I could not find the content of the anthology, I found this anthology in libraries.

iv. I researched the expatriates' names from the universities' staff profiles in order to make sure whether they are expatriates or not. Therefore, the websites of Translation and Interpreting Departments, Language and Literature Departments, and such departments have provided data during the process of research. Also, I downloaded the expat lecturers' and professors' CVs from the university websites. I recognized that most expatriates work or worked at Boğaziçi University, Kadir Has University, Koç University and Sabancı University, along with language schools and other educational institutions.

v. Primarily, I focused on Turkish professors' articles about Translation Studies in order to find reliable data. For example, Arzu Akbatur's article "Turkish Women Writers in Translation" encouraged me to find translated works that were conducted by expatriates. Most importantly, The Report about *Literary Translation from Turkish into English in the United Kingdom and Ireland, 1990-2012* which was prepared by Duygu Tekgül and updated by Arzu Akbatur helped me find expatriates' contributions to translated works as translators and editors as well. This report was published in April 2016 by *Literature Across Frontier*s as a part of the "Making Literature series of reports on literary exchange, translation and publishing" and it was originally prepared as a part of the Euro-Mediterranean Translation Program with contributions of Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures, Literature Across Frontiers and Transeuropéenes (see: Tekgül and Akbatur, 2013). Also, Muazzez Uslu's article "Representation of the Turkish Literature in English: Translation of Short Stories as a Case," which was published in *the I.U. Journal of Translation Studies,*

supported my bibliography. Even though she only focused on works of short stories in her bibliography, I only focused on her bibliography with an expatriate approach.

vi. I accessed some literary books in which expatriates have been visible from the library sources of universities. For example, *Atlanta Review: Istanbul and Beyond… Turkish Poetry*, which is an edited book and contains cultural agents' original and translated works, has been added to the bibliography. Also, I managed to contact some expats in order to reach more anthologies for this bibliography. I managed to reach *Turkish Poetry* (only issues of 2016 and 2017) thanks to some expat translators. Nevertheless, I needed to contact library sources of universities to find some of the issues of *Turkish Poetry Today*.

vii. Moreover, the *Bosphorus Review of Books*, which I have reached through internet research, is an online literary magazine. I have examined the magazine by focusing on only expatriates' original and translated works in the expat literary circle in Istanbul. Since the magazine contains not only expatriates' works but also non-expatriates' works in Istanbul and out of Istanbul, I needed to exclude non-expatriates, and those expatriates who do not live in Istanbul from this research.

viii. With the development of technology, social media tools have been used in recent years. Particularly, expat blogs have played roles in this bibliography. Personal blogs and collective blogs that have been created by expatriates have been added to the bibliography.

To be more specific, the methodological aspect of this research has been based on the compilation of reliable and various data. Therefore, my purpose is to do extensive research to my fullest extent to create my bibliography. The entries in the bibliography have been categorized into 7 sections: “Agents”, “Agency”, “Year”, “Genre”, “Publication Detail”, “Translated/Original”, “Print/Online”. The purpose

of the bibliography is to put together relevant empirical data involving the works contributed by Istanbul expats, and then analyze this data in order to attain and understand the nature of kinds of multiple agencies of these expat agents, particularly expat translators. As a result, the bibliography demonstrates the following parts:

i. The literary and non-literary, translated and original works contributed by Istanbul expats form the main data of this bibliography.

ii. The names of expatriates who lived or/and live in Istanbul have been added to the section “Agent”. Some of the expatriates' names have been repeated more than once since they can have multiple agencies, or they have contributed to numerous literary works and/or translated works. For example, Mel Kenne is one of the cultural agents whose name has been repeated in the bibliography many times because he can be recognized as a translator, co-translator, poet, editor, and co-editor. His name has been entered into the bibliography separately for each case in order to examine his multiple agencies.

iii. Cultural agents are visible in these agencies in the section of “Agency”: writers, poets, translators, co-translators, editors, co-editors, bloggers, and interviewers. If two or more than two expat agents translated or edited a text, their names have been entered separately, and they have been depicted as co-editors or co-translators depending on their tasks. Their names have not been entered into a single cell. In addition to this, while expat agents who write poems are depicted as poets, expat agents who write prose are depicted as writers.

iv. The titles of all works can be found in the section “Publication Detail”. If the translated works or literary works are taken from some anthologies, literary journals or magazines, the title of the anthologies, literary journals and magazines have been

added to this section. Furthermore, some expat-translators translated literary works with Turkish collaborators. In such cases, Turkish co-translators (non-expatriates) have been added to this part. Also, the name of the writers and poets of the original works, which are translated, are entered in the "Publication Detail". Besides this, some of the expatriates have original texts in the bibliography. If their original texts are translated, the names of the translators are entered into the "Publication Detail" category.

v. Cultural agents' literary productions have been identified in the section titled "Original/Translated". Some works consist of both original texts and translated texts. In such cases, they have been entered as two separate rows because entering any other code than "O" or "T" is not recognized during graphic or statistical analysis of the data. Therefore, these works have been entered both as "O" and as "T".

vi. The final column in the chart reveals whether the texts are print publication or online publication. The initials "P" and "O" have been used to indicate this information.

In the following parts, I analyze the bibliography in terms of cultural agency.

4.2.1 Bibliography: Cultural Agency

There are some critical factors that mean the methodology can be a problem in analyzing the bibliography. Expatriates' works have been entered into a single cell in order to note their agencies. In this case, each agent has numerous works in the bibliography. Since their works are variable in terms of the scope and genre, it is highlighted that the graphics for the bibliography do not focus on numerical data.

This research focuses on expatriates' cultural agencies and their contributions to the expat literary circle in Istanbul. As a result, the data of expatriates as cultural agents were collected, their (non)literary, translated and original work contributions were analyzed and placed in the bibliography (see Appendix 1). In this part, the analysis does not focus on translation but the main focus is on multiple and various agencies of the agents. Thus, the number of cultural agents are not as fundamental as cultural agents' multiple functions and their contributions to numerous genres in the bibliography. Consequently, this part of the study evaluates cultural agents' functions from a genre based graphic, and also cultural agents' multiple functions are supposed to be analyzed based on the "genre" graphic.

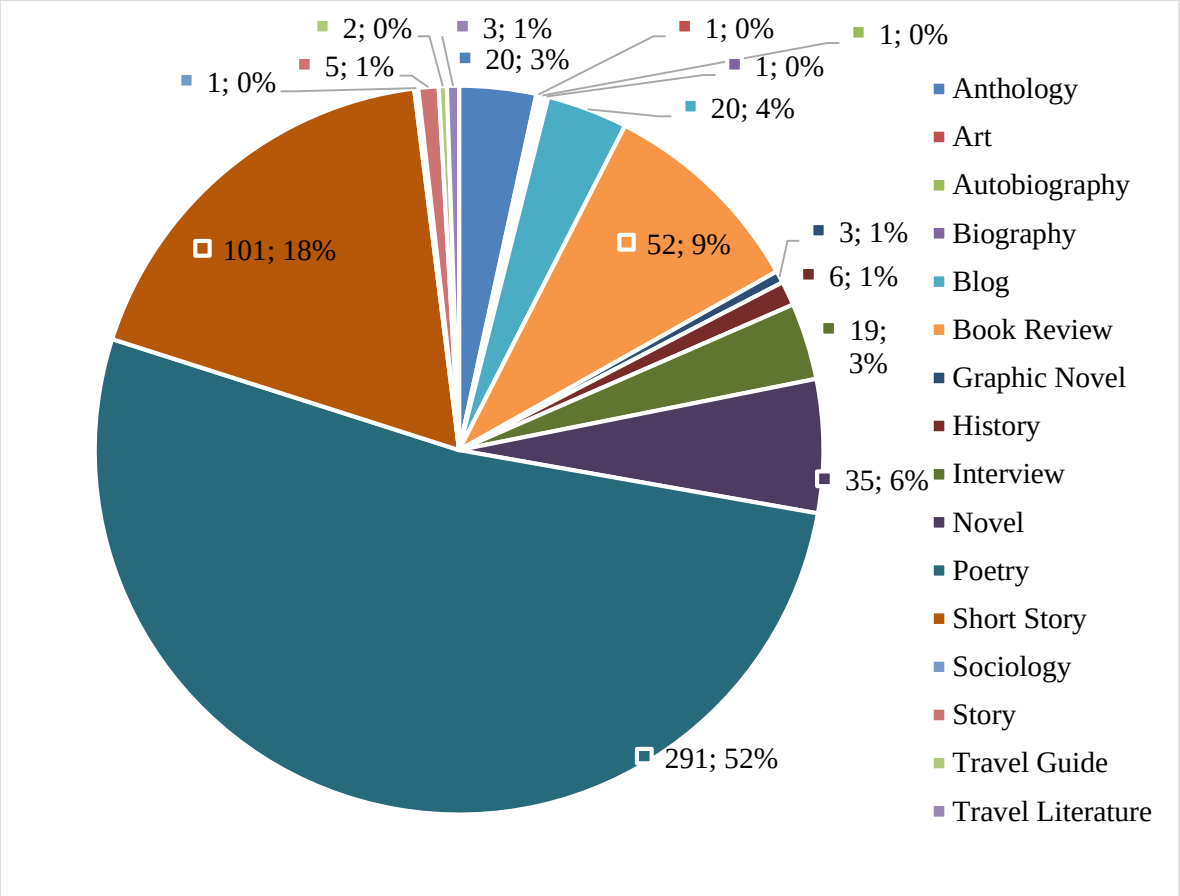

Figure 3: Cultural Agents' Contributions Based on Genre

As shown in Figure 3, poetry (n=291, 52%) and short story (n=101, 18%) stand out as the most prominent genres. Book reviews also have a notable presence (n=52, 9%), and novels have a visible presence (n=35, 6%). As can be seen, there are small numbers of anthologies (n=20, 3%), blogs (n=20, %4), stories (n=5, 1%), graphic novels (n=3, 1%), travel literature books (n=3, 1%), travel guide books (n=2, 0%), interview (n=19, 3%), sociology books (n=1, 0%), art books (n=1, 0%), autobiographies (n=1, 0%), biographies (n=1, 0%), and history books (n=6, 1%).

Compared to other genres, cultural agents have been more visible in poetry. Some of the expat poets produced their original poems, and they have been published in anthologies, and literary magazines. In addition to this, some of the expatriates participated in poetry festivals with their poems. Nevertheless, it should be emphasized that the category of poetry not only covers original works but also translated works (see 4.2.2). Generally, the old generation of expatriates became visible. Nevertheless, the tradition of poetry - as translated and original work - has continued and the new generation of expatriates have produced their original poems and translated poems. The *Bosphorus Review of Books* is one of the prominent examples that demonstrate the continuation of the tradition of poetry in recent years. The old generation of expatriates intended to focus on the theme of Istanbul, and they brought a contemporary view to their poems while depicting the city. Therefore, they avoided mystic concepts in their original poems. When examined as cultural agents in the *Bosphorus Review of Books*, expat-poets describe the city life by reflecting on their experiences without romanticization.

Another critical point is that book reviews might be promising in the following years. When examined, some of the book reviews were published in anthologies and literary journals. For example, Ruth Christie's "Where Are You, Suzie Petschek" (Christie, 2006) was published in the *Journal of Turkish Literature*. It can be observable that cultural agents were visible in book reviews. On the other hand, book reviews have been more visible in recent years, particularly thanks to

the contributors of the *Bosphorus Review of Books*. For example, Luke Frostick, who is one of the co-founders of the *Bosphorus Review of Books,* published numerous book reviews, which cover not only international writers but also Turkish writers. In this respect, he has made those writers more visible by referring to their literary works in his interviews.

Furthermore, expat blogs have played an active role in the Istanbul expat circle and, in some ways, it is like a new genre in the expat circle. Some of the blogs include more informative writings with visual images; some of them contain more audiovisual effects. For example, Ann Marie Mershon, who is the writer of *Istanbul's Bazaar Quarter: Backstreet Walking Tours* (Mershon, 2009), created her blog, *Ann Marie's Istanbul* in 2006. *Ann Marie's Istanbul*, which is a personal blog, contains writings representing not only Istanbul but also cities in Turkey by demonstrating Turkish culture. Mershon describes the cities, events, and local people, depending on her experiences.

On the other hand, after 2010, the image of blogs has changed, and most of the blogs consist of audiovisual material. *Yabangee* contains numerous expatriates who came from different countries and ethnicities. Each expatriate has contributed to different areas on the blog, such as art, literature, travel, politics, accommodation, and performative arts. Since the blog is more collective, it might reach more expat audiences in the city. Also, one of the striking points is that the translation is visible in some blogs even though blogs are a non-literary genre. For example, *Expat Sofra* might diversify the blog through translation, and it can be proposed that translations might be visible in more blogs in the following years.

When analyzed, Figure 1 shows that cultural agents produced graphic novels related to the theme of Istanbul in addition to poetry, short stories, novels, and blogs. Even though we see the number of graphic novels is few, it can be a more noticeable genre in the following years. *Catstantinople*, which is co-written by Clare Berlinski

and David Gross who were expatriates in Istanbul (Berlinski and Gross, 2016). As stated before, the theme of Istanbul does not depend on its historical monuments and famous places for everybody who lives in Istanbul. Expatriates focus on the reality of Istanbul without romanticizing the city life. In other words, as many cats dwell in the streets in Istanbul, they become a symbol of the city. So these expat-writers intended to depict the city from the concept of cats in the streets. Even though the Bosphorus and the Golden Horn have been symbols of Istanbul throughout history, cats that reside at street corners were depicted by combining words and images.

Consequently, cultural agents have been more visible in poetry compared to other genres. Also, it can be proposed that cultural agents have been productive in new genres such as blogs and graphic novels. However, those genres are not as noticeable as poetry, and they need to be more visible in the future in the Istanbul expat circle.

4.2.2. Bibliography: "Translation" and "Translators" as Cultural Agents

In this chapter, I analyze the influence of translation in various genres, and translators' cultural functions through their multiple agencies. When we look through the bibliography, it is possible to state that translated works have become noticeably visible. Translators contributed to numerous genres through translation. In Figure 4 below, translations in genres in the expat (non)literary circle are presented.

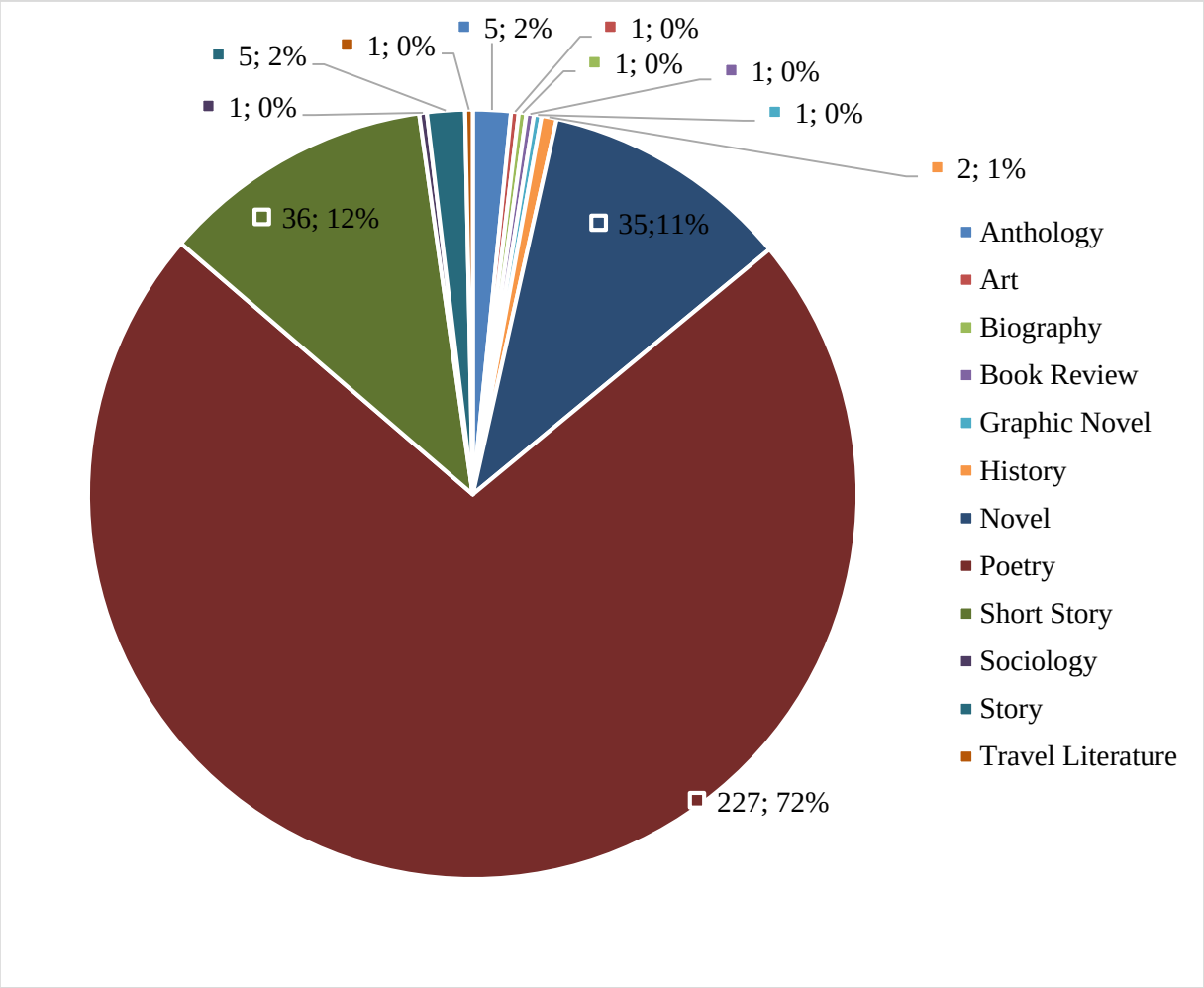

Figure 4: Translator's Translated Works in Genres

As shown in Figure 4, the genres which expat-translators produced the most works in is poetry (n=227, 72%). They also produced numerous short stories (n=36, 12%), and novels (n=35, 11%). The other genres that appear are Stories (n=5, 2%), anthologies (n=5, 2%), book reviews (n=1, 0%), history books (n=2, 1%), sociology books (n=1, 0%), art (n=1, 0%), biographies (n=1, 0%), graphic novels (n=1, 0%) and travel literature books (n=1, 0%).

It can be stated that expatriates translated a noticeable amount of poems and short stories in Turkish literature. While translators translated poems in anthologies,

literary magazines, and journals, they collaborated with Turkish translators. Most of the translated works can be recognized in *Aeolian Visions/Versions: Modern Classics and New Writings from Turkey*. It should be emphasized that this anthology was created by Turkish and expat contributors in the CWTTL project, which is a government-related translation project. Additionally, this anthology contains translated works of shorts stories in Turkish literature. Mel Kenne, Jonathan Ross, Ruth Christie, Amy Spangler, and more expat translators translated numerous short stories and poems. Each translator can choose the texts to be translated depending on poets and writers. For example, Mel Kenne mostly co-translated Gülten Akın's works: "Done with the City" (Akın, 2006: 227), "Stain" (Akın, 2007: 163), "Baroque" (Akın, 2007: 161) and more. On the other hand, some translators translated short stories generally. For example, Amy Spangler translated poems in this anthology: Hasan Ali Toptaş's "The Balcony" (Toptaş, 2007: 89), Oğuz Atay's "Railway Storytellers - A Dream" (Atay, 2007: 151), Sevgi Soysal's "Tante Rosa's Animals" (Soysal, 2010: 317). Also, Sevgi Soysal's literary works are on the list of Spangler's AnatoliaLit Agency. Another expatriate Mark David Wyers, who was one of the expat participants of TEDA and CWTTL, translated Ahmet Büke's short story "The Lakeshadow" in this anthology (Büke, 2011: 113). Consequently, expat-translators selected both texts and authors in the translation process. Their selection played a significant role in introducing the authors and the texts of Turkish literature to the international platform.

Furthermore, it can be observed that expat-translators translated works in some anthologies. Primarily, *Istanbul Noir* and *The Book of Istanbul* are the anthologies that involve different writers who came from different ethnic backgrounds. Especially since these anthologies presented cultural diversity in the city, they played an essential role in the "brand of the city". Cultural agents became visible in these anthologies as editors and translators. Amy Spangler and Ruth Whitehouse who are expat translators translated some texts of *The Book of Istanbul* in 2010. It

can be proposed that expat-translators represented the image of Istanbul and presented writers' experiences through translation.

4.2.3 Bibliography: The influence of Translation in Turkish Poetry

It is possible to emphasize that expatriates have a visible role in translating poetry in Turkish literature in contrast to their original poems. In addition to this, poetry, one of the most prominent genres, continues to be translated as a tradition.

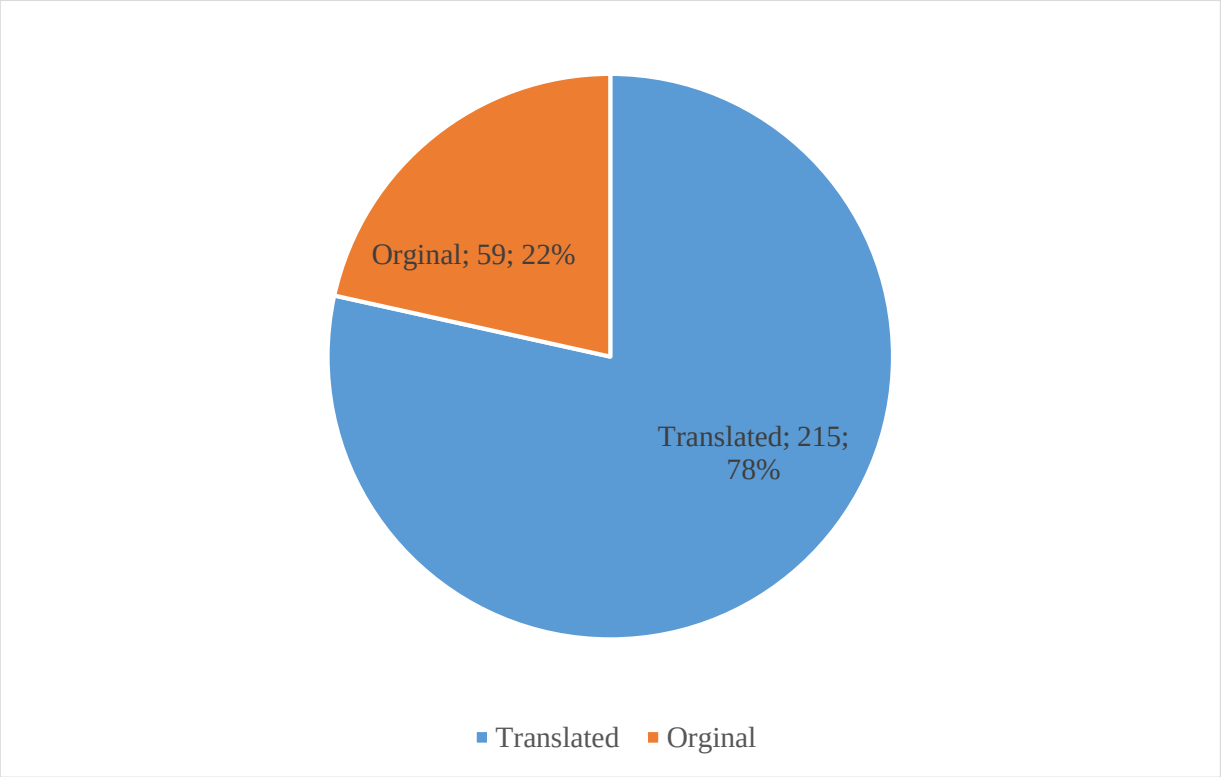

Figure 5: Translated Works in Poetry

As shown in Figure 4, original poetry works (n=59; 22%) have a notable presence. On the other hand, translated poetry works (n=215; 78%) stand out as the most prominent work.

Expatriates who are translators and Turkish collaborators played an active role in translating genres in *Aeolian Visions and Versions: Modern Classics and New Writings from Turkey*, which was created in CWTTL workshops. While short stories were translated, mostly translated poetry works played a noticeable role in this anthology. It should be noted that pre-modern Turkish poetry, modern Turkish poetry, and post-modern Turkish poetry were translated by the expat-translators and Turkish translators in this anthology. Expressly, they combined the three areas by reflecting the influence of Turkish poetry in the anthology.

Another example is the *Atlanta Review: Istanbul and beyond* consists of pre-modern Turkish poetry, modern Turkish poetry, and post-modern Turkish poetry. It can be highlighted that the Ottoman Era and the Republican Era were affected by the evolution of modernism in Europe. It can be stated that the Ottoman poetry started to break the traditional forms and metrics in the late 19th century, and also new forms became more visible in the Republican Era. For example, Oktay Rifat, Melih Cevdet Anday, Ahmet Haşim played an important role in the formation of Turkish poetry as "The First New" poets. Also, when *Atlanta Review: Istanbul and beyond* is examined, "The Second New" poets' poetries were translated by the expatriates predominantly. It can be observable that İlhan Berk, Atilla İlhan, Edip Cansever are important poets in this movement. Furthermore, important poets in Turkey today were translated in order to show the continuation of the tradition of poetry in Turkey. For example, Enis Batur, Lale Müldür, Deniz Perin and many other poets are respected poets in Turkey in recent years. Consequently, it is possible to recognize the transformation through time in poetry chronologically in the book.

Like *Turkish Poetry Today, Atlanta Review: Istanbul and beyond. Turkish poetry,* and *Aeolian Visions, and Versions: Modern Classics and New Writings from Turkey, Bosphorus Review of Books* considers to translate modern Turkish poetry and post-modern Turkish poetry in the journal. More importantly, *Bosphorus Review of Books* demonstrates the influence of poetry in translation as a continuation of a tradition.

As a result, we can recognize that expatriates have knowledge of pre-modern, modern, and post-modern Turkish poetry, and they translated Turkish poetry within a chronological framework.

CONCLUSION

In this study, I approached "cultural agents" as culture transferors and cultural mediators and culture planners by focusing on expatriates' multiple agencies in the expat literary circle in Istanbul. Therefore, conducting a comprehensive research on Istanbul-based Anglophone expats' positions, their cultural functions, and their cultural agency as well as the influences of translation contributed by these agents has been the primary purpose of this thesis. In particular, I emphasized that cultural agents can be visible not only as translators but also as multiple agents in various fields.

I approached the concept of "cultural agency" from the perspectives of cultural studies and, mainly, translation studies. It can be observed that culture was represented as "dynamic", "contextual", and "interactive" in these two disciplines, and cultural agents displayed differences while mediating cultures. Since literature, culture, and language are connected, cultural agents play a remarkable role while transferring culture. Therefore, I investigated how cultural agents influenced the cultures through translation and made translation visible as will be further discussed below. In this regard, some essential theoretical approaches to translation studies enlightened this study to problematize the concept of "cultural agency". Firstly, I focused on the concept of "cultural agency" in this theoretical framework by addressing the agency of the translator as that of an "expert" and the translation as an act of intercultural and cross-cultural communication. This perspective has been based on functionalist theories and approaches in translation studies. Secondly, Itamar Even-Zohar's notions of "culture planning" and "culture repertoire" were used to address the translators who can shape the cultural repertoire through translation (see Even-Zohar, 2002). This theoretical approach has allowed me to consider expat translators as "culture planners" and "makers of cultural repertoires". This approach is also promoted in Susan Basnett and André Lefevere's *Translation, Rewriting and the Manipulation of Literary Fame* which demonstrates

that translators could be the patrons of literature since they play an active role throughout the selection of these texts to be translated. Since cultural agents played a remarkable role in selecting the texts to be translated from Turkish literature as translators and editors, they can be depicted as "patrons" who, as André Lefevere would put it, contributed to the making of Turkish literary fame on an international platform[26]. In addition to this, Sherry Simon's *Translation in Cities* addressed translators as "flaneurs" of the city because they influence not only cultures but also urban spaces in the city. Consequently, I concentrated on the concept of "cultural agency" by focusing on mutual perspectives of translation studies and cultural studies in the theoretical framework, integrating key concepts that address the translator as a cultural agent, cultural planner, maker of the cultural repertoire, and (inter) active urban entity.

In Chapter 2 of this study, entitled "Defining Expatriates as Cultural Agents", I specified my study and focused on expatriates as cultural agents in Istanbul. "Expatriates" was defined as a person who has cultural influences in various areas and lives in another country as voluntarily, either permanently or temporarily; they have a visa status which is different from that of a "refugee" or an "asylum seeker". Even though numerous cultural agents came from different countries to Istanbul, I narrowed my research by focusing on expatriates who come from the Anglophone countries, and Arab expatriates were excluded from this research. Consequently, those cultural agents' influences were analyzed in the expat literary circle. On the other hand, I intended to focus on expatriates as cultural agents within the historical context by focusing on the Tanzimat Reform Era, the Republican Era specifically. Although there was no concept of "expatriate" during those eras, I analyzed cultural agents based on the similarity of their status to that of expatriates. It can be observed that cultural agents played a significant role in academic institutions, performative arts, literature, and translation. For example, James Redhouse and Georges Sardou

[26] For a further discussion on "Patronage" by André Lefevere, 2004.

were cultural agents who were hired to the Translation Chamber as translators and lecturers since translation had importance for communication in international diplomacy. Consequently, while translation played an important role as an act of intercultural communication, Turkish culture and literature were extensively influenced and shaped by the "westernization" processes carried out mainly by expats or translators. These cultural agents are therefore makers and planners of the target culture.

In Chapter 3, entitled "Cultural Agency of Expatriates in Istanbul: 2005 to 2019", I aimed to investigate translators' cultural functions as cultural agents, their influences on the other cultural agents, and influences of translation comprehensively. This is why I analyzed and evaluated empirical data from the websites of TEDA and CWTTL as government-related translation projects, anthologies, online journals, expat blogs and websites in order to demonstrate expatriates' multiple agencies not only as translators but also lecturers, academic publishers, editors, poets, writers, and bloggers.

In Chapter 4, entitled "Cultural Agency of Istanbul's Expat Translators with Special Focus on a Bibliography of Their Works", I provided a more detailed evaluation of my findings from chapter 3, particularly in terms of the multiple cultural agencies of expat translators. I also prepared a bibliography entitled "Literary, Non Literary, Translated and Original Works Contributed by Expatriates as Cultural Agents". I analyzed and evaluated this bibliography in terms of the cultural agency of the expats, the cultural agency of expat translators and poetry translation from a cultural perspective. This chapter has been concluded by the fact that there is a stroll tradition of translation of poetry in Turkey where expats have actively contributed as multiple agents, and this translation act is not a merely textual activity but is also reinforced and complemented by other activities and agencies of these translators in urban, digital, and literary settings.

In my study I have reached the following conclusion:

i. Like the Tanzimat Reform Era, and the Republican Era, most of these agents have been translators and have used their academic backgrounds throughout their translation processes.

ii. A critical point which needs to be emphasized is that some of these academics can be regarded as expat translators because they played a significant role in government-related translation projects such as TEDA and CWTTL. Expat-translators contributed to TEDA and CWTTL projects, and they had authority in the selection of the works chosen as editors and translators. Aside from this, these cultural agents collaborated with Turkish collaborators with different profiles and cultural agencies such as academics (Saliha Paker, Şehnaz Tahir-Gürçağlar, Selhan Savcıgil, Cemal Demircioğlu, Arzu Eker Roditakis, Suat Karantay), writers and poets (Gökçenur Ç., Efe Murad, Yurdanur Salman).

iii. While expat translators affected the cultural repertoire of Turkish literature as culture planners, they also represented the image of Turkish literature as translators, editors, and publishers in international book fairs such as the London Book Fair. Also, they introduced Turkish literature and culture in the Market Focus, 2013 as expat speakers, where they played a role in introducing Turkish literature on an international level as well as in shaping the image of Turkish literature and culture. In these book fairs, besides talking about reading, writing, literature, Turkish literature, as well as being a part of cosmopolitan Istanbul (see chapter 3.3), these expat translators made translation visible as some of them directly introduced translation movements in Istanbul. This visibility was brought about by self-reflexivity of the translators and allows audiences to see Turkish literature from a

translational perspective (which is the Market Focus, 2013, London Book Fair through a translational perspective).

iv. Furthermore, these cultural agents can be visible not only as translators but also as poets in literary books. For example, while cultural agents translated works in Turkish literature as translators, they also produced their original work as poets based on the theme of the city such as *Atlanta Review: Istanbul and beyond… Turkish Poetry*. While they mingled with city life, they reflected their experiences in the city generally without romanticizing Istanbul.

v. On the other hand, after 2010 a new generation of expatriates also appeared in the expat literary circle. The *Bosphorus Review of Books* is one of the prominent examples that combined the previous generation of expatriates and new generation of expatriates, via the online magazine. We can recognize that some expatriates have multiple roles. For example, some expat translators are as writers and poets. Also, expatriates who worked in educational and academic institutions contributed to the magazine as writers and poets. When we examine the magazine, they interacted with the previous generation of expatriates such as Mel Kenne, Amy Spangler, and such other expatriates through interviews. On the other hand, it can be emphasized that Arab expatriates' visibility increased when we look through the *Bosphorus Review of Books.* Especially after the "Arab Spring", Arabs started to settle in many countries. Istanbul is one of the cities that hosted Arab expatriates specifically after 2010. Therefore, we can see Arabs as expatriates in the literary circle. Since they are excluded from this research, it might prove an interesting area for further research. That the *Bosphorus Review of Books* accommodates expat translators of previous generations shows that this new online magazine accepts and recognizes a tradition of poetry translation as well as the roles of expat translators.

vi. Another critical point is that expatriates in general and expat translators in particular as cultural agents had influences in urban events. For example, expatriates who have multiple agencies participated in poetry reading days in Molly's Café frequently as well as the other individual urban events on translation and/or poetry. While they read their original works, they had an opportunity to be in a dialogue with the other expatriates because they gave feedback to each other. More importantly, expatriates who came from the previous generation who participated in Molly's Café, regularly paved way for the emergence of new urban events in recent years. It can be stated that old residents led new expatriates to appear in the Istanbul expat literary circle. Therefore, *Poetry Slam, Expat Spotlight Atölye, Spoken Word* can be in some ways regarded as a continuation of the tradition.

vii. One of the critical factors is that these expat urban events supported each other on social media platforms. Mainly, websites of these expat events played an important role in reaching not only more expatriates but also local people. Also, they informed people by announcing each other's events on Facebook and other social media. When we compare expatriates' influences as cultural agents to the Tanzimat Reform Era, and the Republican Era, cultural agents have become more active and noticeable. Notably, the use of social media increased, and cultural agents became more noticeable on social media such as through blogs. Notably, *Ann Marie's Istanbul*, Molly Farguharson's *Alivingbroad* and her other blog *Molly's Café Istanbul* and Maria Eliades' *Selected Writings* blogs are more informative and personal. Another example involving expat translators is the blog of expat consultancy company, *Istanbul Expat Center* which accommodates announcements of expat translators' events. After 2010, blogs became more collective and they became not only informative but also interactive and audiovisual blogs such as *Yabangee*, and *Expat Sofra*, which in one way or another involve urban events (see chapter 3.9). In all expat blogs, translation has been used for multiple purposes. We can see the influences of translation in some blogs such as *Expat Sofra* played an essential role in using translation in blogs. Looking back at these examples, one can

conclude that expat or expat related blogs have somehow involved translation or translators in various ways: 1. Announcing events for literary events and social gatherings of the expat translators, 2. Announcements of translation events, translated poetry, readings, panels, and workshops, 3. Cultural translation of Turkish cultural components into English. In these blogs, translation holds very extensive definition.

viii. Another critical point is we recognized that cultural agents focused on the theme of Istanbul not only in their original works but also translated works. Numerous genres focused on city life, primarily poetry, novels, and short stories. Lately, we can see a different genre that was attractive to cultural agents. Even though there are few graphic novels in the bibliography, it might be a promising genre in the expat literary circle in the following years. For example, some cultural agents translated graphic novels which are related to the theme of Istanbul; some cultural agents wrote graphic novels about the city.

ix. Thanks to audiovisual and digital modes of communication new genres have appeared and these modes make translation and translators more noticeable.

This thesis emphasized the concept of "cultural agency" and its relationship with "culture" in terms of Translation Studies and Cultural studies as interdisciplinary fields. It can be concluded that cultural agents should be emphasized as mediators and transferors. In this regard, cultural agents became visible in the expat literary circle in Istanbul as culture transferors and culture planners. Therefore, this issue brings an awareness that translation is a visible research object. It can also be expected that cultural agents who are visible through translation contributed to new genres with their multiple agencies in the expat literary circle. In addition to this, they have also led a new generation of expatriates to be more visible with their cultural agencies in this literary circle. Therefore, more comprehensive research can

be conducted in terms of problematizing and making “cultural agency” visible in various interdisciplinary fields.

Consequently, the bibliography and empirical data of this study may pave the way for new research on interdisciplinary fields such as translation studies, comparative literature, and urban studies. Mainly, I examined TEDA and CWTTL translation projects in Chapter 3.2. This may lead researchers to focus comprehensively on TEDA or CWTTL in terms of translation in further research. Additionally, the thesis might be significant to the researchers who are interested in Istanbul studies.

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APPENDICES

Appendix 1: Literary and Non Literary, Translated and Original Works Contributed by Istanbul Expats[27]

Agent	Agency	Year	Genre	Publication Detail	T/O[28]	P/O[29]
Ashman, M. Anastasia	Co-editor	2006	Anthology	*Tales from the Expat Harem: Foreign Women in Modern Turkey*	O	P
Doherty, Neil Patrick	Co-editor	2017	Anthology	*Turkish Poetry Today 2017*	T	P
Eller, Erica	Co-editor	2018	Anthology	*The Two Currents: Bir Bosphorus Review of Books Antolojisi*	T	P
Frostick, Luke	Co-editor	2018	Anthology	*The Two Currents: Bir Bosphorus Review of Books Antolojisi*	T	P
Gökmen, Eaton Jennifer	Co-editor	2006	Anthology	*Tales from the Expat Harem: Foreign Women in Modern Turkey*	O	P
Kahrs, Jeffrey	Co-editor	2006	Anthology	*Istanbul and beyond… Turkish Poetry*	T/O	P
Kenne, Mel	Co-editor	2017	Anthology	*Turkish Poetry Today 2017*	T	P
Kenne, Mel	Co-editor	2016	Anthology	*Turkish Poetry Today 2016*	T	P
Kenne, Mel	Co-editor	2006	Anthology	*Istanbul and beyond… Turkish Poetry*	T/O	P
Parker, Thomas	Co-editor	2018	Anthology	*The Two Currents: Bir Bosphorus Review of Books Antolojisi*	O	P

[27] See the references of Appendix 1 in Appendix 2.

[28] T refers to Translated works, O refers to Original works.

[29] P refers to Printed publications, O refers to Online publications.

Spangler, Amy	Co-editor	2008	Anthology	*Istanbul Noir* co-edited by Mustafa Ziyalan	T	P
Spangler, Amy	Co-translator	2008	Anthology	*Istanbul Noir* co-translated by Mustafa Ziyalan	T	P
Spangler, Amy	Co-translator	2010	Anthology	*The Book of Istanbul*	T	P
Whitehouse, Ruth	Co-translator	2010	Anthology	*The Book of Istanbul*	O	O
Wyers, David Mark	Co-translator	2010	Anthology	*Europe in Women's Stories* co-translated by İdil Aydoğan/Alvin Parmar/Sema Yazgan	T	P
Messo, George	Editor	2009	Anthology	*The Turkish Avant-Garde*	O	P
Messo, George	Editor	2010	Anthology	*From This Bridge: Contemporary Turkish Women Poets*	T	P
Messo, George	Editor	2015	Anthology	*Contemporary Turkish Women Poets*	O	P
Roome, Angela	Translator	2018	Art	*Who is An Artist?*.The writer of the publication: Özkan Eroğlu.	T	P
Mershon, Ann Marie	Writer	2016	Autobiography	*You Must Only to Love Them: Lessons Learned in Turkey*	O	P
Freely, Mauren	Translator	2017	Biography	*Hrant Dink: An Armenian Voice of the Voiceless in Turkey*. The writer of the publication: Tuba Çandar.	T	P
Beyer, James Eric	Blogger	2017	Blog	*Two Stories Tall*	O	O
Collective*	Blogger	2012	Blog	*Yabangee*	O	O
Collective*	Blogger	2016	Blog	*Expat Sofra*	O	O
Eller, Erica	Blogger	2012	Blog	*Pomp And Intertext*	O	O
Elliades, Maria	Blogger	2010	Blog	*Maria Elliades Selected Writings*	O	O
Farquharson, Molly	Blogger	2009	Blog	*Molly's Cafe Istanbul*	O	O
Farquharson, Molly	Blogger	2014	Blog	*Alivingbroad*	O	O

Lucille, Abendanon	Blogger	2015	Blog	*Expitterpattica*	O	O
Marrow, Lisa	Blogger	2013	Blog	*Inside Out In Istanbul*	O	P
McDonald, Sally	Blogger	2011	Blog	*Foodie Frolics*	O	O
Mershon, Ann Marie	Blogger	2006	Blog	*Ann Marie's Istanbul*	O	O
Patterson, Marga	Blogger	2015	Blog	*Marga Patterson*	O	O
Tillinghast, Clare Julia	Blogger	2012	Blog	*Julia Clare Tillinghast*	O	O
Weimer, Missy	Blogger	2014	Blog	*Latif For Honey*	O	O
Yiğit, Catherine	Blogger	2012	Blog	*The Skaian Gates*	O	P
Frostick, Luke	Interviewer	2019	Book Review	"On Magic and Cooking: A Conversation with Saygın Ersin." *Bosphorus Review of Books*	O	O
Stockford, Caroline	Translator	2017	Book Review	"Küçük İskender Gives Us a "Lament for a Summer Love." *Turkish Poetry Today 2017*. The writer of the publication: Haydar Ergülen.	T	P
Beardmore, Lydia	Writer	2017	Book Review	"Why You Should Read: A Useless Man, Sait Faik." *Bosphorus Review of Books*	O	O
Beardmore, Lydia	Writer	2018	Book Review	"Iraqi Sci-Fi – Post War Visions of Trauma and Change." *Bosphorus Review of Books*	O	O
Bradley, Rachel	Writer	2017	Book Review	"Why You Should Read: Player Piano, Kurt Vonnegut." *Bosphorus Review of Books*	O	O
Charles, Jacques Jean	Writer	2018	Book Review	"Another Country, James Baldwin." *Bosphorus Review of Books*	O	O

Charles, Jacques Jean	Writer	2019	Book Review	"An Introduction to Turkish Graphic Novels." *Bosphorus Review of Books*	O	O
Christie, Ruth	Writer	2006	Book Review	"Where Are You, Suzie Petschek?." *Journal of Turkish Literature*	O	P
Christie, Ruth	Writer	2009	Book Review	"Voice of Hope." *Journal of Turkish Literature*	O	P
Eller, Erica	Writer	2017	Book Review	"Why You Should Read: Memed, My Hawk, Yashar Kemal." *Bosphorus Review of Books*	O	O
Eller, Erica	Writer	2017	Book Review	"Why You Should Read: Kafka's Curse, Achmat Dangor." *Bosphorus Review of Books*	O	O
Eller, Erica	Writer	2017	Book Review	"The Camera and Narrative Agency: Blow-up, Julio Cortazar." *Bosphorus Review of Books*	O	O
Eller, Erica	Writer	2018	Book Review	"Silk & Love & Flame, Birhan Keskin." *Bosphorus Review of Books*	O	O
Eller, Erica	Writer	2018	Book Review	"Natural Novel, Georgi Gospodinov." *Bosphorus Review of Books*	O	O
Eller, Erica	Writer	2017	Book Review	"Mind your Suffixes: On the Turkish Themes in The Idiot, Elif Batuman." *Bosphorus Review of Books*	O	O
Eller, Erica	Writer	2018	Book Review	"Don Quixote (Volume I), Miguel de Cervantes." *Bosphorus Review of Books*	O	O
Endres, Clifford	Writer	2012	Book Review	"Tales of Istanbul in Contemporary Fiction." *Journal of Turkish Literature*	O	P
Finn, Robert	Writer	2010	Book Review	"Looking Beyond Time and Place: Azade Seyhan's Tales of Crossed Destinies." *Journal of Turkish Literature*	O	P

Frostick, Luke	Writer	2017	Book Review	"Why You Should Read Orwell", *Bosphorus Review of Books*	O	O
Frostick, Luke	Writer	2017	Book Review	"Why You Should Read Ahmet Hamdi Tanpınar." *Bosphorus Review of Books*	O	O
Frostick, Luke	Writer	2017	Book Review	"Why You Should Read: Uzumaki, Junji Ito." *Bosphorus Review of Books*	O	O
Frostick, Luke	Writer	2018	Book Review	"Why You Should Read: The Turkish Embassy Letters, Lady Mary Wortley Montagu." *Bosphorus Review of Books*	O	O
Frostick, Luke	Writer	2018	Book Review	"Why you should read: The Man with the Compound Eyes, Wu Ming-Yi." *Bosphorus Review of Books*	O	O
Frostick, Luke	Writer	2017	Book Review	"Why You Should Read: The Birds Have Also Gone, Yashar Kemal." *Bosphorus Review of Books*	O	O
Frostick, Luke	Writer	2018	Book Review	"Why you should read: Food of The Gods, Cassandra Khaw." *Bosphorus Review of Books*	O	O
Frostick, Luke	Writer	2019	Book Review	"Why You Should Read: Operation Nemesis, Eric Bogosian." *Bosphorus Review of Books*	O	O
Frostick, Luke	Writer	2019	Book Review	"Why You Should read: Kitchen Confidential, Anthony Bourdain." *Bosphorus Review of Books*	O	O
Frostick, Luke	Writer	2017	Book Review	"Why You Should Read: China Miéville." *Bosphorus Review of Books*	O	O
Frostick, Luke	Writer	2019	Book Review	"Why You Should Read: Cemile, Orhan Kemal." *Bosphorus Review of Books*	O	O
Frostick, Luke	Writer	2018	Book Review	"To Save an Empire: A Novel of Ottoman History, Allan R.	O	O

				Gall.” *Bosphorus Review of Books*		
Frostick, Luke	Writer	2018	Book Review	“The Caravan Moves On, Irfan Orga.” *Bosphorus Review of Books*	O	O
Frostick, Luke	Writer	2018	Book Review	“The Book of Devices, Ilhan Oktay Anar.” *Bosphorus Review of Books*	O	O
Frostick, Luke	Writer	2018	Book Review	“Star Scarred, Perihan Mağden.” *Bosphorus Review of Books*	O	O
Frostick, Luke	Writer	2018	Book Review	“Stamboul Ghosts, John Freely.” *Bosphorus Review of Books*	O	O
Frostick, Luke	Writer	2018	Book Review	“Reckless, Hasan Ali Toptaş.” *Bosphorus Review of Books*	O	O
Frostick, Luke	Writer	2017	Book Review	“Istanbul, Istanbul Burhan Sönmez.” *Bosphorus Review of Books*	O	O
Frostick, Luke	Writer	2019	Book Review	“How to Lose a Country, Ece Temelkuran.” *Bosphorus Review of Books*	O	O
Frostick, Luke	Writer	2018	Book Review	“Four Japanese Books for the Soul of Istanbul.” *Bosphorus Review of Books*	O	O
Frostick, Luke	Writer	2019	Book Review	“Berji Kristin: Tales From The Garbage Hills, Latife Tekin.” *Bosphorus Review of Books*	O	O
Hanson, Matt	Writer	2019	Book Review	“The Coming Dawn: A debut of prison literature, Selahattin Demirtaş.” *Bosphorus Review of Books*	O	O
McKane, Richard	Writer	2004	Book Review	“Romantic Communist.” *Journal of Turkish Literature*	O	P
Mortenson, Erik	Writer	2016	Book Review	“What Have You Crried Over ? Poems of 42 Days and Other Works Gülten Akın.” *Turkish Poetry Today 2017*	T	P

Murray, Liam	Writer	2019	Book Review	"We Will Live After Babylon – Ara Güler." *Bosphorus Review of Books*	O	O
Parker, Thomas	Writer	2017	Book Review	"Who Killed Shams-I Tabrizi?: Sufism and Turkish Identity in The Black Book and The Dervish'S Gate." *Bosphorus Review of Books*	T	O
Parker, Thomas	Writer	2017	Book Review	"In Jerusalem and Other Poems, Tamim Al-Baeghouti." *Bosphorus Review of Books*	T	O
Reyes, A. Melinda	Writer	2018	Book Review	"Portrait of a Turkish Family, Irfan Orga." *Bosphorus Review of Books*	O	O
Berlinski, Clare	Co-writer	2016	Graphic Novel	*Catstantinople*	O	P
Gross, David	Co-writer	2016	Graphic Novel	*Catstantinople*	O	P
Dakan, Kenneth	Translator	2010	Graphic Novel	*Istanbulians.* The writer of the publication: Buket Uzuner.	T	P
Dakan, Kenneth	Translator	2010	History	*Deep Mountain: Across the Turkish-Armenian Divide.* The writer of the publication: Ece Temelkuran.	T	P
Roome, Angela	Translator	2011	History	*Studies in the History of Textiles in Turkey*. The writer of the publication: Halil İnalcık.	T	P
Endres, Clifford	Writer	2012	History	*Edouard Roditi and The Istanbul Avant-Garde /Istanbul Avantgartı.* Translated by Selhan Savcıgil, 2018	O	P
Marrow, Lisa	Writer	2011	History	*Inside Out In Istanbul*	O	O
Tillinghast, Richard	Writer	2013	History	*An Armchair Traveller's History of Istanbul/İstanbul'un Tarihi, Kültürü ve Yaşamı.* Translated by Figen Dasıkoğlu, 2017	T	P
Wyers, David Mark	Writer	2012	History	*Wicked Istanbul The Regulation of Prostitution in the Early Turkish Republic*	T	P

Eller, Erica	Interviewer	2017	Interview	"On Writing Short Fiction: An interview with Shruti Swamy." *Bosphorus Review of Books*	O	O
Eller, Erica	Interviewer	2018	Interview	"On Preparing Personal Archives for Public Use: An interview with Nurcin Ileri of the Bogazici Archives." *Bosphorus Review of Books*	O	O
Eller, Erica	Interviewer	2018	Interview	"On Erich Auerbach in Istanbul: An interview with Dr. Geoffrey Green." *Bosphorus Review of Books*	O	O
Eller, Erica	Interviewer	2019	Interview	"An interview with Dan Bloom, literary publicist for Cli-fi." *Bosphorus Review of Books*	O	O
Frostick, Luke	Interviewer	2018	Interview	"What Makes Travel Literature?." *Bosphorus Review of Books*	O	O
Frostick, Luke	Interviewer	2017	Interview	"Turkey's Agent." *Bosphorus Review of Books*	O	O
Frostick, Luke	Interviewer	2019	Interview	"The New Silk Roads: An Interview with Petter Frankopan." *Bosphorus Review of Books*	O	O
Frostick, Luke	Interviewer	2018	Interview	"The Bosphorus Review Translators Panel: Three translators in conversation at the Istanbul Literature Festival." *Bosphorus Review of Books*	O	O
Frostick, Luke	Interviewer	2018	Interview	"Talking Ottomans: An interview with Chirs Gratein of the Ottoman History Podcast." *Bosphorus Review of Books*	O	O
Frostick, Luke	Interviewer	2018	Interview	"Seeing Istanbul From Below: An interview with Burhan Sonmez." *Bosphorus Review of Books*	O	O
Frostick, Luke	Interviewer	2019	Interview	"Representing Selahattin Demirtaş: A conversation with	O	O

				Amy Spangler.” *Bosphorus Review of Books*		
Frostick, Luke	Interviewer	2017	Interview	“Queen Elisabeth Tudor and the Muslim World: A conversation with Jerry Brotton.” *Bosphorus Review of Books*)	O	O
Frostick, Luke	Interviewer	2018	Interview	“On Iran, Reorient and Yaşar Kemal: An interview with Joobin Bekhrad.” *Bosphorus Review of Books*	O	O
Frostick, Luke	Interviewer	2018	Interview	“On Erdoğan's Past and Turkey's Future: A conversation with Soner Çağatay.” *Bosphorus Review of Books*	O	O
Frostick, Luke	Interviewer	2018	Interview	“On Carpets and Comics: A Conversation With Reimena Yee.” *Bosphorus Review of Books*	O	O
Frostick, Luke	Interviewer	2017	Interview	“From Banking to Literature: An interview with Selçuk Altun.” *Bosphorus Review of Books*	O	O
Parker, Thomas	Interviewer	2018	Interview	“On Turkish Poetry Today: An interview with Mel Kenne, of of the eidtors of the collection Turkish Poetry Today 2017.” *Bosphorus Review of Books*	T	O
Parker, Thomas	Interviewer	2018	Interview	“On the Ottoman Scramble for Africa: An interview with Mostafa Minawi.” *Bosphorus Review of Books*	O	O
Parker, Thomas	Interviewer	2017	Interview	“On Syria's Impossible Revolution: An interview with Yassin Al-Haj Saleh.” *Bosphorus Review of Books*	O	O
Christie, Ruth	Co-translator	2012	Novel	*How Abraham Abandoned Me*. Co-translated by Selçuk Berilgen. The writer of the publication: Bejan Matur.	T	P

Christie, Ruth	Co-translator	2008	Novel	*Songs My Mother Never Taught Me.* Co-translated by Selçuk Berilgen. The writer of the publication: Selçuk Altun.	T	P
Dawe, Alexander	Co-translator	2014	Novel	*Time Regulation Institute.* The writer of the publication: Ahmet Hamdi Tanpınar.	T	P
Endres, Clifford	Co-translator	2013	Novel	*The Sultan of Byzantium.* Co-translated by Selhan Savcıgil. The writer of the publication: Selçuk Altun.	T	P
Endres, Clifford	Co-translator	2009	Novel	*Many Many Year Ago.* Co-translated by Selhan Savcıgil. The writer of the publication: Selçuk Altun.	T	P
Freely, Mauren	Co-translator	2017	Novel	*Shadowless.* The writer of the publication: Hasan Ali Toptaş.	T	P
Freely, Mauren	Co-translator	2015	Novel	*Reckless.* The writer of the publication: Hasan Ali Toptaş.	T	P
Freely, Mauren	Co-translator	2010	Novel	*Time Regulation Institute.* The writer of the publication: Ahmet Hamdi Tanpınar.	T	P
Kenne, Mel	Co-translator	2008	Novel	*Dear Shameless Death.* Co-translated by Saliha Paker. The writer of the publication: Latife Tekin.	T	P
Kenne, Mel	Co-translator	2007	Novel	*Sword of Ice.* Co-translated by Saliha Paker. The writer of the publication: Latife Tekin.	T	P
Dakan, Kenneth	Translator	2018	Novel	*Without a Country.* The writer of the publication: Ayşe Kulin.	T	P
Dakan, Kenneth	Translator	2016	Novel	*Love in Exile.* The writer of the publication: Ayşe Kulin.	T	P
Dakan, Kenneth	Translator	2013	Novel	*I Am Istanbul.* The writer of the publication: Buket Uzuner.	T	P
Dakan, Kenneth	Translator	2012	Novel	*Farewell: A Mansion in Occupied in Istanbul.* The writer of the publication: Ayşe Kulin.	T	P

Dakan, Kenneth	Translator	2010	Novel	*Whom Were We Running From?*	T	P
Dakan, Kenneth	Translator	2010	Novel	*The Gigolo Murder*. The writer of the publication: Mehmet Somer.	T	P
Dakan, Kenneth	Translator	2010	Novel	*The Prophet Muders: A Hop-Ciki Yaya Thriller*. The writer of the publication: Mehmet Somer.	T	P
Finn, Robert	Translator	2013	Novel	*The Emperor Tea Garden.* The writer of the publication: Nazlı Eray.	T	P
Finn, Robert	Translator	2006	Novel	*Orphée.* The writer of the publication: Nazlı Eray.	T	P
Freely, Brendan	Translator	2005	Novel	*Two Girls.* The writer of the publication: Perihan Mağden.	T	P
Freely, Brendan	Translator	2006	Novel	*The Gaze.* The writer of the publication: Elif Şafak.	T	P
Freely, Mauren	Translator	2016	Novel	*Madonna in a Fur Coat.* The writer of the publication: Sabahattin Ali.	T	P
Freely, Mauren	Translator	2009	Novel	*The Museum of Innocence.* The writer of the publication: Orhan Pamuk.	T	P
Freely, Mauren	Translator	2006	Novel	*The Black Book.* The writer of the publication: Orhan Pamuk.	T	P
Freely, Mauren	Translator	2005	Novel	*Istanbul: Memories of a City.* The writer of the publication: Orhan Pamuk.	T	P
Roome, Angela	Translator	2012	Novel	*The Missing Rose.* The writer of the publication: Serdar Özkan.	T	P
Whitehouse, Ruth	Translator	2012	Novel	*Baksheesh.* The writer of the publication: Esmahan Aykol.	T	P
Whitehouse, Ruth	Translator	2011	Novel	*Hotel Bosphorus.* The writer of the publication: Esmahan Aykol.	T	P
Wyers, David Mark	Translator	2016	Novel	*King of Taksim Square*	T	P

Wyers, David Mark	Translator	2012	Novel	*As the Red Carnation Fades*	T	P
Wyers, David Mark	Translator	2014	Novel	*Boundless Solitude*. The writer of the publication: Feyza Hepçilingirler.	T	P
McKane, Richard	Co-translator	2006	Poetry	"Some Days." *Atlanta Review, Istanbul and beyond… Turkish Poetry*. The poet of the publication: Oktay Rıfat.	O	O
Mortenson, Erik	Co-translator	2013	Poetry	"Nullity." Co-translated by İdil Karacadağ. *Turkish Poetry Today 2013*. The poet of the publication: Necmi Zekâ.	O	O
Parker, Thomas	Co-translator	2017	Poetry	"Simurgh (Phoenix)." Co-translated by Gözde Kurt. *Bosphorus Review of Books*. The poet of the publication: Gözde Kurt.	O	O
Tillinghast, Clare Julia	Co-translator	2009	Poetry	*Dirty August: Selected Poems of Edip Cansever*. The poet of the publication: Edip Cansever.	O	O
Wade, Sidney	Co-translator	2013	Poetry	"Cats." Co-translated by Efe Murad. *Turkish Poetry Today 2013*.The poet of the publication: Melih Cevdet Anday.	O	P
Ash, John	Poet	2004	Poetry	*To The City*	O	P
Ash, John	Poet	2006	Poetry	"Drinking." *Atlanta Review, Istanbul and beyond: Turkish Poetry*	O	P
Beardmore, Lydia	Poet	2017	Poetry	"Siren Says." *Bosphorus Review of Books*	O	O
Beardmore, Lydia	Poet	2019	Poetry	"Mostly True Facts Written from an Aeroplane." *Bosphorus Review of Books*	O	O
Bell, Andrew	Poet	2018	Poetry	"From the Balcony." *Bosphorus Review of Books*	O	O
Beyer, James Eric	Poet	2017	Poetry	"Winter on the Domes." *Bosphorus Review of Books*	O	O

Bradley, Rachel	Poet	2017	Poetry	"I've Never Been to Damascus." *Bosphorus Review of Books*	O	O
Czyz, Vincent	Poet	2006	Poetry	"Neslihan." *Atlanta Review, Istanbul and beyond… Turkish Poetry*	O	P
Dawe, Alexander	Poet	2018	Poetry	"The Abbot and Abidin." *Bosphorus Review of Books*	O	O
Dawe, Alexander	Poet	2018	Poetry	"Talat On a Rope." *Bosphorus Review of Books*	O	O
Endres, Clifford	Poet	2011	Poetry	"Istanbul Diary." Translated by Nil Özçelik. *Çevirmenin Notu (14)*	O	P
Feldman, Alan	Poet	2006	Poetry	"Chimera." *Atlanta Review, Istanbul and beyond… Turkish Poetry*	O	P
Fortuny, Kim	Poet	2004	Poetry	"Virgins Play Ball." *Atlanta Review, Istanbul and beyond… Turkish Poetry*	O	P
Fortuny, Kim	Poet	2004	Poetry	"Istanbul at the Periphery." *Atlanta Review, Istanbul and beyond… Turkish Poetry*	O	P
Griot, Paz	Poet	2017	Poetry	"Tunnel Vision." *Bosphorus Review of Books*	O	O
Griot, Paz	Poet	2017	Poetry	"Reclaim Our City." *Bosphorus Review of Books*	O	O
Griot, Paz	Poet	2019	Poetry	"Inside Your Song." *Bosphorus Review of Books*	O	O
Griot, Paz	Poet	2017	Poetry	"I'm Still Here." *Bosphorus Review of Books*	O	O
Griot, Paz	Poet	2018	Poetry	"Closure." *Bosphorus Review of Books*	O	O
Grupp, Amy	Poet	2006	Poetry	"Streamlength Street." *Atlanta Review, Istanbul and beyond… Turkish Poetry*	O	P
Kahrs, Jeffrey	Poet	2006	Poetry	"The Tragedy of the Turkish Zero." *Atlanta Review, Istanbul and beyond… Turkish Poetry*	O	P

Kahrs, Jeffrey	Poet	2006	Poetry	"Istanbul Lament." *Atlanta Review, Istanbul and beyond… Turkish Poetry*	O	P
Kahrs, Jeffrey	Poet	2006	Poetry	"Cukurcuma: A Tryptich." *Atlanta Review, Istanbul and beyond… Turkish Poetry*	O	P
Kahrs, Jeffrey	Poet	2012	Poetry	*Dying Light Sonnet*	O	P
Kahrs, Jeffrey	Poet	2012	Poetry	*I Know You Said*	O	P
Kahrs, Jeffrey	Poet	2012	Poetry	*Lost&Foundling Sonnet*	O	P
Kenne, Mel	Poet	2010	Poetry	*The View From Galata*	O	P
Kenne, Mel	Poet	2011	Poetry	*Take*	O	P
Kenne, Mel	Poet	2006	Poetry	"Rumeli Hisarı." *Atlanta Review, Istanbul and beyond… Turkish Poetry*	O	P
Kenne, Mel	Poet	2006	Poetry	"On That Day." *Atlanta Review, Istanbul and beyond… Turkish Poetry*	O	P
Kenne, Mel	Poet	2010	Poetry	*He as Hero*	O	P
Kenne, Mel	Poet	2010	Poetry	*Materialism near Dusk*	O	P
Kenne, Mel	Poet	2010	Poetry	*A Clear Day in Istanbul*	O	P
McKane, Richard	Poet	2006	Poetry	"Halil Dances the Harman Dalı." *Atlanta Review, Istanbul and beyond… Turkish Poetry*	O	P
Murray, Liam	Poet	2018	Poetry	"Tramlines." *Bosphorus Review of Books*	O	O
Murray, Liam	Poet	2018	Poetry	"Osman Bay." *Bosphorus Review of Books*	O	O
Newlove, Amy	Poet	2016	Poetry	"Morning, Acibadem Caddesi."	O	O
Owen, Emily	Poet	2017	Poetry	"Rabaa." *Bosphorus Review of Books*	O	P
Parker, Thomas	Poet	2017	Poetry	"I am Sick of Being Blue." *Bosphorus Review of Books*	O	O

Parker, Thomas	Poet	2017	Poetry	"Cursed is the Refugee." *Bosphorus Review of Books*	O	O
Parker, Thomas	Poet	2018	Poetry	"A Candle that Knows It Won't See the Day." *Bosphorus Review of Books*	O	O
Petersen, Karen	Poet	2018	Poetry	"The Past is not the Any Other." *Bosphorus Review of Books*	O	O
Petersen, Karen	Poet	2018	Poetry	"Ten Years." *Bosphorus Review of Books*	O	O
Petersen, Karen	Poet	2018	Poetry	"An Istanbul Pantoum." *Bosphorus Review of Books*	O	O
Petersen, Karen	Poet	2018	Poetry	"A Tattered Beauty." *Bosphorus Review of Books*	O	O
Plunkett, Duff	Poet	2011	Poetry	"Gülhane Park." Translated by Cihat Salman. *Çevirmenin Notu (14)*	O	O
Robinson, Bernard	Poet	2018	Poetry	"Telif Hakki." *Bosphorus Review of Books*	O	O
Robinson, Bernard	Poet	2018	Poetry	"Business as Usual." *Bosphorus Review of Books*	O	O
Robinson, Bernard	Poet	2018	Poetry	"Absence." *Bosphorus Review of Books*	O	O
Smith, Donny	Poet	2011	Poetry	"City, Him." Translated by Mete Özel. *Çevirmenin Notu (14)*	O	P
Tumedi, Thata	Poet	2017	Poetry	"Dear Dad." *Bosphorus Review of Books*	O	O
Weaver, Julene	Poet	2018	Poetry	"Walking Istanbul." *Bosphorus Review of Books*	O	P
Kenne, Mel	Translator	2013	Poetry	"Garden Vines." *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*. The poet of the publication: Gülten Akın.	O	P
Smith, Donny	Translator	2018	Poetry	"The Poet Has Died." *Bosphorus Review of Books.* The poet of the publication: Lüsan Bıçakçı.	O	P

Christie, Ruth	Co-translator	2013	Poetry	"Infinity's Watchman." Co-translated by Selçuk Berilgen. *Turkish Poetry Today 2013.*The poet of the publication: Bejan Matur.	T	P
Christie, Ruth	Co-translator	2013	Poetry	"Ship and Stove." *Turkish Poetry Today 2013.*The poet of the publication: Murathan Mungan.	T	P
Christie, Ruth	Co-translator	2013	Poetry	"Eastern Mountain." *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey.* The poet of the publication: Murathan Mungan.	T	P
Christie, Ruth	Co-translator	2013	Poetry	"Appropriation." Co-translated by Arzu Eker Roditakis. *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey.* The poet of the publication: Murathan Mungan.	T	P
Christie, Ruth	Co-translator	2006	Poetry	"Some Days." *Atlanta Review, Istanbul and beyond… Turkish Poetry.* The poet of the publication: Oktay Rıfat.	T	P
Christie, Ruth	Co-translator	2006	Poetry	"Life Is Always One Peace Ahead."*Atlanta Review, Istanbul and beyond: Turkish Poetry.* The poet of the publication: Oktay Rıfat.	T	P
Doherty, Neil Patrick	Co-translator	2017	Poetry	"Remaining." Co-translated by Gökçenur Ç. *Turkish Poetry Today 2017.*The poet of the publication: Şeref Bilsel.	T	P
Doherty, Neil Patrick	Co-translator	2017	Poetry	"Goneflower." Co-translated by Gökçenur Ç. *Turkish Poetry Today 2017.*The poet of the publication: Şeref Bilsel.	T	P
Doherty, Neil Patrick	Co-translator	2016	Poetry	"The Water Lily." Co-translated by Gökçenur Ç. *Turkish Poetry Today 2016.*The	T	P

				poet of the publication: Behçet Necatigil.		
Doherty, Neil Patrick	Co-translator	2016	Poetry	"Text." Co-translated by Gökçenur Ç. *Turkish Poetry Today 2016.* The poet of the publication: Behçet Necatigil.	T	P
Doherty, Neil Patrick	Co-translator	2016	Poetry	"Inheritance." Co-translated by Gökçenur Ç. *Turkish Poetry Today 2016.*The poet of the publication: Behçet Necatigil.	T	P
Endres, Clifford	Co-translator	2017	Poetry	"Red." Co-translated by Selhan Savcıgil. *Turkish Poetry Today 2017.*The poet of the publication: Enis Batur.	T	P
Endres, Clifford	Co-translator	2017	Poetry	"Burnt." Co-translated by Selhan Savcıgil. *Turkish Poetry Today 2017.*The poet of the publication: Enis Batur.	T	P
Endres, Clifford	Co-translator	2016	Poetry	"From an Istanbullu's Notebook III." Co-translated by Selhan Savcıgil. *Turkish Poetry Today 2016.*The poet of the publication: Behçet Necatigil.	T	P
Endres, Clifford	Co-translator	2016	Poetry	"From an Istanbullu's Notebook II." Co-translated by Selhan Savcıgil. *Turkish Poetry Today 2016.*The poet of the publication: Behçet Necatigil.	T	P
Endres, Clifford	Co-translator	2016	Poetry	"From an Istanbullu's Notebook I." Co-translated by Selhan Savcıgil. *Turkish Poetry Today 2016.*The poet of the publication: Behçet Necatigil.	T	P
Endres, Clifford	Co-translator	2016	Poetry	"Bulldozer." Co-translated by Selhan Savcıgil. *Turkish Poetry Today 2016.*The poet of the publication: Behçet Necatigil.	T	P
Endres, Clifford	Co-translator	2016	Poetry	"Beşitaş-Ortaköy." Co-translated by Selhan Savcıgil. *Turkish Poetry Today 2016.*	T	P

				The poet of the publication: Behçet Necatigil.		
Endres, Clifford	Co-translator	2016	Poetry	"A Tartar Post-Sleeps on His Horse.". Co-translated by Selhan Savcıgil. *Turkish Poetry Today 2016.*The poet of the publication: Gökçenur Ç.	T	P
Endres, Clifford	Co-translator	2006	Poetry	"Fugue XVII." Co-translated by Selhan Savcıgil. *Atlanta Review, Istanbul and beyond… Turkish Poetry.* The poet of the publication: Enis Batur.	T	P
Endres, Clifford	Co-translator	2006	Poetry	"A Self Apart." Co-translated by Selhan Savcıgil. *Atlanta Review, Istanbul and beyond… Turkish Poetry.* The poet of the publication: Güven Turan.	T	P
Endres, Clifford	Co-translator	2005	Poetry	"Enis Batur: Ash Divan Selected Poems." Co-translated by Saliha Paker/Selhan Savcıgil. The poet of the publication: Enis Batur.	T	P
Heinzelman, Kurt	Co-translator	2013	Poetry	"The Spokenperson of Words." Co-translated by Saliha Paker. *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey.* The poet of the publication: Gökçenur Ç.	T	P
Heinzelman, Kurt	Co-translator	2013	Poetry	"Death Thinks the Stars Are Night's Scabbed-Over Wounds." Co-translated by Deniz Derin. *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*	T	P
Heinzelman, Kurt	Co-translator	2013	Poetry	"With Your Voice." Co-translated by Saliha Paker. *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey.* The poet of the publication: Zeynep Uzunbay.	T	P

Kenne, Mel	Co-translator	2013	Poetry	"Requiem." Co-translated by İdil Karacadağ. *Turkish Poetry Today 2013.*The poet of the publication: Zeynep Köylü.	T	P
Kenne, Mel	Co-translator	2013	Poetry	"Poems of Leda." Co-translated by İdil Karacadağ. *Turkish Poetry Today 2013.*The poet of the publication: Zeynep Köylü.	T	P
Kenne, Mel	Co-translator	2013	Poetry	"The Gaze." Co-translated by İdil Karacadağ. *Turkish Poetry Today 2013.*The poet of the publication: Zeynep Köylü.	T	P
Kenne, Mel	Co-translator	2913	Poetry	"Forgetting." Co-translated by İdil Karacadağ. *Turkish Poetry Today 2013.*The poet of the publication: Zeynep Köylü.	T	P
Kenne, Mel	Co-translator	2013	Poetry	"The Atlases are Lost." Co-translated by İdil Karacadağ. *Turkish Poetry Today 2013.*The poet of the publication: Zeynep Köylü.	T	P
Kenne, Mel	Co-translator	2013	Poetry	"Island and Sebastian." Co-translated by İdil Karacadağ. *Turkish Poetry Today 2013.*The poet of the publication: Zeynep Köylü.	T	P
Kenne, Mel	Co-translator	2013	Poetry	"The Dream of the Ruins." Co-translated by İdil Karacadağ. *Turkish Poetry Today 2013.*The poet of the publication: Zeynep Köylü.	T	P
Kenne, Mel	Co-translator	2013	Poetry	"The Key Silent." Co-translated by İdil Karacadağ. *Turkish Poetry Today 2013.*The poet of the publication: Zeynep Köylü.	T	P
Kenne, Mel	Co-translator	2013	Poetry	"Ship and Stove." *Turkish Poetry Today 2013.* The poet of the publication: Murathan Mungan.	T	P
Kenne, Mel	Co-translator	2017	Poetry	"Words." Co-translated by Nilgün Dungan. *Turkish Poetry*	T	P

				Today 2017.The poet of the publication: Gülten Akın.		
Kenne, Mel	Co-translator	2017	Poetry	"What If." Co-translated by Nilgün Dungan. *Turkish Poetry Today 2017*.The poet of the publication: Gülten Akın.	T	P
Kenne, Mel	Co-translator	2017	Poetry	"What." Co-translated by Nilgün Dungan. *Turkish Poetry Today 2017*.The poet of the publication: Gülten Akın.	T	P
Kenne, Mel	Co-translator	2017	Poetry	"We." Co-translated by Nilgün Dungan. *Turkish Poetry Today 2017*. The poet of the publication: Gülten Akın.	T	P
Kenne, Mel	Co-translator	2017	Poetry	"They." Co-translated by Nilgün Dungan. *Turkish Poetry Today 2017*.The poet of the publication: Gülten Akın.	T	P
Kenne, Mel	Co-translator	2017	Poetry	"That Wall." Co-translated by Nilgün Dungan. *Turkish Poetry Today 2017*. The poet of the publication: Gülten Akın.	T	P
Kenne, Mel	Co-translator	2017	Poetry	"Snarl." Co-translated by Nilgün Dungan. *Turkish Poetry Today 2017*. The poet of the publication: Gülten Akın.	T	P
Kenne, Mel	Co-translator	2017	Poetry	"Scab." Co-translated by Nilgün Dungan. *Turkish Poetry Today 2017*.The poet of the publication: Gülten Akın.	T	P
Kenne, Mel	Co-translator	2017	Poetry	"Salubrious Grieving." Co-translated by Hande Eagle. *Turkish Poetry Today 2017*.The poet of the publication: Birhan Keskin.	T	P
Kenne, Mel	Co-translator	2017	Poetry	"Poetry." Co-translated by Nilgün Dungan. *Turkish Poetry Today 2017*. The poet of the publication: Gülten Akın.	T	P
Kenne, Mel	Co-translator	2017	Poetry	"Oneself." Co-translated by Nilgün Dungan. *Turkish Poetry*	T	P

				Today 2017.The poet of the publication: Gülten Akın.		
Kenne, Mel	Co-translator	2017	Poetry	"One Day." Co-translated by Nilgün Dungan. *Turkish Poetry Today 2017*.The poet of the publication: Gülten Akın.	T	P
Kenne, Mel	Co-translator	2017	Poetry	"Lacking." Co-translated by Nilgün Dungan. *Turkish Poetry Today 2017*. The poet of the publication: Gülten Akın.	T	P
Kenne, Mel	Co-translator	2017	Poetry	"July Tics." Co-translated by Saliha Paker. *Turkish Poetry Today 2017*. The poet of the publication: Behçet Necatigil.	T	P
Kenne, Mel	Co-translator	2017	Poetry	"If you Ask About Me." Co-translated by Nilgün Dungan. *Turkish Poetry Today 2017*. The poet of the publication: Gülten Akın.	T	P
Kenne, Mel	Co-translator	2017	Poetry	"Farewell." Co-translated Nilgün Dungan. *Turkish Poetry Today 2017*. The poet of the publication: Gülten Akın.	T	P
Kenne, Mel	Co-translator	2017	Poetry	"Dream." Co-translated by Nilgün Dungan. *Turkish Poetry Today 2017*. The poet of the publication: Gülten Akın.	T	P
Kenne, Mel	Co-translator	2017	Poetry	"Composed." Co-translated by Nilgün Dungan. *Turkish Poetry Today 2017*.The poet of the publication: Gülten Akın.	T	P
Kenne, Mel	Co-translator	2017	Poetry	"Black." Co-translated by Nilgün Dungan. *Turkish Poetry Today 2017*.The poet of the publication: Gülten Akın.	T	P
Kenne, Mel	Co-translator	2017	Poetry	"A Blue Ring On My Finger." Co-translated by Hande Eagle. *Turkish Poetry Today 2017*.The poet of the publication: Birhan Keskin.	T	P

Kenne, Mel	Co-translator	2016	Poetry	"The Three Oranges." Co-translated by Nilgün Dungan. *Turkish Poetry Today 2016.* The poet of the publication: Behçet Necatigil.	T	P
Kenne, Mel	Co-translator	2016	Poetry	"Sylvia." Co-translated by Saliha Paker. *Turkish Poetry Today 2016.* The poet of the publication: Asuman Susam.	T	P
Kenne, Mel	Co-translator	2016	Poetry	"Sleepless Night Quatrains." Co-translated by Saliha Paker. *Turkish Poetry Today 2016.*The poet of the publication: Behçet Necatigil.	T	P
Kenne, Mel	Co-translator	2016	Poetry	"Literary Matinée." Co-translated by Nilgün Dungan. *Turkish Poetry Today 2016.* The poet of the publication: Behçet Necatigil.	T	P
Kenne, Mel	Co-translator	2016	Poetry	"Cross." Co-translated by İdil Karacadağ. *Turkish Poetry Today 2016.*The poet of the publication: Behçet Necatigil.	T	P
Kenne, Mel	Co-translator	2016	Poetry	"Cowboy Movies." Co-translated by Arzu Eker Roditakis. *Turkish Poetry Today 2016.* The poet of the publication: Behçet Necatigil.	T	P
Kenne, Mel	Co-translator	2016	Poetry	"As long as Fires Burn in the Mountains." Co-translated by İdil Karacadağ. *Turkish Poetry Today 2016.* The poet of the publication: Behçet Necatigil.	T	P
Kenne, Mel	Co-translator	2013	Poetry	"Three Masters to One Captive." Co-translated by Saliha Paker. *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*. The poet of the publication: Birhan Keskin.	T	P
Kenne, Mel	Co-translator	2013	Poetry	"From a/way: Broken Bits of Rock." Co-translated by Saliha	T	P

				Paker. *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*. The poet of the publication: Birhan Keskin.		
Kenne, Mel	Co-translator	2013	Poetry	"Eastern Mountain." *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*	T	P
Kenne, Mel	Co-translator	2013	Poetry	"Borges Slum." Co-translated by İdil Karacadağ. *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*. The poet the publication: Murathan Mungan.	T	P
Kenne, Mel	Co-translator	2013	Poetry	"Mustafa." Co-translated by Saliha Paker. *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*. The poet of the publication: Gonca Özmen.	T	P
Kenne, Mel	Co-translator	2013	Poetry	"Memet." Co-translated by Saliha Paker. *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*. The poet of the publication: Gonca Özmen.	T	P
Kenne, Mel	Co-translator	2013	Poetry	"From Poems of 42 Days." Co-translated by Saliha Paker. *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*. The poet of the publication: Gülten Akın.	T	P
Kenne, Mel	Co-translator	2013	Poetry	"Trashing Life." Co-translated by Selhan Savcıgil. *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*. The poet of the publication: Gökçenur Ç.	T	P
Kenne, Mel	Co-translator	2013	Poetry	"Nothing in Nature Says Anything." Co-translated by Deniz Perin. *Aeolian Visions / Versions: Modern Classics and*	T	P

				New Writing from Turkey. The poet of the publication: Gökçenur Ç.		
Kenne, Mel	Co-translator	2013	Poetry	"Flour Soup, Cherry Raki, a Pinch of Time." Co-translated by Suat Karantay. *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*. The poet of the publication: Gökçenur Ç.	T	P
Kenne, Mel	Co-translator	2013	Poetry	"Death Imagines Stars as the Night's Scabbed-Over Wounds." Co translated by Deniz Perin. *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*	T	P
Kenne, Mel	Co-translator	2013	Poetry	"Stain." Co-translated by Cemal Demircioğlu and Arzu Eker. *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*. The writer of the publication: Gülten Akın.	T	P
Kenne, Mel	Co-translator	2013	Poetry	"Sand." Co-translated by Arzu Eker. *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*. The poet of the publication: Gülten Akın.	T	P
Kenne, Mel	Co-translator	2013	Poetry	"Poem of the Girl Who Died Alone." Co translated by Arzu Eker. *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*. The poet of the publication: Gülten Akın.	T	P
Kenne, Mel	Co-translator	2013	Poetry	"Lament of a Working Mother's Child." Co-translated by Arzu Eker and Cemal Demircioğlu. *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*. The poet of the publication: Gülten Akın.	T	P

Kenne, Mel	Co-translator	2013	Poetry	"Baroque." Co-translated by Cemal Demircioğlu and Arzu Eker. *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*. The poet of the publication: Gülten Akın.	T	P
Kenne, Mel	Co-translator	2013	Poetry	"With Your Voice." Co-translated by Saliha Paker. Aeolian Visions / Versions: Modern Classics and New Writing from Turkey. The poet of the publication: Zeynep Uzunbay.	T	P
Kenne, Mel	Co-translator	2006	Poetry	"Phantom Pain." Co-translated by Saliha Paker. *Atlanta Review, Istanbul and beyond… Turkish Poetry.* The poet of the publication: Enis Batur.	T	P
Kenne, Mel	Co-translator	2013	Poetry	"I Cut My Black Hair." Co-translated by Saliha Paker. *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey.* The poet of the publication: Gülten Akın.	T	P
Kenne, Mel	Co-translator	2013	Poetry	"From Loneliness." Co-translated by Şehnaz Tahir Gürçağlar. *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*. The poet of the publication: Hasan Ali Toptaş.	T	P
Kenne, Mel	Co-translator	2013	Poetry	"Done with the City." Co-translated by Cemal Demircioğlu and Arzu Eker. *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*	T	P
Kenne, Mel	Co-translator	2013	Poetry	"Carry Us Across!" Co-translated by İpek Seyalioğlu. *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*. The poet	T	P

				of the publication: Haydar Ergülen.		
Kenne, Mel	Co-translator	2005	Poetry	*Enis Batur: Ash Divan Selected Poems.* Co-translated by Saliha Paker/Selhan Savcıgil. The poet of the publication: Enis Batur.	T	P
McKane, Richard	Co-translator	2006	Poetry	"Life Is Always One Peace Ahead." *Atlanta Review, Istanbul and beyond… Turkish Poetry.* The poet of the publication: Oktay Rıfat.	T	P
Mortenson, Erik	Co-translator	2013	Poetry	"Éparter Le Bourgeois." Co-translated by İdil Karacadağ. *Turkish Poetry Today 2013.*The poet of the publication: Necmi Zekâ.	T	P
Mortenson, Erik	Co-translator	2013	Poetry	"The 'May Your Eyes Pop Out' Sea and Its Foam." Co-translated by İdil Karacadağ. *Turkish Poetry Today 2013.*The poet of the publication: Necmi Zekâ.	T	P
Mortenson, Erik	Co-translator	2013	Poetry	"Not Old But Tired- Not Young But Sexy." Co-translated by İdil Karacadağ. *Turkish Poetry Today 2013.*The poet of the publication: Necmi Zekâ.	T	P
Mortenson, Erik	Co-translator	2013	Poetry	"Rendering… from Where it Was Left off." Co-translated by idil Karacadağ. *Turkish Poetry Today 2013.*The poet of the publication: Necmi Zekâ.	T	P
Mortenson, Erik	Co-translator	2013	Poetry	"It Flows Through Us -What Am I Exaggrating." Co-translated by İdil Karacadağ. *Turkish Poetry Today 2013.* The poet of the publication: Necmi Zekâ.	T	P
Mortenson, Erik	Co-translator	2013	Poetry	"Spending a Lifetime with "and that and." Co-translated by İdil Karacadağ. *Turkish Poetry*	T	P

				*Today 2013.*The poet of the publication: Necmi Zekâ.		
Mortenson, Erik	Co-translator	2013	Poetry	"Ambiguous Altitude." Co-translated by İdil Karacadağ. *Turkish Poetry Today 2013.*The poet of the publication: Necmi Zekâ.	T	P
Mortenson, Erik	Co-translator	2013	Poetry	"Contempt." Co-translated by İdil Karacadağ. *Turkish Poetry Today 2013.*The poet of the publication: Necmi Zekâ.	T	P
Stockford, Caroline	Co-translator	2016	Poetry	"Blood." Co-translated by Arzu Eker Roditakis. *Turkish Poetry Today 2016.* The poet of the publication: Behçet Necatigil.	T	P
Tillinghast, Richard	Co-translator	2009	Poetry	*Dirty August: Selected Poems of Edip Cansever. The poet of the publication: Edip Cansever.*	T	P
Wade, Sidney	Co-translator	2013	Poetry	"Nothing Passes By." Co-translated by Efe Murad. *Turkish Poetry Today 2013.*The poet of the publication: Melih Cevdet Anday.	T	P
Wade, Sidney	Co-translator	2013	Poetry	"Motionless Bees." Co-translated by Efe Murad. *Turkish Poetry Today 2013.*The poet of the publication: Melih Cevdet Anday.	T	P
Wade, Sidney	Co-translator	2013	Poetry	"Birds and Clouds." Co-translated by Efe Murad. *Turkish Poetry Today 2013.*The poet of the publication: Melih Cevdet Anday.	T	P
Wade, Sidney	Co-translator	2016	Poetry	"To Whistle." Co-translated by Efe Murad. *Turkish Poetry Today 2016.* The poet of the publication: Melih Cevdet Anday.	T	P
Wade, Sidney	Co-translator	2016	Poetry	"Sparrow." Co-translated by Efe Murad. *Turkish Poetry Today 2016.* The poet of the	T	P

				publication: Melih Cevdet Anday.		
Wade, Sidney	Co-translator	2016	Poetry	"Second World War." Co-translated by Efe Murad. *Turkish Poetry Today 2016.*The poet of the publication: Melih Cevdet Anday.	T	P
Wade, Sidney	Co-translator	2016	Poetry	"All Over Again." Co-translated by Efe Murad. *Turkish Poetry Today 2016.* The poet of the publication: Melih Cevdet Anday.	T	P
Wade, Sidney	Co-translator	2013	Poetry	"Stain." Co-translated by Cemal Demircioğlu and Arzu Eker. *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*. The poet of the publication: Gülten Akın.	T	P
Wade, Sidney	Co-translator	2013	Poetry	"Lament of a Working Mother's Child." Co-translated by Arzu Eker and Cemal Demircioğlu. *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*	T	P
Wade, Sidney	Co-translator	2013	Poetry	"Baroque." Co-translated by Cemal Demircioğlu and Arzu Eker. Aeolian Visions / Versions: Modern Classics and New Writing from Turkey. The poet of the publication: Gülten Akın.	T	P
Wade, Sidney	Co-translator	2006	Poetry	"Silent Ship." Co-translated by Yurdanur Salman. *Atlanta Review, Istanbul and beyond: Turkish Poetry.* The poet of the publication: Yahya Kemal Beyatlı.	T	P
Messo, George	Editor	2009	Poetry	*The Turkish Avant-Garde.*	T	P

Kenne, Mel	Poet	2006	Poetry	"Yürük." *Atlanta Review: Istanbul and beyond… Turkish Poetry*	T	P
McKane, Richard	Poet	2006	Poetry	"Sacrifice." *Atlanta Review, Istanbul and beyond… Turkish Poetry*)	T	P
Wade, Sidney	Poet	2016	Poetry	"Benim Istanbul'um." Translated by Çağdaş Acar. *Çevirmenin Notu (14)*	T	P
Andrews, Walter	Translator	2008	Poetry	*I've Learnt Somethings.* The writer of the publication: Ataol Behramoğlu.	T	P
Andrews, Walter	Translator	2006	Poetry	"Three Ottoman Poets." *Atlanta Review, Istanbul and beyond: Turkish Poetry.* The poet of the publication: Baki.	T	P
Andrews, Walter	Translator	2006	Poetry	"Şeyh Galib (18th Century)." *Atlanta Review, Istanbul and beyond… Turkish Poetry.* The poet of the publication: Baki.	T	P
Andrews, Walter	Translator	2006	Poetry	"September." *Atlanta Review, Istanbul and beyond… Turkish Poetry.* The poet of the publication: Hilmi Yavuz.	T	P
Andrews, Walter	Translator	2006	Poetry	"Gazel to a New Love." *Atlanta Review, Istanbul and beyond… Turkish Poetry.* The poet of the publication: Ataol Behramoğlu.	T	P
Andrews, Walter	Translator	2006	Poetry	"Cem (Djem) Sultan (15th Century)." *Atlanta Review, Istanbul and beyond… Turkish Poetry.* The poet of the publication: Baki.	T	P
Andrews, Walter	Translator	2006	Poetry	"A Gazel to Baki (the sixteenth century sultan of poets)." *Atlanta Review, Istanbul and beyond… Turkish Poetry.* The poet of the publication: The poet of the publication: Atilla İlhan.	T	P

Andrews, Walter	Translator	2005	Poetry	*Seasons Of The Word: Selected Poems Of Hilmi Yavuz.* The poet of the publication: Hilmi Yavuz.	T	P
Christie, Ruth	Translator	2017	Poetry	"Whiteness." *Turkish Poetry Today 2017.*The poet of the publication: Güven Turan.	T	P
Christie, Ruth	Translator	2017	Poetry	"July." *Turkish Poetry Today 2017.*The poet of the publication: Güven Turan.	T	P
Christie, Ruth	Translator	2017	Poetry	"Beating on the Shore." *Turkish Poetry Today 2017.*The poet of the publication: Güven Turan.	T	P
Christie, Ruth	Translator	2017	Poetry	"A Distant Shore." *Turkish Poetry Today 2017.*The poet of the publication: Güven Turan.	T	P
Christie, Ruth	Translator	2016	Poetry	"Yalıoba Diary IV." *Turkish Poetry Today 2016.*The poet of the publication: Cevat Çapan.	T	P
Christie, Ruth	Translator	2016	Poetry	"The Voice of Water." *Turkish Poetry Today 2016.*The poet of the publication: Cevat Çapan.	T	P
Christie, Ruth	Translator	2016	Poetry	"Crete." *Turkish Poetry Today 2016.*The poet of the publication: Cevat Çapan.	T	P
Christie, Ruth	Translator	2016	Poetry	"A Retired Chief Engineer." *Turkish Poetry Today 2016.*The poet of the publication: Cevat Çapan.	T	P
Christie, Ruth	Translator	2016	Poetry	"A City." *Turkish Poetry Today 2016.* The poet of the publication: Nazım Hikmet.	T	P
Christie, Ruth	Translator	2013	Poetry	"San Gimignano." *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey.*The poet of the publication: Güven Turan.	T	P
Christie, Ruth	Translator	2013	Poetry	"Glass Summer." *Aeolian Visions / Versions: Modern Classics and New Writing from*	T	P

				Turkey. The poet of the publication: Murathan Mungan.		
Christie, Ruth	Translator	2013	Poetry	From "The Return," Part V of Scret Domain. *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*. The poet of the publication: Güven Turan.	T	P
Christie, Ruth	Translator	2013	Poetry	"The Land of Mulberry." *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*. The poet of the publication: Gonca Özmen.	T	P
Christie, Ruth	Translator	2006	Poetry	"White for Example." *Atlanta Review, Istanbul and beyond: Turkish Poetry*. The poet of the publication: Bejan Matur.	T	P
Christie, Ruth	Translator	2006	Poetry	"Three Shedding Blossom." *Atlanta Review, Istanbul and beyond: Turkish Poetry*. The poet of the publication: Tuğrul Tanyol.	T	P
Christie, Ruth	Translator	2006	Poetry	"Summer's Over." *Atlanta Review, Istanbul and beyond: Turkish Poetry*. The poet of the publication: Tuğrul Tanyol.	T	P
Christie, Ruth	Translator	2013	Poetry	"Night Moods." *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*. The poet of the publication: Zeynep Uzunbay.	T	P
Christie, Ruth	Translator	2006	Poetry	"Angry Lament." *Atlanta Review, Istanbul and beyond: Turkish Poetry*. The poet of the publication: Gülten Akın.	T	P
Doherty, Neil Patrick	Translator	2017	Poetry	"The Structure of the Eye." *Turkish Poetry Today 2017*.The poet of the publication: Efe Duyan.	T	P

Doherty, Neil Patrick	Translator	2017	Poetry	"The Rose is in the Body." *Turkish Poetry Today 2017*.The poet of the publication: Süreyya Aylin Antmen.	T	P
Doherty, Neil Patrick	Translator	2017	Poetry	"The Holy of Holies." *Turkish Poetry Today 2017*.The poet of the publication: Çayan Okuduci.	T	P
Doherty, Neil Patrick	Translator	2017	Poetry	"The Echo of Morning." *Turkish Poetry Today 2017*.The poet of the publication: Efe Duyan.	T	P
Doherty, Neil Patrick	Translator	2017	Poetry	"The Body of Distance." *Turkish Poetry Today 2017*. The poet of the publication: Süreyya Aylin Antmen.	T	P
Doherty, Neil Patrick	Translator	2017	Poetry	"Rose." *Turkish Poetry Today 2017*. The poet of the publication: Metin Cengiz.	T	P
Doherty, Neil Patrick	Translator	2017	Poetry	"Purple Silence." *Turkish Poetry Today 2017*.The poet of the publication: Metin Cengiz.	T	P
Doherty, Neil Patrick	Translator	2017	Poetry	"Pearl of the Distant Seas." *Turkish Poetry Today 2017*.The poet of the publication: Süreyya Aylin Antmen.	T	P
Doherty, Neil Patrick	Translator	2017	Poetry	"One Winter's Day." *Turkish Poetry Today 2017*.The poet of the publication: Süreyya Aylin Antmen.	T	P
Doherty, Neil Patrick	Translator	2017	Poetry	"I Drink the Poison Proffered by the Month of March." *Turkish Poetry Today 2017*.The poet of the publication: Metin Cengiz.	T	P
Doherty, Neil Patrick	Translator	2017	Poetry	"Birth." *Turkish Poetry Today 2017*.The poet of the publication: Süreyya Aylin Antmen.	T	P
Doherty, Neil Patrick	Translator	2017	Poetry	"Before Tanks and Guns." *Turkish Poetry Today 2017*.	T	P

				The poet of the publication: Çayan Okuduci.		
Doherty, Neil Patrick	Translator	2017	Poetry	"An Ant Scurry." *Turkish Poetry Today 2017.* The poet of the publication: Efe Duyan.	T	P
Doherty, Neil Patrick	Translator	2016	Poetry	"Zebra." *Turkish Poetry Today 2016.* The poet of the publication: Behçet Necatigil.	T	P
Doherty, Neil Patrick	Translator	2016	Poetry	"Winter Shopping Net." *Turkish Poetry Today 2016.*The poet of the publication: Behçet Necatigil.	T	P
Doherty, Neil Patrick	Translator	2016	Poetry	"The Waters of Heraclitus." *Turkish Poetry Today 2016.* The poet of the publication: Behçet Necatigil.	T	P
Doherty, Neil Patrick	Translator	2016	Poetry	"The Flowers of Fears." *Turkish Poetry Today 2016.*The poet of the publication: Behçet Necatigil.	T	P
Doherty, Neil Patrick	Translator	2016	Poetry	"The Falling." *Turkish Poetry Today 2016.*The poet of the publication: Sami Baydar.	T	P
Doherty, Neil Patrick	Translator	2016	Poetry	"Stove." *Turkish Poetry Today 2016.*The poet of the publication: Sami Baydar.	T	P
Doherty, Neil Patrick	Translator	2016	Poetry	"Since the Long Rains." *Turkish Poetry Today 2016.* The poet of the publication: Salih Aydemir.	T	P
Doherty, Neil Patrick	Translator	2016	Poetry	"Shakespeare." *Turkish Poetry Today 2016.*The poet of the publication: Salih Aydemir.	T	P
Doherty, Neil Patrick	Translator	2016	Poetry	"Salt Life." *Turkish Poetry Today 2016.*The poet of the publication: Salih Aydemir.	T	P
Doherty, Neil Patrick	Translator	2016	Poetry	"Phanter." *Turkish Poetry Today 2016.*The poet of the publication: Behçet Necatigil.	T	P

Doherty, Neil Patrick	Translator	2016	Poetry	“Love IV.” *Turkish Poetry Today 2016.*The poet of the publication: Ahmet Ada.	T	P
Doherty, Neil Patrick	Translator	2016	Poetry	“Love III.” *Turkish Poetry Today 2016.*The poet of the publication: Ahmet Ada.	T	P
Doherty, Neil Patrick	Translator	2016	Poetry	“Love II.” *Turkish Poetry Today 2016.* The poet of the publication: Ahmet Ada.	T	P
Doherty, Neil Patrick	Translator	2016	Poetry	“Looking.” *Turkish Poetry Today 2016.*The poet of the publication: Ahmet Ada.	T	P
Doherty, Neil Patrick	Translator	2016	Poetry	“King's Crown.” *Turkish Poetry Today 2016.*The poet of the publication: Sami Baydar.	T	P
Doherty, Neil Patrick	Translator	2016	Poetry	“Horoscope.” *Turkish Poetry Today 2016.* The poet of the publication: Behçet Necatigil.	T	P
Doherty, Neil Patrick	Translator	2016	Poetry	“Harbour.” *Turkish Poetry Today 2016.*The poet of the publication: Behçet Necatigil.	T	P
Doherty, Neil Patrick	Translator	2016	Poetry	“Gigi.” *Turkish Poetry Today 2016.*The poet of the publication: Sami Baydar.	T	P
Doherty, Neil Patrick	Translator	2016	Poetry	“From the sequence 'Love'.” *Turkish Poetry Today 2016.* The poet of the publication: Ahmet Ada.	T	P
Doherty, Neil Patrick	Translator	2016	Poetry	“Desert.” *Turkish Poetry Today 2016.*The poet of the publication: Sami Baydar.	T	P
Doherty, Neil Patrick	Translator	2016	Poetry	“Broken Pen.” *Turkish Poetry Today 2016.*The poet of the publication: Salih Aydemir.	T	P
Doherty, Neil Patrick	Translator	2016	Poetry	“Bone.” *Turkish Poetry Today 2016.*The poet of the publication: Behçet Necatigil.	T	P
Doherty, Neil Patrick	Translator	2016	Poetry	“Bed.” *Turkish Poetry Today 2016.*The poet of the publication: Behçet Necatigil.	T	P

Efe, Carpenter Jean	Translator	2007	Poetry	"Bir Güz Kırıklığı Benimki." *Çevirmenin Notu 6.* The poet of the publication: Özen Yula.	T	P
Grupp, Amy	Translator	2006	Poetry	"Summer Rain." *Atlanta Review, Istanbul and beyond… Turkish Poetry.* The poet of the publication: Nazım Hikmet.	T	P
Grupp, Amy	Translator	2006	Poetry	"Noah's Daughter." *Atlanta Review, Istanbul and beyond… Turkish Poetry.* The poet of the publication: Can Yücel.	T	P
Grupp, Amy	Translator	2006	Poetry	"Girl." *Atlanta Review, Istanbul and beyond… Turkish Poetry.* The poet of the publication: Nazım Hikmet.	T	P
Halbrook, Rowe Victoria	Translator	2016	Poetry	"Strange Thoughts on Poetry." *Turkish Poetry Today 2016.*The poet of the publication: Orhan Veli.	T	P
Kenne, Mel	Translator	2013	Poetry	"Kuzguncul Hotel." *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey.* The poet of the publication: Haydar Ergülen.	T	P
Messo, George	Translator	2016	Poetry	*The Complete Poems.* The poet of the publication: Orhan Veli Kanık.	T	P
Messo, George	Translator	2014	Poetry	*Letters&Sounds.* The poet of the publication: İlhan Berk.	T	P
Messo, George	Translator	2008	Poetry	*The Book of Things. The* poet of the publication: İlhan Berk.	T	P
Messo, George	Translator	2008	Poetry	*Marigals.* The poet of the publication: İlhan Berk.	T	P
Messo, George	Translator	2006	Poetry	*A Leaf about to Fall: Selected Poems.* The poet of the publication: İlhan Berk.	T	P
Parker, Thomas	Translator	2017	Poetry	"Humans are Light." *Bosphorus Review of Books.* The poet of the publication: Rüya Yönak.	T	O

Parker, Thomas	Translator	2017	Poetry	"Don't Sing, Nightingale." *Bosphorus Review of Books.* The poet of the publication: Pir Sultan Abdal.	T	O
Smith, Donny	Translator	2018	Poetry	"Dream-Weary." *Bosphorus Review of Books.* The poet of the publication: Lüsan Bıçakçı.	T	O
Smith, Donny	Translator	2018	Poetry	"Broken." *Bosphorus Review of Books.* The poet of the publication: Lüsan Bıçakçı.	T	O
Smith, Donny	Translator	2017	Poetry	"Trees." *Turkish Poetry Today 2017.*The poet of the publication: Cahit Zarifoğlu.	T	O
Smith, Donny	Translator	2017	Poetry	"Thirsting." *Turkish Poetry Today 2017.*The poet of the publication: Gülten Akın.	T	P
Smith, Donny	Translator	2017	Poetry	"They Smothered Me in Roses." *Turkish Poetry Today 2017.* The poet of the publication: Şah Ozan Turna	T	P
Smith, Donny	Translator	2017	Poetry	"The Squeaking Of the Guillotine Is Muffled." *Turkish Poetry Today 2017.*The poet of the publication: Harun Atak.	T	P
Smith, Donny	Translator	2017	Poetry	"Recluse." *Bosphorus Review of Books.* The poet of the publication: Batuhan Dedde.	T	P
Smith, Donny	Translator	2017	Poetry	"Night." *Bosphorus Review of Books.* The poet of the publication: Ahmet Haşim.	T	O
Smith, Donny	Translator	2017	Poetry	"Lost City Istanbul." *Turkish Poetry Today 2017.*The poet of the publication: Lale Müldür.	T	O
Smith, Donny	Translator	2017	Poetry	"From "Forty Hours with Khidr". *Turkish Poetry Today 2017.* The poet of the publication: Sezai Karakoç.	T	P
Smith, Donny	Translator	2017	Poetry	"For Tears and Saints Trio Sonata." *Turkish Poetry Today*	T	P

				2017. The poet of the publication: Sema Güler.		
Smith, Donny	Translator	2017	Poetry	"Cadavers." *Bosphorus Review of Books*	T	P
Smith, Donny	Translator	2017	Poetry	"Adam's Bastards" *Bosphorus Review of Books*. The poet of the publication: Batuhan Dedde.	T	O
Smith, Donny	Translator	2017	Poetry	"Attempt to Wake from Dreaming." *Turkish Poetry Today 2017*. The poet of the publication: Anita Sezgener.	T	O
Smith, Donny	Translator	2016	Poetry	"Storks in the Moonlight." *Turkish Poetry Today 2016*. The poet of the publication: Ahmet Haşim.	T	P
Smith, Donny	Translator	2016	Poetry	"Stairs." *Turkish Poetry Today 2016*. The poet of the publication: Ahmet Haşim.	T	P
Smith, Donny	Translator	2016	Poetry	"Middle East IV." *Turkish Poetry Today 2016*. The poet of the publication: Cemal Süreya.	T	P
Smith, Donny	Translator	2016	Poetry	"Forest." *Turkish Poetry Today 2016*.The poet of the publication: Ahmet Haşim.	T	P
Smith, Donny	Translator	2016	Poetry	"Birds in Black." *Turkish Poetry Today 2016*.The poet of the publication: Ahmet Haşim.	T	P
Smith, Donny	Translator	2016	Poetry	"Bats." *Turkish Poetry Today 2016*. The poet of the publication: Ahmet Haşim.	T	P
Smith, Donny	Translator	2016	Poetry	"A Midsummer Night's Lucid Dream Left Over from Spring." *Turkish Poetry Today 2016*.The poet of the publication: Batuhan Dedde.	T	P
Stockford, Caroline	Translator	2017	Poetry	"Thou Shalt Not Kill." *Turkish Poetry Today 2017*. The poet of the publication: Asuman Susam	T	P

Stockford, Caroline	Translator	2017	Poetry	"Language." *Turkish Poetry Today 2017*. The poet of the publication: Asuman Susam.	T	P
Stockford, Caroline	Translator	2016	Poetry	"What We Have On." *Turkish Poetry Today 2016.*The poet of the publication: Behçet Necatigil.	T	P
Stockford, Caroline	Translator	2016	Poetry	"Tierra del Fuego." *Turkish Poetry Today 2016.*The poet of the publication: Lale Müldür.	T	P
Stockford, Caroline	Translator	2016	Poetry	"The Shame of a Dead Man." *Turkish Poetry Today 2016.*The poet of the publication: Behçet Necatigil.	T	P
Stockford, Caroline	Translator	2016	Poetry	"The Bow." *Turkish Poetry Today 2016.* The poet of the publication: Behçet Necatigil.	T	P
Stockford, Caroline	Translator	2016	Poetry	"Sultry Summer Rains." Turkish Poetry Today 2016. The poet of the publication: Gökçenur Ç.	T	P
Stockford, Caroline	Translator	2016	Poetry	"A Red Indian Summer II." *Turkish Poetry Today 2016.*The poet of the publication: Lale Müldür.	T	P
Stockford, Caroline	Translator	2016	Poetry	"A Red Indian Summer I." *Turkish Poetry Today 2016.* The poet of the publication: Lale Müldür.	T	P
Christie, Ruth	Co-translator	2013	Short Story	"The Money Djinns." *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey.* The writer of the publication: Murathan Mungan.	T	P
Efe, Carpenter Jean	Co-translator	2013	Short Story	"The Money Djinns." *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey.* The poet of the publication: Murathan Mungan.	T	P
Endres, Clifford	Co-translator	2013	Short Story	"Give me Your Mother." Co-translated by Selhan Savcıgil.	T	P

				Aeolian Visions / Versions: Modern Classics and New Writing from Turkey. The writer of the publication: Barış Bıçakçı.		
Kenne, Mel	Co-translator	2013	Short Story	"From The Shadowless." Co-translated by Saliha Paker. *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*. The writer of the publication: Ali Toptaş.	T	P
Roome, Angela	Co-translator	2013	Short Story	"The Money Djinns." *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*. The writer of the publication: Murathan Mungan.	O	O
Ross, Jonathan	Co-translator	2013	Short Story	"The Money Djinns." Aeolian Visions / Versions: Modern Classics and New Writing from Turkey. The writer of the publication: Murathan Mungan.	T	P
Spangler, Amy	Co-translator	2013	Short Story	"The Balcony." Co translated by Nilgün Dungan. *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*. The writer of the publication: Hasan Ali Toptaş.	T	P
Spangler, Amy	Co-translator	2013	Short Story	"Railway Storytellers -A Dream." Co-translated by İdil Aydoğan. *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*. The writer of the publication: Oğuz Atay.	T	P
Blumburg, Judith	Translator	2017	Short Story	"The Feeling of Coming Home After Erasmus Semester in Istanbul." *Bosphorus Review of Books*	O	O
Bowman, Abigail	Translator	2013	Short Story	"From "The Legs of Şahmeran"." *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*	T	P

Bowman, Abigail	Translator	2012	Short Story	"The Silence of Sevinç Duman" *Istanbul in Women's Short Stories*	T	P
Christie, Ruth	Translator	2010	Short Story	"Out of Reach." *The Book of Istanbul: A City in Short Fiction.* The writer of the publication: Gönül Kıvılcım.	T	P
Dakan, Kenneth	Translator	2013	Short Story	"Saturday Mother." *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*. The writer of the publication: Ahmet Büke.	T	P
Efe, Carpenter Jean	Translator	2010	Short Story	"A Pather." *The Book of Istanbul: A City in Short Fiction.* The poet of the publication: Özen Yula.	T	P
Eller, Erica	Translator	2017	Short Story	"Postbox Loneliness." *Bosphorus Review of Books.* The writer of the publication: Ece Tosun.	T	O
Ferguson, Kate	Translator	2012	Short Story	*Hah!* The writer of the publication: Birgül Oğuz.	T	P
Hubbell, Ralph	Translator	2018	Short Story	"Tomato Seeds." *Bosphorus Review of Books.* The writer of the publication: Melisa Kesmez.	T	O
Parker, Thomas	Translator	2018	Short Story	"Dramatic Escapes: The Improbable Story of Syria's Secret Prison Theatre." *Bosphorus Review of Books.* The writer of the publication: Malek Daghestani	T	O
Ross, Jonathan	Translator	2013	Short Story	"Write, and You'll Really Be Up Shit Creek." *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*. The writer of the publication: Ahmet Büke.	T	P
Ross, Jonathan	Translator	2013	Short Story	"A Man's Second Wife." *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey.* The writer	T	P

				of the publication. Hatice Meryem.		
Ross, Jonathan	Translator	2013	Short Story	"A Cold Fire." *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey.* The writer of the publication: Behçet Çelik.	T	P
Saçlıoğlu, Taylor Virginia	Translator	2010	Short Story	"The Intersection." *The Book of Istanbul: A City in Short Fiction.* The writer of the publication: Mehmet Zaman Saçlıoğlu.	T	P
Spangler, Amy	Translator	2013	Short Story	"The Worm in the Apple." *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey.* The writer of the publication: Ahmet Büke.	T	P
Spangler, Amy	Translator	2013	Short Story	"The Plan." *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*. The writer of the publication: Sevgi Soysal.	T	P
Spangler, Amy	Translator	2013	Short Story	"Tante Rosa's Animals." *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey.* The writer of the publication: Sevgi Soysal.	T	P
Spangler, Amy	Translator	2013	Short Story	"Tante Rosa is Excommunicated." *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey*. The writer of the publication: Sevgi Soysal.	T	P
Spangler, Amy	Translator	2010	Short Story	"Marked in Writing." *The Book of Istanbul: A City in Short Fiction.* The writer of the publication: Murat Gülsoy.	T	P
Whitehouse, Ruth	Translator	2013	Short Story	"The Perforated Amulet." *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey.* The writer	T	P

				of the publication: Sevgi Soysal.		
Whitehouse, Ruth	Translator	2010	Short Story	"The Well." *The Book of Istanbul: A City in Short Fiction.* The writer of the publication: Türker Armaner.	T	P
Whitehouse, Ruth	Translator	2010	Short Story	"A Question." *The Book of Istanbul: A City in Short Fiction.* The writer of the publication: Müge İplikçi.	T	P
Wyers, David Mark	Translator	2013	Short Story	"The Lakeshadow." *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey.* The writer of the publication: Ahmet Büke.	T	P
Wyers, David Mark	Translator	2013	Short Story	"A Useless Man's Wife." *Aeolian Visions / Versions: Modern Classics and New Writing from Turkey.* The writer of the publication: Hatice Meryem.	T	P
Yürür, Carol	Translator	2010	Short Story	"Istanbul, Your Eyes are Black." *The Book of Istanbul: A City in Short Fiction.* The writer of the publication: Karin Krakaşlı.	O	P
Ashman, M. Anastasia	Writer	2006	Short Story	"Tying the Knot, Ottoman Princess-Style." *Tales from the Expat Harem: Foreign Women in Modern Turkey*	O	P
Basedow, Maureen	Writer	2006	Short Story	"Losing My Gender at Troy." *Tales from the Expat Harem: Foreign Women in Modern Turkey*	O	P
Bayar, Salter Catherine	Writer	2006	Short Story	"Water Under the Bridge." *Tales from the Expat Harem: Foreign Women in Modern Turkey*	O	P
Bell, Andrew	Writer	2018	Short Story	"Snapshots." *Bosphorus Review of Books*	O	O

Belliel, Katherine	Writer	2006	Short Story	"Haze." *Tales from the Expat Harem: Foreign Women in Modern Turkey*	O	P
Brunetti, Alba	Writer	2017	Short Story	"Possession(s)." *Bosphorus Review of Books*	O	O
Byrne, Nora	Writer	2019	Short Story	"Bahar İçin." *Bosphorus Review of Books*	O	O
Caldwell, Diane	Writer	2006	Short Story	"Dancing My Way Home." *Tales from the Expat Harem: Foreign Women in Modern Turkey*	O	P
Coffin, Amanda	Writer	2006	Short Story	"Hello, I love You." *Tales from the Expat Harem: Foreign Women in Modern Turkey*	O	P
Colbert, Bruce	Writer	2017	Short Story	"Bosphorus Night." *Bosphorus Review of Books*	O	O
Czyz, Vincent	Writer	2017	Short Story	"A Thousand Places of Misrule." *Bosphorus Review of Books*	O	O
Fletes, Carolina Ana	Writer	2006	Short Story	"The Language Of Family." *Tales from the Expat Harem: Foreign Women in Modern Turkey*	O	P
Fox, J. Wendy	Writer	2018	Short Story	"Underground Voices." *Bosphorus Review of Books*	O	O
Fox, J. Wendy	Writer	2006	Short Story	"Coming Clean in Kayseri." *Tales from the Expat Harem: Foreign Women in Modern Turkey*	O	P
Frostick, Luke	Writer	2018	Short Story	"Sarikamish." *Bosphorus Review of Books*	O	O
Frostick, Luke	Writer	2017	Short Story	"From the Underground with Love." *Bosphorus Review of Books*	O	O
Gonzalez, Dana	Writer	2006	Short Story	"Femin-Istanbul." *Tales from the Expat Harem: Foreign Women in Modern Turkey*	O	P
Gökmen, Eaton Jennifer	Writer	2006	Short Story	"Orienting Express." *Tales from the Expat Harem: Foreign Women in Modern Turkey*	O	P

Green, Sally	Writer	2006	Short Story	"From the Hip." *Tales from the Expat Harem: Foreign Women in Modern Turkey*	O	P
Gündoğdu, Hamilton Kathleen	Writer	2006	Short Story	"Hijacked." *Tales from the Expat Harem: Foreign Women in Modern Turkey*	O	P
Hanson, Matt	Writer	2019	Short Story	"The Sultan's Story Teller." *Bosphorus Review of Books*	O	O
Hanson, Matt	Writer	2017	Short Story	"A Modern Romaniote Odyssey." *Bosphorus Review of Books*	O	O
Holm, Fleming Susan	Writer	2006	Short Story	"Conversion in Erzurum." *Tales from the Expat Harem: Foreign Women in Modern Turkey*	O	P
Lunsford, Eppie	Writer	2006	Short Story	"Village Bride." *Tales from the Expat Harem: Foreign Women in Modern Turkey*	O	O
Lunsford, Nancy	Writer	2006	Short Story	"Ankara's Fertile Ground." *Tales from the Expat Harem: Foreign Women in Modern Turkey*	O	P
Lutz, Jessica	Writer	2006	Short Story	"The Headman's Pajamas." *Tales from the Expat Harem: Foreign Women in Modern Turkey*	O	P
Marrow, Lisa	Writer	2018	Short Story	"You are My Sunshine." *Bosphorus Review of Books*	O	P
Marrow, Lisa	Writer	2018	Short Story	"To the Wedding." *Bosphorus Review of Books*	O	O
Marrow, Lisa	Writer	2017	Short Story	"Metrobus Dreams." *Bosphorus Review of Books*	O	O
Marrow, Lisa	Writer	2018	Short Story	"Hamam." *Bosphorus Review of Books*	O	O
Orhon, Yarbrough Maria	Writer	2006	Short Story	"A Mother's Charms." *Tales from the Expat Harem: Foreign Women in Modern Turkey*	O	O
Osayande, Tanala	Writer	2006	Short Story	"Forever After, For Now." *Tales from the Expat Harem:*	O	P

				Foreign Women in Modern Turkey		
Ozsara, Prior Annie	Writer	2006	Short Story	"Evil Eye Exorcism." *Tales from the Expat Harem: Foreign Women in Modern Turkey*	O	O
Parker, Thomas	Writer	2019	Short Story	"Mülteci." *Bosphorus Review of Books*	O	O
Petersen, Karen	Writer	2018	Short Story	"The Kindless of Strangers." *Bosphorus Review of Books*	O	O
Petersen, Karen	Writer	2018	Short Story	"In Search of the Almond Squares: A Proustian Adventure." *Bosphorus Review of Books*	O	O
Petersen, Karen	Writer	2018	Short Story	"A Letter From Sudan." *Bosphorus Review of Books*	O	O
Sluis, Vander Rhonda	Writer	2006	Short Story	"Failed Missionary." *Tales from the Expat Harem: Foreign Women in Modern Turkey*	T	P
Sukaya, Dena	Writer	2006	Short Story	"The Business Of the Bazaar." *Tales from the Expat Harem: Foreign Women in Modern Turkey*	T	P
Swicegood, Caroline	Writer	2017	Short Story	"Just Before Midday." *Bosphorus Review of Books*	O	P
Tairan, Valerie	Writer	2006	Short Story	"Unpacking the Pazar Arabasi." *Tales from the Expat Harem: Foreign Women in Modern Turkey*	O	O
Tressler, James	Writer	2017	Short Story	"Still Alive (Mostly)." *Bosphorus Review of Books*	O	P
Tressler, James	Writer	2019	Short Story	"Sign Your Name." *Bosphorus Review of Books*	O	O
Tressler, James	Writer	2018	Short Story	"Marmaray." *Bosphorus Review of Books*	O	O
Tressler, James	Writer	2018	Short Story	"Dinner With Vlad the Impaler." *Bosphorus Review of Books*	O	O
Tressler, James	Writer	2019	Short Story	"At Least You Have A Soul." *Bosphorus Review of Books*	O	O

Tressler, James	Writer	2017	Short Story	"Ammunition." *Bosphorus Review of Books*	O	O
Tressler, James	Writer	2018	Short Story	"A Bitcoin Affair." *Bosphorus Review of Books*	O	O
Uhr, Claire	Writer	2006	Short Story	"Rescued By Village Intelligence." *Tales from the Expat Harem: Foreign Women in Modern Turkey*	O	O
Venola, Trici	Writer	2006	Short Story	"A Fine Kettle Of Fish." *Tales from the Expat Harem: Foreign Women in Modern Turkey*	O	P
Voss, Claire Karen	Writer	2006	Short Story	"The Goddess Metamorphosis." *Tales from the Expat Harem: Foreign Women in Modern Turkey*	O	P
Wyers, David Mark	Writer	2018	Short Story	"The Hand." *Bosphorus Review of Books*	O	P
Yale, Pat	Writer	2006	Short Story	"The Beat Of A Different Drummer." *Tales from the Expat Harem: Foreign Women in Modern Turkey*	O	O
Yiğit, Catherine	Writer	2006	Short Story	"The Food Factory." *Tales from the Expat Harem: Foreign Women in Modern Turkey*	O	O
Halbrook, Rowe Victoria	Translator	2009	Sociology	*The Return of Turkey.* The writer of the publication: Nurdan Gürbülek.	T	P
Christie, Ruth	Co-translator	2007	Story	*Mrs. Valley's War.* Co-translated by Selçuk Berilgen. The writer of the publication: Feyza Kayacan Fergar.	T	P
Ferguson, Kate	Co-translator	2019	Story	*Dawn.* The writer of the publication: Selahattin Demirtaş.	T	P
Spangler, Amy	Co-translator	2019	Story	*Dawn.* The writer of the publication: Selahattin Demirtaş.	T	P
Spangler, Amy	Translator	2007	Story	*The City in Crimson Cloak.* The writer of the publication: Aslı Erdoğan.	T	P

Whitehouse, Ruth	Translator	2012	Story	*The Last Tram*. The writer of the publication: Nedim Gürsel.	T	P
Marrow, Lisa	Writer	2015	Travel Guide	*Waiting for the Tulips to Bloom: Adrift in Istanbul*	O	O
Marrow, Lisa	Writer	2014	Travel Guide	*Exploring Turkish Landscapes: Crossing Inner Boundaries*	O	P
Mershon, Ann Marie	Co-writer	2009	Travel Literature	*Istanbul's Bazaar Quarter Back Street Walking Tours*	O	O
Dankoff, Robert	Translator	2010	Travel Literature	*An Ottoman Traveller: Selections from the Book of Travels of Evliya Çelebi*. The writer of the publication: Evliya Çelebi.	T	P
Tillinghast, Richard	Writer	2017	Travel Literature	*Istanbul: City of Forgetting and Remembering*	O	P

Appendix 2: Bibliography of Literary and Non Literary, Translated and Original Works Contributed by Istanbul Expats

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Ada, Ahmet. "From the Sequence Love IV." *Turkish Poetry Today*, translated by Neil P. Doherty, Red Hand Books, 2016, pp. 84.

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Akın, Gülten. “Baroque.” *Aeolian Visions/Versions: Modern Classics and New Writing from Turkey,* translated by Cemal Demircioğlu et al. Milet Publishing, 2013, pp. 161.

Akın, Gülten. “Black.” *Turkish Poetry Today*, translated by Nilgün Dungan and Mel Kenne, Red Hand Books, 2017, pp. 35.

Akın, Gülten. “Composed.” *Turkish Poetry Today,* translated by Nilgün Dungan and Mel Kenne, Red Hand Books, 2017, pp. 29.

Akın, Gülten. “Day.” *Turkish Poetry Today,* translated by Nilgün Dungan and Mel Kenne, Red Hand Books, 2017, pp. 33.

Akın, Gülten. “Dream.” *Turkish Poetry Today,* translated by Nilgün Dungan and Mel Kenne, Red Hand Books, 2017, pp. 34.

Akın, Gülten. “Farewell.” *Turkish Poetry Today,* translated by Nilgün Dungan and Mel Kenne, Red Hand Books, 2017, pp. 28.

Akın, Gülten. “From a/way Broken Bits of Rock.” *Aeolian Visions/Versions: Modern Classics and New Writing from Turkey*, translated by Saliha Paker and Mel Kenne, Milet Publishing, 2013, pp. 354-356.

Akın, Gülten. “From Poems of 42 Days.” Aeolian *Visions/Versions: Modern Classics and New Writing from Turkey*, translated by Saliha Paker and Mel Kenne, Milet Publishing, 2013, pp. 31-36.

Akın, Gülten. “Garden Vines.” *Aeolian Visions/Versions: Modern Classics and New Writing from Turkey,* translated by Saliha Paker and Mel Kenne, Milet Publishing, 2013, pp. 23-25.

Akın, Gülten. “I Cut Black Black Hair.” *Aeolian Visions/Versions: Modern Classics and New Writing from Turkey,* translated by Saliha Paker and Mel Kenne, Milet Publishing, 2013, pp. 281-282.

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