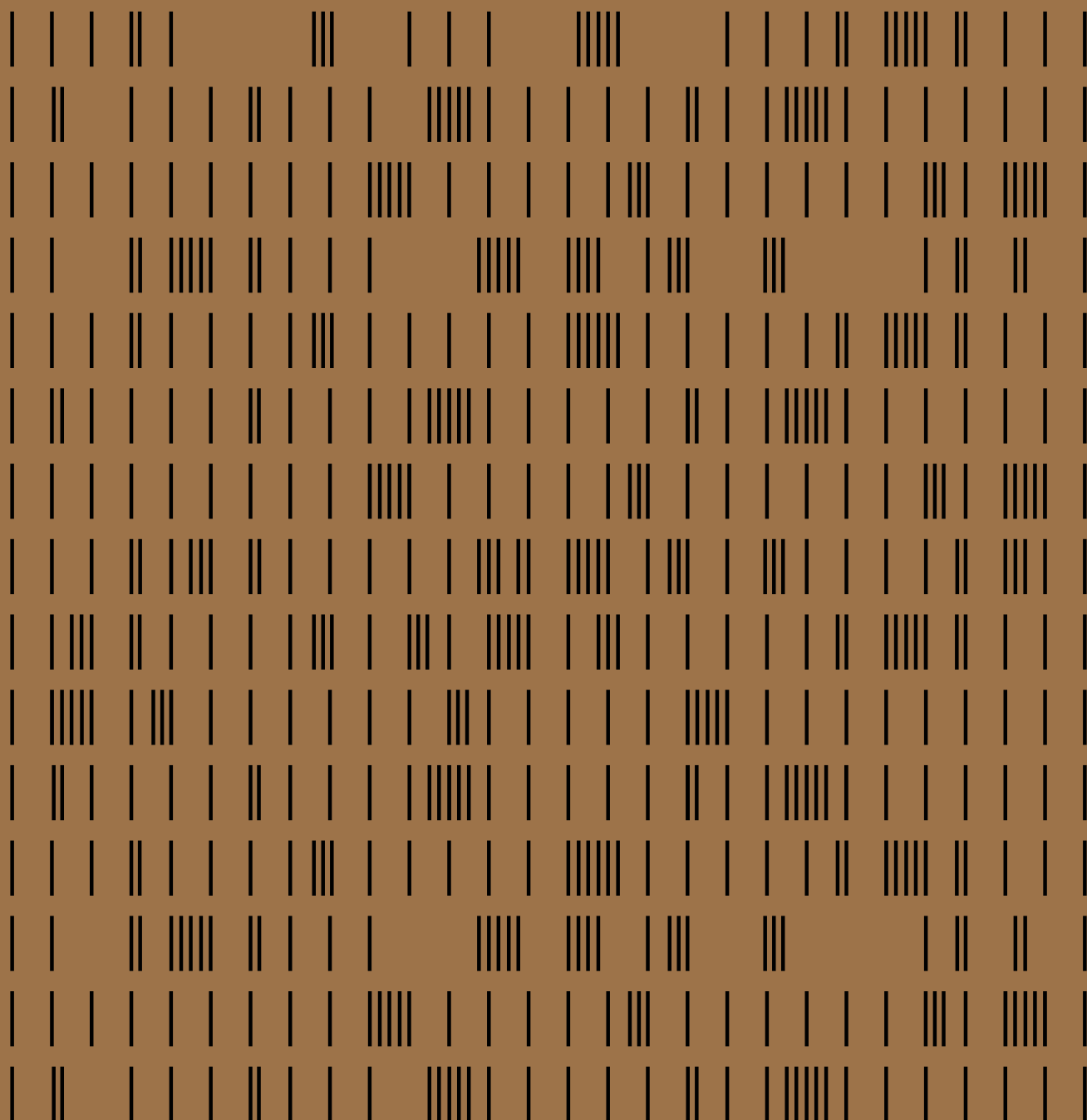


Publishing in Turkey

Version 2019
Written by Chantal Hamelinck



Publishing in Turkey

Version 2019

In 2011, SICA (the predecessor of DutchCulture) produced a comprehensive mapping of the Turkish cultural field. This mapping was written by local experts and edited by Teike Asselbergs and Chantal Hamelinck. The mapping was produced as a means to promote cultural exchange between the Netherlands and Turkey and as a starting point of the year 2012, which marked 400 years of Dutch – Turkish diplomatic relations. The mapping was supported and produced in close co-operation with the Dutch public funds.

An update of these mappings was commissioned in 2018 by DutchCulture while working with the same editors. The existing mappings were revised and several new mappings were added. The updated mappings are focusing more on giving Dutch cultural practitioners an insight into the Turkish cultural field and its infrastructure, and helping them get in contact with colleagues.

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| Summary

Turkey is facing a lot of challenges today, many of which also have an effect on the publishing sector. Two of the most important of these challenges are the limits on freedom of speech and a quick devaluation of the currency – the Turkish lira lost more than 40% of its value against the euro and US dollar in 2018, while the country ranks 157 out of 180 on the Reporters Without Borders 2019 World Press Freedom Index.¹ This devaluation especially had its effect on the publishing sector, not only on the royalties paid to foreign publishers, but also on the cost of paper. Despite these challenges, most publishers continue with their publishing activities, although often by revising their publishing strategy.

Turkey remains a growing market for publishing, with an increase in both its number of readers, who on average spend seven minutes per day reading, and a growing number of titles published. As a result of Orhan Pamuk winning the Nobel Prize for literature in 2006, and also because of the political unrest, there continues to be international interest in Turkey and its literature.

Collaboration remains high on the agenda for Turkish publishers. Not only through translation rights, literary festivals or translation workshops, but also on various other aspects involved in publishing. When speaking to professionals from the publishing sector, a recommendation made was to set up online platforms that may also organise meetings and fellowships, and result in knowledge exchange. One subject in particular that is currently high on the agenda of Turkish publishers is a fixed retail price, but also discussions and professional advice on digitalisation in publishing is welcomed.

With regards to children's literature, publishers mentioned more collaboration on children's books as this is currently a very dynamic field in Turkey. Through collaboration they hope to mutually inspire authors and illustrators.

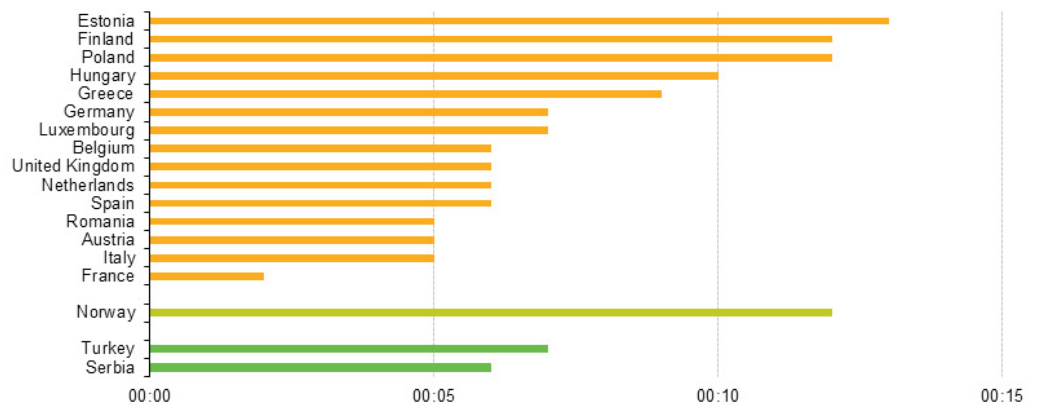
In short, despite the growing challenges Turkey has been facing since 2013, any form of collaboration is welcomed, and will help to further strengthen mutual understanding on publishing and readership in Turkey.

¹
<https://rsf.org/en/ranking>

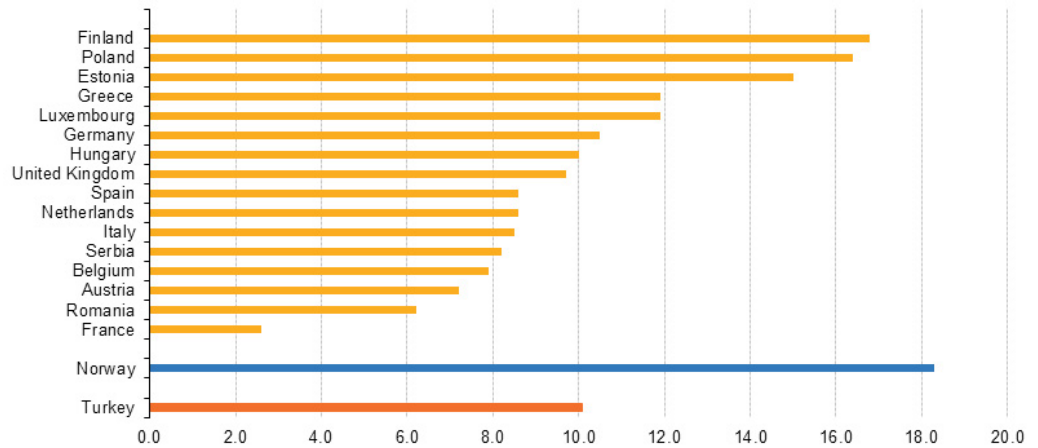
Introduction

On World Book Day 2018, EuroStat published promising statistics on the average amount of time Europeans spend per day reading books, covering the period from 2008 to 2015. While Estonia took the lead with an average of 13 minutes per day, and France only shows two minutes, Turkey took a middle position with seven minutes per day. In addition, the share of people reading books shows that 18.3% of the population in Norway, and 2.6% in France see reading as one of the main activities they spend time on. Again, Turkey can be found in a middle position: According to this research, 10.1% of the population reads books.

Time spent reading books (hh:mm)



Share of people reading books, %



ec.europa.eu/eurostat 

<http://ec.europa.eu/eurostat/web/products-eurostat-news/-/EDN-20180423-1>

These numbers are promising for Turkey, and are also reflected in the data about the Turkish publishing sector published by the Turkish Publishers Association.² Their report from 2018 shows an increase of 10.82% in the number of new titles published in 2017 (with an increase in the number of fiction, non-fiction and children's titles, and a decrease in the number of educational and religious titles). With more than 1,700 publishers, the total revenue in the sector makes Turkey the 11th largest in the world, and the total size of the Turkish publishing sector amounts to \$1,591 billion. Besides fiction, non-fiction and children's titles, this number includes high school study and exam books provided by the state, academic titles, religious books and imported titles. At the time of writing this chapter, the numbers for 2018 were not available yet, although based on the first messages by the Turkish Publishers Association, the crisis in 2018 has negatively affected the number of titles published in 2018, especially due to the expensive costs for paper. This is not unexpected, but no final conclusions can be made without the official numbers being available.

International interest in Turkish literature and the country's publishing activities especially took off after Orhan Pamuk won the Nobel Prize for Literature in 2006. Following this important landmark, Turkey was the guest of honour at the Frankfurt Book Fair in 2008, the London Book Fair in 2013, the Beijing Book Fair in 2014, the Seoul Book Fair in 2017 and the Venezuela Book Fair in 2018. In addition, TEDA, the Translation and Publication Grant Programme of Turkey, was established in 2005. TEDA provides monetary support for the international promotion of Turkish literature. While in 2005 and 2006, 39 and 61 titles, respectively, received support, from 2007 onwards this ranges between 136 and 339 per year. In 2016, 311 titles received support, while in 2017 and 2018 this number fell to 193 and 191, respectively.³

Despite these overall positive numbers, recent political events and the state of emergency period, which lasted nearly two years, have had a strong impact on the sector. The 40% loss of value of the lira to the euro and US dollar in 2018 resulted in a sudden rise in costs for publishers, as paper is imported and royalties for translation rights are paid in euros or dollars. Moreover, there is an ongoing limitation on freedom of speech, with many authors and journalists being arrested and awaiting a fair trial, while others are in (voluntary) exile. Not only are authors affected, but also a number of

² The reports are available in Turkish and English on the website of the Turkish Publishers Association – turkyaybir.org.tr

³ tedaproject.gov.tr

publishers have been closed down for their (political) ideas and publications. These events have drawn international attention, and associations such as PEN International have clearly spoken out against these developments. ⁴

Despite the political tensions, limitations on freedom of speech and self-censorship, publishers and writers in Turkey maintain their hope and continue their publishing activities, both with Turkish and international titles, online and offline. Turkey has a lot to offer, with many new young voices, and hopefully this mapping of publishing and literature in Turkey will help international publishers and authors to get a better grasp of the field, overcome cultural differences and initiate further collaboration.

4
[https://pen-international.org/news/
turkey-crackdown-free-expression](https://pen-international.org/news/turkey-crackdown-free-expression)

Short history

Ottoman Times and the 19th Century

Until the second half of the 19th century, two literary traditions existed in the Ottoman lands: Turkish folk literature, an oral tradition with a poetic style that made it suitable for singing, and Turkish written literature, largely influenced by Arabic and Persian literature, and written in Ottoman Turkish (a mix of Arabic, Persian and Turkish).

While folk literature was mainly orally transferred, Ottoman Divan poetry, written in Ottoman Turkish, was well read. However, this poetry was only read by an intellectual elite mainly affiliated with the court, as they were the only ones able to read this complex language. To be able to write in this language, most of the prominent poets had received a theological education at a madrasa, where instruction was given in Arabic and Persian.⁵ This Ottoman elite poetry has often been criticised for being too abstract, too repetitious and excessively divorced from society and concrete reality. Modernists in the latter part of the 19th century took the classical poets to task for having abandoned the mainstream Turkish national literary tradition in favour of servile imitations of Arabic and Persian poetry.⁶

Although there had been a long tradition of both oral folk literature and Ottoman Divan poetry, in the second half of the 19th century the situation rapidly began to change. This was largely due to the fact that the Ottoman Empire was quickly losing ground. To stop this decline, during the period of the Tanzimat (Reforms) between 1839 and 1876, the Ottoman system was reorganised by taking Europe, and in particular France, as an example. This resulted in the introduction of theatre, short stories and the first Turkish novel, largely based on the French tradition. These were still very early examples of Turkish literature, and their subjects and use of language were closely intertwined with the politics of the period.

The early 20th century

Both the literary output of the second half of the 19th century and the first two decades of the 20th was a hybrid, combining traditional forms and vocabulary with borrowed European norms, concepts and sensibilities.⁷ This move towards modernisation based on Western European standards was even further encouraged through another break with the past in 1926, when Mustafa Kemal Atatürk replaced the traditional Arabic script with the Latin one. In a matter of a few days, the majority of the population had become illiterate. In addition, following the abolishment of the traditional script, a

⁵
In: Talat S. Halman – Rapture and Revolution: essays on Turkish literature, Syracuse University Press, 2007, p.19.

⁶
Ibid., p.22.

⁷
Ibid., p.10

general language reform was initiated in 1936. The aim of this reform was to replace old Ottoman words, syntax and structure with a newly invented Turkish (a combination of the Turkish spoken by the people and invented words).

It quickly became clear that one of the main goals of President Mustafa Kemal Atatürk was to join the mainstream of Western civilisation as a nation-state dedicated to modernisation in education, law, economy, technology, administration and culture patterned after European models.⁸ Clearly, this affected a lot of aspects in life. For literature and publishing, besides the language reform, another effect of this goal was that the classics of the West, nearly a thousand of them, were translated into Turkish⁹, thereby introducing new forms of writing into Turkish society.

Although the developments taking place as part of the creation of the Turkish nation-state had a lot of positive effects on Turkish society, one unfortunate result should not be forgotten. Both the abolition of the script and the reform of the language resulted in that the majority of Turks today are unable to read the works published in this early period. To allow the audience today to read these works, many “modernised” versions of pre-20th century titles have been published, rewritten in modern Turkish. Still, although the majority of people can no longer read the original versions of Ottoman Turkish literature, eventually the changes that had taken place resulted in a more widespread literacy in Turkey.

When looking at the different types of literature published in this early period of modern Turkish literature, we see that in the early years of the Turkish Republic, realism and naturalism were the predominant styles. This was soon followed by social realism and the “village novel”, in which authors were mainly concerned with describing the everyday life of the people – especially of those in the villages and small towns, but also the lower classes and ethnic minorities found in big cities. One of the most famous authors of social realism was Sait Faik Abasıyanık, while Yaşar Kemal is most well-known for writing village novels. In addition, the renowned Ahmet Hamdi Tanpınar wrote in the same period, but rather than looking at everyday life, he focused on the clash between East and West in modern Turkish culture and society.

The many turbulent events that took place in the early 20th century have been reflected in many works of this period. This illustrates how literature has always been closely intertwined with the political situation of the day. Only after the 1980s do we see a move away from this political engagement in literature, as a result of the military coup that took place in 1980.

From the 1980s to the 2000s

It can be argued that the diversity in Turkish literature and non-fiction emerged from the aftermath of the military coup that took place in 1980. As a result of this coup, then-Turkish President Turgut Özal abolished protectionism and encouraged the market to move towards an open market economy. As a result, pop-culture products began to enter Turkey. It is this period when most of the large publishing houses Turkey knows today were established, and when children’s literature began to find a place in the reading tradition as well.

By freeing itself from the hegemony of the language reform and the sometimes-too-obvious political engagement, not only Orhan Pamuk, winner of the Nobel Prize in 2006, but also many of the other famous Turkish authors such as Elif Şafak, Latife Tekin and Aslı Erdoğan have helped Turkey find its place in the international

⁸
Ibid., p.6.

⁹
Ibid., p.10

scene. Obviously, the above are only a few well-known names. Considering the increase of 10% in the number of titles published in 2017, there are many authors that are yet to be discovered by an international audience.

Poetry


Poetry was the dominant form of literature in the Ottoman Empire until the early 19th century, and was divided into folk poetry and written poetry mainly used at the court (Divan poetry). Turkish folk poetry was influenced by Islamic Sufi and Shi'a traditions, and was closely connected with song – many poems were especially created to be sung.

In the early years of the Republic of Turkey various poetic trends could be found. Apart from poets who continued the Ottoman tradition, the majority of the poetry of the time was folk-inspired and tended to express patriotic themes. One poet in particular who took a radical step away from this trend was Nazım Hikmet, who is still one of the best-known poets in Turkey. He started writing in a less formal style, and was one of the first poets to introduce free verse into the Turkish language.

In 1941, a group of Turkish poets, including the still widely read Orhan Veli Kanık, were inspired by contemporary French poets and began to use free verse and colloquial language in their poems. They started writing about daily subjects and the ordinary man on the street. While they received lots of criticism from the academic establishment, the Turkish population loved their work, and their effect continues today. In the 1950s, a more abstract poetry appeared that used unexpected language and association of ideas, and authors of this period such as Turgut Uyar and Edip Cansever are still widely known and read today.

Children's literature

Just as for adults, the first books for children as we know them began to be published in Turkey as early as 1839, in what is known as the Tanzimat, or Reform, period. Before 1839, there were already some books that were published to educate and entertain children. But only after 1839 did books start to appear that were less didactic and more entertaining. From 1839 until 1940 there was no great increase in the number of children's books published, but this slowly began to change when in the 1950s the first schools and libraries began to organise children's books weeks. However, despite a growth in activities in children's literature in this period, the titles published were generally not considered very successful. Only in the 1970s and 1980s do we see a move towards more progressive activities in children's book publishing. In the 1980s, initially mostly fairy tales and world classics were published, where besides the famous children's authors we still consider as classics, traditional stories for adults were retold to suit the age groups. As this was a period wherein obtaining foreign/translation rights was not yet compulsory, these early publishers – such as Can Çocuk, RedHouse and Doğan Kardeş – were very progressive and actively published a lot of titles. While Can Çocuk today is especially known for its large collection of modern world classics, which they published in these early years and for which they later acquired the translation rights, it is also important to note that Doğan Kardeş began its publishing activities with a periodical for children, Doğan Kardeş Dergisi. This popular magazine, which was successful at creating an interactive platform for children's literature, was published in three periods: between 1945 and 1978, 1988 and 1993 and 2008 and 2011. As a result, most generations in Turkey today will have grown up with it.



Nearly two centuries after the Tanzimat period, the activities in children's book publishing in Turkey have changed completely. Apart from the children's book publishers that are part of larger publishing groups, there are also many independent children's books publishers. In addition, the publication of İyi Kitap, a monthly magazine about children's and young adult titles and available for free both online and in print, a growing audience of children and young adults for the annual Istanbul Book Fair, and a shift in the type of books that are popular, are important factors in the growing publishing activities for children and young adults.

Main trends and topics

Libraries

In 2018, the 54th annual Library Week was celebrated in Turkey. The aim of this week is to encourage students to get used to and enjoy reading, to increase the number of books, to help readers get more out of their reading and to inform the people about the development of libraries. In addition, it also gives libraries space to publicly discuss their difficulties, and schools tell about the benefits of libraries and what the rules are when visiting a library.

The importance of such a week becomes clear when looking at the IFLA Library Map of the World.¹⁰ Turkey has a total of 28,976 libraries (1 national library, 1,143 public libraries, 552 academic libraries and 27,280 school libraries). To compare, Germany has 10,039 libraries (4 national libraries, 5,021 public libraries, 738 academic libraries and 4,090 school libraries), while in France there are 16,226 libraries (1 national library, 16,100 public libraries and 125 academic libraries, but no school libraries). When looking at the population of France and Turkey – 65 million and 80 million, respectively – one could argue that Turkey actually has quite a lot of libraries. However, most of the libraries in Turkey are based in schools and are not available to the general public. According to this map, while Turkey's population is the largest in Europe, it offers access to the fewest public libraries: there is only one public library per 70,000 people in Turkey, while on average in the EU, 6,200 people share one library. A public library system where anyone can get a membership and borrow books is not very common in Turkey.

Clearly, the story behind the numbers is important. In their April 2018 edition of *İyikitap*,¹¹ the editor writes that apart from the low number of libraries, some of the libraries' main problems are their budget, location/building, number of books, working conditions, employment, legal regulations and technological development.

Translations

Turkey is an important market for translated titles. Besides the large number of foreign titles that are being reprinted, of all the new titles published in 2017, 15% (9,417 titles) are translations. The majority of these are from English (63%), French (7%), German (6%) and Arabic (5%).¹² In addition to these major languages, literature from all corners of the world can be found in Turkish, especially as a result of the support of literature foundations in many countries and a large group of translators

¹⁰
<https://librarymap.ifla.org/>

¹¹
http://www.iyikitap.net/wp-content/uploads/2018/03/iyikitap_103_nisan_baski-1.pdf

¹²
Information based on data from the Turkish Publishers Association.

speaking these languages.

When looking at titles translated from Turkish into foreign languages, and based on the number of grants given by the TEDA project (<http://www.tedaproject.gov.tr/EN-53649/works-subsidized-according-to-countries-table.html>), we also see there continues to be an interest in Turkish literature from all corners of the world. However, as publishers may also choose to publish without support when TEDA deadlines do not fit their publication programmes, the actual numbers will be higher. Due to a limited number of translators, it also happens that Turkish titles are translated via English or other bridge languages.

Foreign Rights and Royalties

In recent years, the Turkish lira has seen a strong decrease in its value to the US dollar and euro. In the first eight months of 2018, this has been the worst seen in decades, when the lira lost more than 40% of its value to the euro and dollar. This effect will especially have become clear when Turkish publishers wish to acquire the rights of foreign titles. The costs of publishing a book suddenly have nearly doubled, resulting in many smaller publishers deciding to either stop acquiring new titles, or temporarily not publish any new titles at all. Although daily life in As Turkey has become more expensive, many publishers are trying to keep the prices of their books as low as possible. In general, publishers have a print run of 1,500-2,000 copies, and royalties paid vary between 6% and 9%. As the retail price for these titles is not being increased – with prices varying from 15TL-25TL for paperbacks – this automatically results in seemingly very low offers to foreign publishers, especially if these publishers are based in Europe and the United States. Considering that about 51% of the titles published in Turkey are translations, this may result in some difficult negotiations between the two parties. At the same time, it is important that foreign publishers show support: If publishers cannot agree on the fees and titles cannot be published or reprinted, this not only results in a fall in the number of foreign titles published, but may also result in more pirated books – a problem publishers and the Turkish Publishers' Association continuously work hard on trying to eliminate.

Fixed Retail Price

One of the subjects high on the agenda of publishers in Turkey today is the discussion of having a fixed retail price on their titles, both in online shops and in regular shops. It was one of the main subjects discussed during the 8th Congress of Turkish Publishing, which took place in April 2018 in Istanbul. At the conference Martijn David, general secretary of the Dutch Publishers' Association, gave a presentation called "Protecting a Fixed Price: The Dutch Experience", in which he explained the history of and reasoning behind the fixed book prices in the Netherlands (the video, in English, is currently available on the You Tube Channel of the Turkish Publishers Association: <https://youtu.be/pS0z2T7n0GA>). This was followed by a panel discussion on the needs of a fixed price for books.

During the congress, it became clear that contrary to what may be thought, the main goal of fixed book prices is to protect cultural diversity, creativity and the cultural business. The main goal is not to regulate prices online and in shops. One of the reasons the subject came on the agenda of Turkey, however, is actually because of the discounts given on books, especially in online book shops, where sales are growing.

The current situation in Turkey is that the moment a publisher publishes a book, it can be sold at an extremely discounted price, sometimes up to 40% on the first day of

publication. This may result in huge losses for publishers, which is paradoxical, given that Turkey has a growing publishing industry. Besides the loss for publishers, another important point mentioned is that if a discount is given on books, this results in a decrease of the perceived value of books. And what does the full price of a book mean, if on the day of publication it can be bought with a 40% discount?

What the discussion of the subject during the congress has shown is that there are many questions and parties involved in the establishment of a fixed retail price on books. The discussion is ongoing and more input through international collaboration may be welcome.

Piracy and 'bandrol'

Piracy has been an important subject and pain point for Turkish publishers and the Turkish Publishers Association. Initially, the struggle was against fake copies of the most popular titles being sold on the streets, especially in crowded areas, or on small markets in various cities. To fight this piracy in the form of physical copies, the Turkish government requires all publishers to apply for a sticker called "bandrol", where for every title published the print run and title of the book needs to be provided. In addition, for internationally acquired titles that are not in the public domain yet, a contract with the rights holder needs to be provided as well. As a result, both the Turkish and foreign publishers are protected.

Still, this does not prevent piracy from being completely banned. Especially with the rise of the internet, digital piracy has also become a major, global concern. For some Turkish publishers, it is one of the main reasons they have decided not to publish e-books yet.

As piracy has been a major concern for Turkey for many years, public service announcements and scenes in films and series are being used to create awareness in the general public, with the slogan "Korsana Hayır!" (No to Piracy!). When publishers in Turkey notice their titles are illegally available online, they are able to call or email the Turkish Press and Publishers Copyright & Licensing Society (TBYM) to report the case(s).

Paper and other imported materials

One of the main problems in Turkey today is the loss in value of the lira to the euro and US dollar. The costs of publishing a book have suddenly doubled, resulting in many smaller publishers having decided to either stop acquiring new titles or not publish any titles at all. As there is no local company that produces paper, the costs of paper are entirely based on the currency. Printers buy their paper from international companies, and the higher prices are to be paid by publishers. Since January 2018, there has been an increase of approximately 80% in the price of paper, making this one of the most important difficulties for publishers.

Digital Publishing

In her article *Yayıncılar dertli: Türkiye'de e-kitap neden yaygınlaşmıyor?* (Publishers in distress: Why aren't e-books more widespread in Turkey?)¹³, Emel Altay summarises her findings after having discussed the subject of digitalisation in publishing in Turkey with various publishers. Below is a summary based on her findings.

What becomes clear is that as in most parts of the world, printed books continue to dominate the publishing sector in Turkey. Although publishers are aware that digital

13
<https://journos.com.tr/turkiye-e-kitap-neden-yayginlasmiyor>

publishing may become more widespread in the future, they agree that e-books currently do not take up a major part of the market. There are many reasons why e-books have not managed to take a hold in Turkey.

Two of the main reasons are price and piracy. In the interview, publishers explain that the only difference between e-books and printed books is the price of printing and paper. But the price for turning a book into a digital format, put it on sale, and especially the costs for the software and coding to make sure that it is distributed by protecting its copyright and the publisher make it very expensive. In addition, if a publisher does not sell the book on its own website, the service fees of the distribution channels as well as their commissions are an additional cost on top of the logistic costs.

As a result, only a limited number of titles are currently available as e-books, and if a reader cannot find the books they are looking for, after a while they may stop looking. Still, there may be a future for e-books, as the new generation is used to mobile devices and instant access to text, music and films.

Foreign publishers are afraid of granting e-book rights to Turkey due to the limited precautions against piracy, resulting in the fact that they are not flexible in agreements for e-books and don't offer any space for the publisher. This seems like a reasonable fear, as even publishers who already put e-books on the market had to take them offline again because they had to deal with piracy.

One of the main problems is there is no legal protection for e-books. There is no law, PDF files or e-book content can be found illegally on various websites, and any legal action against this takes a lot of time, resulting in loss for publishers.

In addition to the findings above by Emel Altay, one of the publishers for children's books added that their sales are largely based on the reading lists handed out by schools, which mainly results in printed books being purchased. For children's publishers, the costs for digital productions are too high, and many publishers do not dare to take the risk of creating the applications themselves.

Still, most publishers have prepared their books for digital publishing and keep following the trends. One recent development that may be influential here is the opening of Amazon Turkey in 2018. Some publishers mentioned that this may result in the Kindle being available in Turkey, and thereby furthering the discussion on digital publishing. However, in its first months, Amazon has not yet offered the Kindle for sale in Turkey.

Freedom of Speech

In 2016, Reporters Without Borders (RSF) ranked Turkey 151st out of 180 countries in their World Press Freedom Index. In 2017, Turkey ranked 155th and in 2018 and 2019, 157th out of 180 countries. <https://rsf.org/en/ranking>

There is a lot of global awareness of the difficulties Turkish authors may experience because of their writing. Initially, authors were mostly tried under Article 301, for publicly denigrating "Turkishness" or the institutions of the Turkish Republic. Some authors who were tried under Article 301 were Orhan Pamuk, Elif Shafak and Perihan Mağden.

However, the aftermath of the attempted coup d'état in 2016 has resulted in many Turkish writers being arrested not because of their writings, but because of their sup-

posed connections to “terrorist organisations”. These arrests were not only related to the Gülen group, supporters, especially those with a public function, of any other party considered a threat to the state were arrested. One fairly recent example that gained a lot of international attention was Aslı Erdoğan, who was arrested in July 2016 because she had been a literary adviser to a legal pro-Kurdish newspaper. Although she was released, and eventually the charges dropped, many authors have been arrested for similar charges and are currently in detention awaiting a fair trial.

For a complete overview of the current state of freedom of speech in Turkey, a number of detailed reports are available. Especially, those published by PEN and the Turkish Publishers Association give a clear overview.

PEN International’s page on Turkey: <https://pen-international.org/news/location/turkey>

And in particular, their report Turkey: Freedom of Expression in Jeopardy published in March 2018: <https://www.englishpen.org/campaigns/turkey-freedom-of-expression-in-jeopardy/>

The Turkish Publishers Association’s yearly published Report on Freedom to Publish in Turkey: <http://turkyaybir.org.tr/en/publications/freedom-publish-reports>

| Popular

As with many countries, Turkey has a diverse readership, and as a result it is difficult to pin down what is seen as popular. However, a few generalisations can be made:

Turkish authors are well known among Turks, and many of their works are reread. When talking to Turkish readers about traditional Turkish literature, the writers that come up are Sabahattin Ali, Ahmet Hamdi Tanpınar, Reşat Nuri Gütekin, Yaşar Kemal, Halide Edib Adivar, Oğuz Atay and Yusuf Atılgan – authors that have also been translated into various foreign languages. In addition, short story writers such as Sait Faik Abasıyanık and Ömer Seyfettin will also be known by most Turks as are the poets Nazım Hikmet and Orhan Veli.

As for contemporary authors, some of the most well-known and bestselling authors are Orhan Pamuk, Hasan Ali Toptaş, Murathan Mungan, Aslı Erdoğan, Ahmet Ümit, Ayşe Kulin, Zulfu Livaneli, Burhan Sönmez, İskender Pala and Aziz Nesin.

Regarding non-Turkish titles, publishers usually prefer to publish titles by either internationally famous authors, or books that have won a literary prize. In the case of non-fiction, the subject of course also plays an important role.

Audiences

Data from the Turkish Publishers Association and EuroStat show an increase in the number of titles published, as well as a large audience spending a good average amount of time reading.¹⁴ In addition, according to data from the Turkish Statistical Institute, the number of people being able to read and write in Turkey in 2018 has risen to 96.74% (in 2013, this was 95.78%).¹⁵

These statistics, of course, do not reveal who these readers are, and unfortunately, there seems to be very limited data on the readers. Online sources mention a report from 2015 by Libronet on “Research on Reader Profiles and Behaviour for Book Purchases”. Unfortunately, the report itself is no longer available online, but it may still be good to share some of the results republished on the website of the (now closed-down) newspaper Radikal.¹⁶

The report begins with an overview of how often people say they read: While 48% say they read often or sometimes, 52% say they rarely or never read. The reasons given for not reading are “no time”, “not used to it” and “I don’t like reading books.” Some other interesting results are that of those who read, 55% are women, and 45% are men, and the largest number of people who read are in the age group 18-35 (61%), but also that married people read more (49%) than those who are not married (46%). Of those who read, 53% see themselves as bookworms, 31% as social readers and 16% as reading because they have to. A total of 35% say they read more than 12 books per year.

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See: <http://ec.europa.eu/eurostat/web/products-eurostat-news/-/EDN-20180423-1> and turkyaybir.org.tr, as well as the introduction of this chapter, for more information.

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<http://www.turkstat.gov.tr>

16

<http://www.radikal.com.tr/kultur/iste-turkiyenin-kitap-okuru-arastir-masi-1496861/>

Another indication of the interest in reading is the number of visitors to the Istanbul Book Fair. In 2018, the fair took place from November 4-12 and attracted 611,444 visitors.



<http://www.istanbulkitapfuari.com/fuar-fotograflari>

Sub-disciplines

Comics, graphic novels, manga and satire magazines

While comics have been popular in Turkey for several decades, in particular since the 2000s there has also been a growing interest in graphic novels and manga. Bookshops that specialise in these genres have opened in large cities such as Istanbul, Ankara, Izmir and Antalya. In addition, there are also a lot of second-hand bookstores where comics can be found. In Istanbul and Ankara, most of these second-hand bookshops and comic book stores can be found in specific areas: Kadıköy and Beşiktaş (Istanbul) and Çankaya and Kızılay (Ankara).

Comics

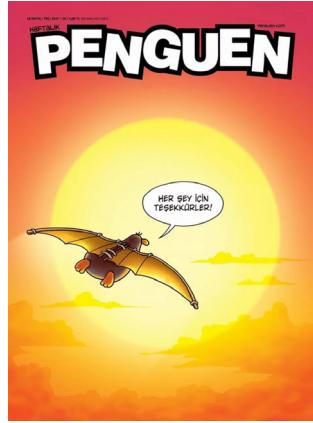
Today, comics form one of the cornerstones of any country's popular culture. While traditional comics began as serial adventure stories printed on cheap paper and available at newspaper stands, today they have been adapted to the cinema and video games, and with events such as Comic Con and the many collectors of figures, even those who have never read an actual comic will be familiar with many of these superheroes. Apart from all the superheroes from DC and Marvel, the other most popular comics are also still widely available in Turkey (such as Lucky Luke [Red Kit in Turkish] and Tintin). Besides the foreign (especially American) comics, local comics are also widely published.

In his article on the history of comics in Turkey¹⁷, Berkem Koşma explains that the years 1955-1975 were seen as the "Golden Age" for comic book production in Turkey, and several of the series from that period are still read today. Most newspapers in those years published comics, and the most widely read subjects were historical, wherein both heroes and eroticism played an important role. One of the main reasons local comics were so popular until the 1970s is because printing houses in Turkey did not have the capacity to print high-quality photos. To make newspapers look attractive, they used caricatures instead. This all changed when in the 1970s new technology was introduced to print high-quality photos and resulted in less need for caricaturists. While this seemed to herald the end of comics in Turkey, it all changed with the introduction of the magazine *Gırgır*. New technology allowed to easily and quickly print several illustrations next to one another, and *Gırgır* became one of the most popular magazines in Turkey. *Gırgır* inspired many other new comics and especially satire magazines.

¹⁷
<https://www.wannart.com/turkiye-de-cizgi-romanin-gecmisi/>

Satire magazines

Although Girgir helped to prevent the comics culture in Turkey from completely disappearing, it was not the first satire magazine in Turkey. Political and religious satire have a very long tradition, dating back to the second half of the 19th century in the Ottoman Empire. They often offer historical information, as they provide reflections of the political situation and issues of the periods in which they were published. In her article on humour in Turkey¹⁸, Fazıla Mat explains how during the 20th century, satire magazines played various roles. Unfortunately, following the Gezi Park protests in 2013, when several of these magazines also played their role in illustrating the political unrest of the day, several of the most popular satire magazines had to stop their publishing activities.



(The last edition of Penguen, “Thank you for everything”. From: www.penguen.com)

Still, satire magazines continue to exist today and are widely available in bookshops. Some of the most well-known are Bayan Yanı (Women Side by Side), Uykusuz (Wakeful), Leman (there are also cafes in various cities in Turkey whose designs are inspired by their magazine), Ot (Grass) and Naber (What’s up).

Graphic novels

Together with the worldwide trend in publishing graphic novels, there is also an increase in the number of graphic novels published in Turkey. However, as graphic novels do not have a large market share in Turkey, they can usually be found on the same page as comics on their publishers’ websites.

As this is still a relatively new trend, it is hard to say what kind of titles published are most well-read or important. Still, to give an idea of the kinds of graphic novels published, below are some examples of established publishers that have begun publishing a growing number of graphic novels:

Alfa Yayınları – <https://www.alfayayinlari.com/diziler.php?cat=563>

Karakarga – <http://karakarga.com/yayinlar/cizgi-roman/>

Yapı Kredi Yayınları – <http://kitap.ykykultur.com.tr/kitaplar/konu-dizini/cizgi-roman>

Fantasy and Science Fiction Novels

Although a number of translations are available, fantasy and science fiction novels are still a new phenomenon in Turkey, with only a few examples in Turkish literature. The organisation FABİSAD (www.fabisad.com) supports this genre through awards and by preparing almanacs. Although at the beginning of 2019 their website had not been updated for some time, they confirmed they are still active and can be contacted for advice and collaboration.

Professional groups and organisations

Turkish Publishers Association

The Turkish Publishers Association (Türkiye Yayıncılar Birliği), which was founded in 1985, is the oldest active publishing association of Turkey. It currently has 320 members and is very active in various fields of publishing. These include:

- To lobby for better laws and policies;
- To promote copyright, contribute to the fight against book piracy, raise awareness of professional rights and create solutions to the professional problems of publishers;
- To promote and support improved literacy and book policies;
- To protect and promote the freedom to publish; and
- To collaborate on international projects.

Every two years, the Turkish Publishers Association organises the Turkish Publishing Congress, in which they focus on current issues and allow publishers to share their ideas and suggestions. In 2018, the main focus was on the possibilities and benefits of a fixed retail price, digitalisation in publishing and (auto-) censorship.

The Turkish Publishers Association is also an official partner of the TUYAP National Book Fairs, including the International Istanbul Book Fair. For the Istanbul Book Fair, they are responsible for the programme of the international hall, ensuring collaboration, and organising round tables and other networking possibilities.

Through cooperation with embassies and cultural and economic agencies, the Turkish Publishers Association aims to increase collaboration between publishers and improve the standards of the

publishing industry in Turkey. turkyaybir.org.tr

Turkish Literature Abroad (TURLA/ YATEDAM)

The project of Turkish Literature Abroad (YATEDAM in Turkish) aims to fill an important gap in the publishing market of Turkey. The main goal of TURLA is to promote Turkish publishers and authors abroad, as well as support them to create and grow their international publishing network. The first step is to establish TURLA as a permanent consultancy centre similar to other successful publishing consultancy centres such as NORLA, BIEFF, LTI Korea and Institut Ramon Llull around the world.

TURLA's activities are:

To prepare a collective catalogue with local publishers who will participate in book fairs. Also, TURLA will provide guidance to publishers to prepare their own international catalogues.

The publishers will be encouraged to be involved in the process with TURLA, which offers advice, guidance and trainings to publishers about international markets.

As a part of this project, TURLA will participate in the London, Bologna, Abu Dhabi, Seoul and Frankfurt book fairs and will have meetings with international markets' representatives to promote Turkish literature and publishing.

TURLA will also participate in TÜYAP Book Fair in Turkey to continue to build the network between local and international publishers.

To organise meetings with our local

publishers before and after each book fair. In preliminary meetings, there will be workshops and presentations to give information about the book fair. Post-book fair meetings will focus on the evaluations of participants. TURLA will benefit from their positive and negative feedback for following book fairs and other projects.

TURLA is a non-profit initiative that is considered as a first step towards the establishment of a publishing and rights consultancy centre in Turkey.

Through these events and activities, TURLA will be able to further the recognition of Turkish literature on an international level and build a network for local and international publishers, publishing companies and market representatives. www.yatedam.org

Fellowship Istanbul

The Istanbul Fellowship Programme was initiated in 2016 by the Turkish Press and Publishers Copyright & Licensing Society (TBYM), the largest professional organisation of publishers in Turkey. The aim of this programme is to contribute to bilateral cooperation between Turkish and foreign publishers and to make Istanbul a marketplace for copyrights exchange.

The fourth fellowship programme took place in February 2019, and attracted more than 200 participants from over 70 countries.
www.fellowship.istanbul

PEN International and PEN Turkey

PEN International is a worldwide association of writers, whose main goal is to promote friendship and intellectual cooperation among writers everywhere. However, in the case of Turkey, two of its other goals are more actively pursued: to fight for freedom of expression, and to act as a powerful voice on behalf of writers harassed, imprisoned and sometimes killed for their views. On the PEN International webpage dedicated to news on Turkey (pen-international.org/news/location/turkey), most news is related to these goals, with most articles discussing freedom of expression and freeing authors in Turkey.

When looking at the website of PEN Turkey (pen.org.tr), however, it soon becomes clear that the support from PEN International is essential. Not only is there hardly anything published in English, but in contrast to the news published on the website of PEN International, the website of PEN Turkey is less outspoken. There is no mention of authors imprisoned

or limitations on freedom of speech. The majority of Turkish articles are on books of the month, meetings for peace and prizes won.

Literary agencies

Turkey has about 15 copyright agencies, most of which are based in Istanbul, but can also be found in Ankara, Balikesir and Izmir. Nearly all of these agencies will both represent Turkish authors abroad and foreign authors/publishers in Turkey. Agencies generally prefer to work on an exclusive basis with foreign publishers, which is not only beneficial for the agency, but also for the foreign publisher: When they establish a long-term relationship, the agent will become their representative and advisor. The agent, of course, knows the Turkish market very well, and apart from the main publishers, they will also know smaller or newly established publishers, who may have a small but good list of authors. Some publishers may not speak or feel comfortable speaking English. Exclusively representing a foreign publisher will allow the agent to reach out to all these publishers, rather than the most well-known ones.

Although the main goal of agents is to either sell Turkish literature abroad or to sell the translation rights of foreign publishers in Turkey, some of them are also active in organising literature-related events, such as translation workshops or any kind of event in which authors are involved. Depending on the nature of the project, the agencies with the most experience here are Kalem Agency, which organises the ITEF Literature Festival and fellowships, and AnatoliaLit Agency, which has organised various translation

workshops.

While Kalem Agency, AnatoliaLit Agency, Onk Agency and Akcali Agency are the agencies with the most extensive representation of both foreign publishers and local authors, Akan Agency is mostly known for its extensive representation of graphic novels and comics. When you are looking for a collaboration partner, it is always good to look at their websites, or the website of TEDA (www.tedaproject.gov.tr), which has an overview of Turkish literary agencies, or contact the Turkish Publishers Association (www.turkyaybir.org.tr). All of the agencies also aim to participate in various international book fairs.

Educational institutions

As a result of large investment in the educational system, Turkey currently has more than 180 universities, both private and public. Of these, approximately 10 universities can be considered of good international standards – with Erasmus programmes, courses taught in English and good facilities – and are based in Istanbul and Ankara.

As students in Turkey will have to take a university entrance exam, only a limited number of students will be able to make it to these universities, and the choice of their field of study is based on the points they obtain at the exam. As a result of this competitiveness, although many professionals in the field of publishing in Turkey will have graduated from these top universities, they often have studied at different departments. Many only later decided to pursue a career in publishing.

As there are only a limited number of spaces for publishing-related activities, some universities are also actively working together with the publishing arena. One example is that the Turkish Publishers Association has been working together with Bilgi University since 2004 to organise the biennial Turkish Publishing Assembly, where major issues faced by the publishing industry in Turkey are addressed and discussed, and which is open to the public. In 2018, the main subjects were the importance of a system of fixed prices, the place of a reading culture in Turkey, reflections of digitalisation on publishing, censorship and self-censorship in publishing, and standards in publishing.

Another example is that between 2006 and 2015 Bosphorus University helped organise the Cunda International Workshop for Translators of Turkish Literature. Although this latter organisation no longer appears to be active, this does illustrate the possibilities of working together with universities on professional meetings. Any ideas for professional collaboration can be discussed with the Turkish Publishers Association, who can give further guidance.

Non-Professionals

There are a number of small printing houses in Turkey that help authors who have been unable to find a publisher to self-publish their titles. These printing houses offer packages including editing, typesetting and printing. With the arrival in 2018 of Amazon in Turkey, it is expected that self-publishing via Amazon may become a growing trend.

YOUTH AND CHILDREN'S LITERATURE

Children's literature

Since 2008, there has been a significant increase in the number of new children's and young adult titles published in Turkey. While in 2008, only 2,829 new children's books were published, in 2017, more than 10,000 new children's and young adult books were published. Between 2008 and 2017, translated children's books represented between 20% and 40% of general children's books in Turkey.¹⁹

Besides this growth in publishing for children and young adults, there has also been a shift in the types of titles that are being published. Based on conversations with several professionals from Turkish children's books publishers, it appears that traditional fairy tales are not as popular as they used to be, and there is hardly any interest anymore in retold traditional adult stories for children. On the other hand, for very young children there is a growing interest in picture books. This is especially stimulated by "blogger mums" actively promoting picture books on Instagram. What is important is that picture books do need to include text; there is currently no interest in books without any text.

For older children, there is a growing interest in books with a message – many new titles are published that deal with subjects such as moving houses, bullying, growing up, death and how to make the best of life. In recent years, there has also been more interest in non-fiction titles for children.

What is especially important for publishers of children's books is sales to schools. Teachers are very important; each semester they decide what books will be on the reading lists. For some publishers, as much as 70% of their revenue comes from sales to schools, and only 30% from bookshops. The largest children's books publishers therefore always have someone who visits schools to discuss the sales of books.

There is not much movement in digital publishing: Due to the high costs, children's publishers do not want to risk creating apps for mobile phones and tablets.

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Data from Publishing in Turkey, a magazine by the Association of Press and Publishing in Turkey and distributed at the Frankfurt Book Fair 2018.

Young adult literature

Many may consider Turkey as a country where certain subjects are taboo. And although this might be true for many Turks, there are also publishers that have been specifically established to cater for young adults (15+) and publish titles on subjects that address the interests of this age group. One of the oldest of these publishing houses is Artemis, which was established in 2003. While Artemis focuses not only on young adults, but also children's literature, there are two publishers that have been established solely for young adults between the ages of 15 and 25. Both established in 2011, the publisher Günüşığı Kitaplığı's imprint On18 mentions on its website that they focus on problems and difficulties young adults experience through taboo-breaking titles, while Doğan Kitap's imprint DEX wishes to make a difference with books specifically published for young adults.

| Venues

When international book presentations, discussions or translation courses are organised, this is usually done in collaboration with local consulates or embassies, as well as with literary agencies. The reason is that although there are quite a large number of venues that can host events, they may not always be available, and it happens very regularly that venues close and others open. As politics is closely intertwined in Turkish society, there may also be other underlying reasons for certain events to happen, or not happen, at specific venues.

Many countries have translators' houses, where translators of that particular country can stay for a specific amount of time. Unfortunately, there are currently no such places in Turkey.

Festivals and events

Istanbul Tanpinar Literature Festival (ITEF)

The Istanbul Tanpinar Literature Festival is the first and only international literature festival in Turkey. It celebrated its 10th edition in 2018, with more than 70 invited authors and speakers. It brought together authors and professionals from all parts of the world to venues in both Istanbul and other cities in Anatolia. The festival also brings literature to schools through author visits, reaching out to the younger generation. So far, more than 467 authors from over 48 countries and more than 124 professionals from over 32 countries have been welcomed to the festival. ITEF been developed in cooperation with Literature Across Frontiers and received support from the Culture Programme of the EU. Currently, it cooperates with the Hay Festival of Literature and Arts, the Copenhagen International Literature Festival and the British Council, and as a result has become part of an international network.

Besides literary events, in 2011, the festival initiated their Fellowship Programme. This three-day programme brings together authors, publishers, agencies, translators, journalists, literature funds, festival coordinators and many other people involved in the publishing sector. It organises visits to some of the most important Turkish publishing houses, as well as to the Turkish Publishers Association, so that these professionals can get a better understanding of the Turkish publishing sector and an insight into possible titles to translate to other languages.
www.itef.com.tr

Kara Hafta Istanbul Polisiye Festival
In November 2018, the fourth edition of the Kara Hafta Polisiye Istanbul

(Black Week Istanbul) took place at the Pera Palace Hotel in Istanbul. This festival focuses specifically on the genre of detective novels, with Pera Palace the most suitable location, as this is where Agatha Christie wrote her famous Murder on the Orient Express. The first edition of the festival celebrated the 125th year since the birth of Agatha Christie, while the themes of the 2016 and 2017 editions were Georges Simenon and Ian Fleming, respectively. In 2018, the theme was Mike Hammer, the detective created by the American author Mickey Spillane.
www.facebook.com/karahafta

Istanbul Comics & Art Festival

The Istanbul Comics and Art Festival is a multi-disciplinary open-air art festival that offers a creative experience in the field of urban arts, including public space installations, comics and illustration stores and exhibitions, workshops, seminars and artist talks. The third edition of this festival took place in September 2018. Although it mainly focuses on art and design, the manga, comics and illustration workshop also makes it an important festival for publishers of comic books and graphic novels.
www.icafe.com.tr

Kadin Yazisi Festival/Feminaming Writing

The first edition of the Kadın Yazısı Festival/Feminaming Writing was organised in Istanbul in 2018, in collaboration with the Swedish Consulate. The main aim is to celebrate the boundless diversity and creativity of "women" writers in Turkey and Sweden both today and throughout history, which is done through a series of panels, round ta-

ble meetings, forums, conversations, readings, workshops, performances and exhibitions. A second edition is expected in 2019.
www.kadinyazisi.com

Book Fairs

As a result of the rise in Turkish readership, there has also been an increase in the number of book fairs organised in Turkey. In contrast to most of the well-known international book fairs, the book fairs in Turkey focus less on professional meetings and more on the retail market. While in the weekends individuals will visit the fair to buy discounted books, on weekdays schools organise trips to visit the fair. Many visitors also go there to meet authors and get a signed copy of their favourite books.

Today, book fairs are organised in 59 cities in Turkey. One of the biggest organisations of book fairs is TÜYAP, which currently organises fairs in seven different cities. The largest and most well-known of these is the International Istanbul Book Fair, which attracted 611,000 visitors for its 37th edition in November 2018, hosting more than 800 local and international publishers.

Another important book fair in Turkey is the CNR Istanbul Book Fair, which was organised for the sixth time in February 2019. This fair is organised by the Press and Publication Union, and welcomed 475,000 visitors in 2018. The Press and Publication Union also organised the Istanbul Arabic Book Fair for the fourth time in 2018, which was attended by more than 200 publishers from 15 countries.

There are also smaller children's book fairs, second-hand book fairs

and religious publishing fairs throughout the country.

Kitap Meetup

Kitapmeetup.com is a dynamic platform set up by students of Istanbul Technical University for booklovers. It organises meetups, talks, travels and donation campaigns. Several of its aims are to lower the price of second-hand books, to expand the culture of meetups, and to organise book donation campaigns. Village school teachers and social responsibility projects can then apply for these books. Starting at universities, they hope to spread this idea throughout the country.
<https://www.kitapmeetup.com/>

| Prizes and grants

Teda Project

TEDA, the Translation and Publication Grant Programme of Turkey, aims to foster the publication of Turkish literature and works about Turkish art and culture in languages other than Turkish. Run by the Turkish Republic's Ministry of Culture and Tourism, it is a programme for translation and publication that provides incentives to publishers abroad who wish to publish Turkish literature. The TEDA Programme, which began in 2005, allows foreign readers to access Turkish literature, as well as read about Turkey's vast cultural wealth, in their own languages. The programme increases the visibility of books by Turkish authors in the global book market. Application is open to any publisher outside of Turkey, with preference given to works of Turkish literature over other types of books. There are two deadlines per year, in April and October. An overview can be found of the countries TEDA supported, the languages and the number of titles per year on TEDA's website, which is available in English.

www.tedaproject.gov.tr

Financial situation

Translation and royalty fees

When acquiring the translation rights of foreign titles, publishers usually pay between 6% and 9% of the retail price on royalties, and for most titles print runs are between 1,000 and 2,000 copies. The average retail price for paperback titles is 15TL-25TL. It is not common to publish titles in hardcover, unless they are prestigious titles or special editions. What often surprises foreign publishers and translators is that in Turkey not only do the royalties pay for translation, but also the fee paid to translators is based on a percentage of the print run plus the retail price. This fee is usually similar to the fee paid on royalties, between 6% and 9%. It does happen that translators get one-off payments, but in most cases this is when support is received from translation/literature funds abroad, as this usually amounts to a higher fee than what a translator would normally receive.

Effects of the 2018 crisis

A large part of the costs involved in running a publishing house is based on the currency. As a result of the Turkish lira losing 40% of its value in 2018, two major costs of publishing houses in particular have been affected.

The first and foremost is the cost of paper, which is completely indexed to foreign currencies. Since 2003, there have not been any local paper producers, and so printers have to import all paper. They then sell this to the local publishers based on the daily currency rates. As a result of the fluctuations in the value of the Turkish lira in 2018, the price of paper used for books increased five times in 2018, with a total increase of 80%.

Another effect of the loss of value of the Turkish lira is reflected in the royalties paid for translation rights. On average, publishers pay between 6% and 9% on royalties, but for major titles they may offer a larger advance fee or a higher percentage. Issues arise, for example, if publishers have acquired translation rights but have agreed to pay upon publication – meaning that they may have to pay nearly twice as much as they initially planned. The problem may also become apparent if they wish to acquire rights for another title by the same author, and may not be able to offer the same fee due to the lira's loss in value. In addition, while publishers may decide not to increase the retail price of their titles – as the income of most people has not increased in line with the lira's loss in value – many publishers request a minimum fee, which

may not cover the costs of publishers. In a country where approximately 50% of the titles published for the retail market are translations, the effect of the devaluation of the Turkish lira is deeply felt and some publishers have decided to temporarily stop publishing new translations. For foreign publishers, it is important to understand this situation, as it may result in lower offers for translation rights than they may be used to. Here it is advisable to also talk to literary agencies, as they have a good understanding of both the local market and international expectations. If local and international publishers cannot come to an agreement, this may result in a reduction in the number of international titles on the Turkish market, which will then lead to a rise in piracy. The Turkish Publishers Association is also actively involved in fostering mutual understanding among publishers, asking for flexibility from foreign publishers, suggesting lower advance fees.

Critics and researchers

Turkey has many literary critics and researchers, whose writings are usually found in literary magazines or on online platforms. As they each have their own speciality and may not necessarily speak English, it would be best to contact literary agencies for more information.

| Social media

Social media is widely used in Turkey and there are numerous blogs, Instagram pages and YouTube channels on books for adult and children's titles alike. While most blogs follow international trends, there is one interesting phenomenon that should be mentioned here: Instagram/blogger mums. These are mothers who write reviews about children's books and who have many followers on Instagram (some examples are @kitapkurduanne with 90,000 followers, @1cocuk1kitap with 19,000 followers and @mintykitap with 10,000 followers). As Turkey does not have a tradition of reading books to children, these blogs seem to have initiated a shift, and while in the past especially picture books did not have a large audience, thanks to the recommendations on these blogs and Instagram accounts, publishers are seeing a growth in sales of picture books.

Resources

Online book review platforms

Nearly all of Turkey's daily newspapers publish a monthly or weekly book supplement, mainly consisting of reviews of newly published titles. Most of these articles are also available online. In addition, there are also online-only news platforms with pages dedicated to literature and publishing in Turkey. Currently, only K24 offers information in English, and the list below includes some resources in Turkish. These resources, although mostly in Turkish, are important for the Turkish publishing sector and provide an idea of the types of books that are published.

K24

K24 (where K stands for kitap, "book" in Turkish) is part of T24, an independent online Turkish newspaper. K24 publishes reviews and articles on both national and international books and their authors, and forms a great source for anyone interested in the field. In addition to the Turkish website, they also publish and translate some of their articles in English, which provides a great resource for those who do not speak Turkish.

<http://t24.com.tr/k24/kategori/english>

Artful Living

This website publishes articles on the culture and art scene in Turkey. It has different sections in Turkish, including one on literature. Unfortunately, the one page in English focuses only on art, but may still give an idea of what is currently happening in publishing in Turkey.

<http://www.artfulliving.com.tr/>

Kitap Eki

Kitap Eki means "Book Supplement",

and this website is a rich resource of reviews of newly published titles in Turkey, mainly by Turkish authors.

<http://kitapeki.com/>

Edebiyat Haber

Edebiyat Haber, or "Literature News", is a website in Turkish that not only publishes reviews, but also articles on related subjects, such as literature festivals, awards and interviews with authors.

<http://www.edebiyathaber.net/>

Egoist Okur

Egoist Okur, or "Selfish Reader", publishes articles on new books, interviews and news. In addition, there is also a section on their website on "lessons in writing", with articles about national and international authors' advice on how to write and their own writing processes.

<https://egoistokur.com/>

İyikitap

İyikitap is a monthly children's magazine of around 40 pages published by TÜDEM, a publisher of children's books, but with just as many independent reviews of titles published by other publishers. On its first page, the editor in chief generally discusses a current theme – in the April edition of 2018 this was Library Week and the availability of libraries in Turkey; in June 2018 it was about Darwin's theory of evolution, which is always a subject of debate among Turkey's majority Muslim population. Apart from a printed edition, copies of iyikitap are available for free online in PDF format.

<http://www.iyikitap.net/>

Printed magazines

Compared to other countries, quite a large number of mostly monthly, printed literary magazines are

available in Turkey. While they can sometimes be found at newspaper stands, they are mostly sold at bookshops and online. These magazines usually contain news, reviews and critical articles, but also short stories by established or new authors, both foreign and Turkish.

All of these magazines are only available in Turkish, but to give an idea of the number of journals available, some of the most well-known magazines are: 221b (focuses on crime novels only), Arka Kapak, Bavul, Cins, Kafa, Kafkaokur, Masa, Notos, Sabit Fikir and Tuhaf. , Kafkaokur, Masa, Notos, Sabit Fikir and Tuhaf.

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