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# **“CYPRIOT AND TURKISH LITERATURES AND CULTURES”**

**A project submitted to Middlesex University  
in partial fulfillment of the requirements for the degree of  
Doctor of Professional Studies**

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## **Preface and Acknowledgements**

This statement introduces and contextualises my creative writing, academic work and professional career as a poet, author and scholar. It highlights my educational and professional background; the most significant original contribution of my work in the fields of Cypriot and Turkish literatures and cultures; the key events and changes that my publications brought to the professional scene and its impact on the public; the evaluation of my contributions over 27 years; the research methodology I have employed; my other skills, knowledge and practical abilities which have given me an influential authority; the relationships, challenges and valuable impacts of my work in Turkey, both parts of Cyprus, Britain, and other European countries; and the issue of ethics and other related considerations in my creative writing, scholarship and professional life. This information and analysis is supported by appendices which include my curriculum vitae, samples of original publications, other documentation and a full bibliography.

The Context Statement which follows has been prepared according to the *User Guide of Doctorate in Professional Studies* (Middlesex University). It was written under the supervision of Dr. Carol Costley, a DProf. adviser at the National Centre for Work Based Learning Partnership at Middlesex University, London, and in consultation with Professor Stephanos



Stephanides of the University of Cyprus appointed for this purpose by Middlesex University. I thank them both sincerely for their generous support.

In my long standing work, I have been supported by many institutions, scholars, critics, translators, and other literary personalities, as well as colleagues in professional life. I would particularly like to acknowledge the support of my previous supervisors Professor John Holdon (Birmingham University and Princeton University), and Professor Francis Mulhern (Middlesex University) for helping me to improve my theoretical knowledge, critical thinking and methodology in the fields of history, philosophy, cultural studies, and comparative literature.

I would also like to acknowledge the contributions of Professor Peter Bush (Middlesex University and University of East Anglia) and Professor Saliha Paker (Birmingham University and Boğaziçi University) for offering me valuable sources and opportunities in translation studies and literary theory and practice. Dr. Olga Demetriou and Anthi Karra also made contributions to my works in the fields of translation and ethnography in the Greek language and its dialects.

Finally, I would especially like to acknowledge the warm support and advice of my partner Dr. Yael Navaro-Yashin during the writing process of this Context Statement.

## **Professional Biography**

I began my higher education in Turkey, gaining a BA from the Faculty of Political Sciences at Ankara University (1981) and an MA from the Institute of Social Sciences, Istanbul University (1986). I continued my postgraduate studies at the Centre for Byzantine, Ottoman, and Modern Greek Studies of Birmingham University (1989-1990). I then furthered my PhD studies at the School of Humanities and Cultural Studies at Middlesex University under the supervision of Professor Frances Mulhern (1991-1993).

However, alongside my formal education, it was literary writing which shaped and determined my professional career. I began to write poetry and prose at a very young age and my first poems were published in literary journals in Istanbul, Ankara, Nicosia, and Athens. In 1985, at the age of 27, I received significant recognition as a Turkish-writing poet: I was awarded two of Turkey's prestigious literary awards, the Turkish Academy Prize for Literature and the A. Kadir Poetry Prize. My subsequent poetry collections were published by established publishing houses in Turkey in the years 1986, 1990, 1993, 1998, and 2002. The English translation of my poems was published by Middlesex University World Literature Series under the editorship of Professor Peter Bush and with the recommendation of the British Centre for Literary Translation (2001a). My

first novel (*Soydaşınız Balık Burcu/Your Kinsman Pisces*) also won a literary prize: the Cevdet Kudret Novel Prize (1995). I published a second novel in 2003. Both the novels and my poems have been translated into several languages.

Meanwhile, I wrote essays in literary criticism based on academic research, collecting and publishing them in two volumes (1995 and 2002a). While studying as a post-graduate student at Middlesex University, I conducted research on Cypriot and Turkish literatures and cultures; the outcome of this research was published in two separate volumes in Turkey (1994a and 1999). The second, enlarged edition of these anthological and academic studies was published in 2005 and received the only prize in literary study and criticism in Turkey, the Memet Fuat Prize. This prize was awarded to me by Bilgi University of Istanbul and my book included in their curriculum. My academic works have also been published in English, in edited volumes and academic journals in Britain and the USA. In 2000, I edited a volume of essays which was published by Middlesex University Press under the title of *Step-Mothertongue: From Nationalism to Multiculturalism: Literatures of Cyprus, Greece and Turkey*. This book, which was the result of an international conference I organized at Middlesex University with the support of a grant from the European Union, has been recognized as the only book in the field of comparative study on Cypriot, Greek and Turkish literatures and cultures and included in university curricula in many countries including Turkey, Cyprus, Iraq and Italy.

In addition to my literary career as a poet and author, I have worked in several fields and sectors from a young age. This breadth of

professional experience has given my literary and academic work a wider impact. I have worked as a journalist; editor; publishing house editorial board member; encyclopedia researcher and writer; translator; researcher for social and political surveys; copy-writer; public relations adviser; campaign organiser and communications expert; screenplay writer; consultant for political and cultural institutions; literary, academic and cultural events organizer; Cypriot-European cultural affairs expert; project manager; and university lecturer. I have worked in these professional fields in both parts of Cyprus, Turkey and Britain.

Although I am a full-time poet and author, busy with my creative writing, I make contributions to other related fields and have pursued links with society at large in the countries where I live. I have developed a professional profile which combines my literary interests and skills, academic qualifications and background with their application and a broader dissemination through public engagement.

## CONTEXT STATEMENT

### **I. Specialized Area and Significant Original Contributions to the Field**

#### ***I. a. A Comparativist Approach to the Literatures of Cyprus, Greece, and Turkey***

Because I am a specialist on Cypriot literature, in particular Turkish-Cypriot literature, this has direct implications for the study of Turkish and Greek language literatures, as well as European minor literatures (as defined by Deleuze and Guattari: 1994). Due to the positionality of the Turkish and Greek literary traditions vis-a-vis European literary establishments, and that of Cypriot literature within the Turkish and Greek literary canons, I have studied literary polysystems theory (especially Even-Zohar: 1978 and 1979) and the relations between central and peripheral literatures. One of the central contributions of my work and research is to study the Turkish and Greek languages and literary traditions in the context and framework of 'contact languages' (Weinreich: 1953), in other words, as linguistic-cultural forms which have developed under co-habitation and mutual influence. I also studied 'othering' processes in Greek, Turkish, Greek-Cypriot and Turkish-Cypriot literary

traditions within the broader context of orientalism and Eurocentricism in the system of European literatures.

My work has brought to the fore the plurality of traditions within the domain of Turkish literature as well as the ancient and ongoing multilingual literary traditions of Cyprus. On the one hand, it enabled the study of different traditions within the same linguistic domain (Turkish) to be studied through different categories, such as Turkish literature and Turkish-Cypriot literature. On the other hand, it also allowed for the study of different language literatures under the same roof, such as the Greek, Turkish, and English language literatures of Cyprus as Cypriot literature.

I have also studied literary traditions in Cyprus and Turkey which were written in different alphabets. For example, I studied literature in the language known as *Karamanlidika*, or Turkish written in the Greek alphabet by a Turkish-speaking yet Greek-Orthodox community of Anatolia. My analysis of this syncretic linguistic-cultural domain and literature produced in this language was published as an essay as a part of my second novel *Sınırdışı Saatler/The Hours of Deportation* (Yashin: 2003).

I organized a conference at Middlesex University (1997) which, for the first time in the history of contemporary Turkish and Greek language literatures encouraged the comparative study of Turkish, Greek and Cypriot literatures and their analysis through shared frameworks and concepts. I edited the proceedings of this conference, the papers presented by specialists of Turkish, Greek, and Cypriot literatures. This was published as a book by Middlesex University Press, under the title of *Step-Mothertongue - From Nationalism to Multiculturalism: The Literatures of Cyprus, Greece and Turkey* (2000). In the light of the research and conceptual work discussed above, I invented the term 'step-mothertongue' to refer to the mutual complex positions of Turkish and Greek language literatures vis-a-vis one another (see II.e. 'The

Organization of International Conferences on Comparative Literature and Identity in the UK' and IV.b.).

Along the lines of these discussions, I studied the Cypriot dialects in both the Greek and Turkish language literatures. I examined how Cypriots were marginalized (and marginalized themselves) in the face of the central dialects of the two mainland nation-states, Turkey and Greece; illustrating the influence of national homogenization processes on Cypriot literatures and cultures (Yashin: 1994a, 1995, 1999, 2000, 2005).

Though scholars in the field of post-colonial literature have studied the English language literature, one of the mother-tongues of Cypriots according to my study, through the terms of colonialism, the mainland Greek language literature has not been studied in these terms vis-à-vis the Greek-Cypriot dialect *Kypriaka* (see eg. Kechagioglou: 1992, Ioannou: 1991, Karoulla-Vrikkis: 1991).

In my own work, I queried whether the mainland Greek and Turkish languages could not be studied through the rubrics of colonialism vis-à-vis the literary traditions of Cyprus (Yashin: 1995). So I studied the post-colonial problematic through the case of Cyprus. For example, I argued that the English language should be understood and interpreted as one of the internal or internalized languages of Cyprus, not just as an external influence, emphasizing how English is one of the languages of Cypriot literature. Although Cyprus was one of Europe's internal colonies, it is not widely perceived as such within Europe. Meanwhile, Turkey, which was never directly colonized by European powers, is widely studied through the terms of post-coloniality, almost as a consensus between literary critics, both Westerners and Turks.

Post-colonial criticism usually creates new identity politics and 'otherness' even if its intention is the opposite (Bhabha: 1991, 1994). The Cypriot case shows another facet of colonialism, not analyzed under the rubrics of post-coloniality. For example, I have emphasized the multiple

languages and literary traditions of Cyprus since ancient times, and how this multiplicity has survived up to the present day.

In my anthological work, I included mixed-language and multi-lingual poems written by Greek-Cypriot and Turkish-Cypriot folk poets which were not, to that date, included in the literary canons of Cyprus on either side of the divide because they were not considered as representative of either Turkish or Greek. Because of their authors' hybrid origins and their multiple and syncretic languages and literary traditions, I classified these poems as 'poems without a community' (Yashin: 1999, 2005). In this way, I questioned the nationalist categories of Turkish as well as Greek literary establishments in Cyprus as well as in Turkey and Greece (see VI. d. and VI. e.)

### ***I. b. A Specific Academic and Literary Approach to Turkish-Cypriot Literature and Culture:***

I conducted research, developed my knowledge, and undertook studies in the areas outlined below for the purpose of enhancing and strengthening my literary publications: I studied the differentiation of Turkish, Greek, and Cypriot literatures through processes of national formation under modern states. For example, though Cypriots write mainly in Greek and Turkish, their literatures have been classified apart from the Turkish and Greek literary canons, because Cyprus happened to be formed as a separate nation-state (this is in reference to the Republic of Cyprus, founded in 1960). Just as they were not integrated with the Turkish and Greek nations, Cypriots were also unable to form a common nationhood as Cypriots (Calotychos: 1998, Nairn: 1979). For this reason, the definition of Cypriot literature is problematic and needs to be examined.



I studied the different definitions of 'Cypriot literature' in the Greek-Cypriot and Turkish-Cypriot literary canons and the reasons for this. I re-defined the concept of 'Cypriot Literature' and 'Turkish-Cypriot Literature'. To illustrate this new conceptual framing, I invented a new term, '*Kıbrıslıtürk edebiyatı*' (Cyprioturkish literature), to differentiate Turkish-Cypriot literature from mainland Turkish literature and connect it with broader Cypriot literary traditions, those in languages and literary traditions other than Turkish (see II.d 'Academic Books', and III.a.). In this way, I was also able to illustrate the contribution and significance, as well as the difference of Turkish-Cypriot literature within the domain of Cypriot literature (Yashin: 1994, 1995, and Yücel: 2006, Alankuş: 2006). Previously, Turkish-Cypriot literature was called *Kıbrıs Türk Edebiyatı* (Turkish literature of Cyprus) by the Turkish and Turkish-Cypriot literary canon. And the Greek-Cypriot literary canon did not recognize Ottoman and Turkish-Cypriot literature as Cypriot literature, presenting it as a foreign and coincidental residue of intervention by foreign powers. Latin and English language literatures of Cyprus have also been represented as ignorable foreign influences in Greek-Cypriot narratives of Cypriot literature (see Kouyialis: 1983, Montis: 1974, Sophocleous: 1981.)

This re-definition of Turkish-Cypriot literature also led me to re-interpret mainland Turkish literature. Previously, Turkish language literature was known and represented as *Türk Edebiyatı* (the literature of Turks). I proposed a different framing, under the rubric of *Türkçe Edebiyat* (Turkish language literature). In this way, I studied and included the literary writings not only of Turkish-speaking minorities outside Turkey, but also those of non-Turkish and non-Muslim minorities in or from the Ottoman Empire and Turkey (Yashin: 1995) (see IV.b. and VI.e). As the terms I introduced with reference to Turkish-Cypriot literature had resonances, impacts and responses in Cyprus, so did the new terms which I introduced around Turkish literature.

For the study of Turkish-Cypriot literature over 350 years, I crafted literary terms and concepts. I prepared anthological and historical works on Turkish-Cypriot literature. I compiled Turkish-Cypriot poetic works and created original conceptual frameworks for the study of Turkish-Cypriot literary history. In this light, I produced specific names for literary schools, approaches, periods, generations, and trends in Turkish-Cypriot literature and poetry; I classified the main periods of Turkish-Cypriot literature and poetry and collected and analyzed them in one volume. These periods are as follows:

(a) Traditional Turkish-Cypriot Literature (folk, sufi, and court poetry from the 17th to the 19th centuries)

(b) Modern Turkish-Cypriot Literature (the reformation period and the 1914 generation; the first appearance of new literary fields, such as operettas, plays, novels, short stories, essays, travel writing, and memoirs)

(c) Contemporary Turkish-Cypriot Literature (the Turkish nationalist era and the 1943 generation; syllabic-romantic poetry, free-verse poetry, the women poets movement; English-writing post-colonial poets and authors; popular-realist novels and short stories; nationalist poetry, novels, plays, and prose; the Erenkoy poetry school in the nationalist approach; abstract poetry; rural novels, short stories, and travel-writing; socialist poetry and prose)

(d) Current Turkish-Cypriot Literature (Cypriotist and protest trends; the 1974 generation; Cypriot rejection poetry and prose, feminist novels and short stories; anti-war and marginal literary approaches; new Turkish-Cypriot literature.)

I researched and examined the canonization process in almost 400 years of Turkish-Cypriot literature and named particular authors and literary texts as significant to this canonization process. For example: Aşık Kenzi (folk poetry and literature), Handi Hızır Dede (sufi poetry and

literature), Müftü Hilmi Efendi (court poetry and literature), Kaytazzade M. Nazım (reformation and modernization periods' poetry and literature), Nazif S. Ebeoğlu (contemporary Turkish-Cypriot poetry and literature).

I also emphasized particular founders or innovative authors' names in modern Turkish-Cypriot literature, such as Ahmet Tevfik, Necmi S. Bodamyalızade, Hikmet A. Mapolar, Özker Yaşın, Pembe Marmara, Taner Baybars, Kutlu Adalı, Özden Selenge, Süleyman Uluçamgil, Fikret Demirağ, Mehmet Kansu, Hakkı Yücel, Neşe Yaşın, and Alev Adil.

I examined the identity issue and the shifting cultural and national identities in the Turkish-Cypriot community in the 20th century through the literary texts which different generations produced during a hundred years. According to my analyses, the 1914 generation represents the Ottoman-Muslim identity and the Ottoman homeland, the 1943 generation represents the Turkish identity and the motherland Turkey, and the 1974 generation represents the Cypriot and Turkish-Cypriot identity and the common homeland Cyprus (Yashin: 1994a, 2005). In my academic work, the identity issue is a core area of research interest. This interest in studying identity in literature has led me to an interdisciplinary approach. I therefore make frequent cross-references to works in literature as well as other fields like the social sciences, political sciences, cultural studies, translation studies, history, and arts. (See VII.d. 'Contents of *An Inter-cultural and Inter-lingual Literary Study: The Poetry Anthology of Cyprus*')

Finally, I theorized the placement of Turkish-Cypriot literature vis-a-vis Cypriot and Turkish literatures through the frameworks of minor literatures or unrecognized and peripheral literary traditions. I did this by reference to and engagement with literary polysystems theory and multicultural approaches to literature (Deleuze and Guattari: 1994, Even-Zohar: 1978, 1979, Yashin: 1994a, 1995, 2005).

*I. c. An Original Approach to Early, Medieval, and Pre-modern Cypriot Literatures and Cultures:*

Through my work Cypriot poetic and literary traditions and languages, which were previously ignored in the Cypriot literary canon, were brought out and recognized for the first time. Among these are: Phoenician, Assyrian, Lusignan (French), Venetian (Italian), and Arabic (Muslim) literary texts of Cyprus (Yashin 1999, 2000). In preparing anthological collections, I tried to avoid creating stable, homogenized, or nationalist notions of identity. I took particular care to present literary traditions from Cyprus which were multi-lingual, hybrid, multicultural, and from different communities, languages, and literary traditions which were ignored by the contemporary Turkish-Cypriot and Greek-Cypriot literary establishments.

For example, for the ancient period, I studied engravings on Phoenician tombstones and archaeological texts and turned them into a poetic form for the first time. Likewise, for the medieval period of Cypriot poetry, I presented French-Catholic poetic hymns in my anthologies. I also studied some historical books, from ancient times up to the pre-modern period, to bring out some previously ignored literary texts (those written particularly by Phoenicians, Assyrians, Jews, Lusignans, and Venetians), putting them in my anthologies as literary works. A part from this work was translated into English and published (Yashin: 2000) and, for the first time ever, included in discussions of world literature. A significant contribution to this work is my introduction of ancient Phoenician texts as part of the history of Cypriot poetry, whereas they had never been considered as part of the Cypriot literary canon before, or, sufficiently, as part of world literature (see IV.g., V.d., VI.c. 'Language and Literature').

Through my work in this vein, I have questioned the concept of 'national poetry' from the point of view of Cyprus' multilingual,

multicultural, and multi-religious background, developed a critical conceptualization of the notion of anthology and what it stands for and a questioning of the identities represented by literature (Jusdanis: 1991). I have argued that the thousand years of literary traditions have been framed along the lines of contemporary nationalist aspirations. In this regard, my work on the literatures of Cyprus constitutes a case study for a broader comparative and theoretical analysis of literature.

***I. d. New Concepts for the Study of Modern Turkish Language Literatures:***

I have introduced new concepts for the study of modern Turkish language literatures. For example, I studied Turkish poetry in the light of 'minor literatures' and centre/periphery relationships among Turkish language literatures. I introduced the concept of 'Turkish language literatures' instead of 'Turkish literature' or 'literature of Turks', to signify literary production in the Turkish language regardless of the national borders of Turkey and of the 'ethnic' origins of the authors or sources. My series of essays about this theoretical discussion were published in the *Adam-Sanat* literary journal in Istanbul in 1994 and 1995. This created major effects in the Turkish literary establishment. For almost one year, Turkish authors and literary figures in Istanbul discussed the issues I had brought to the agenda and this actually changed the way in which Turkish literature is perceived (see VI.d., VI.e, and VII.d. 'Contents of *Poeturka*').

I studied Ottoman-Turkish origin literatures of former Yugoslavia, Bulgaria, Greece, and Cyprus; in order to do this I had to do interdisciplinary work to bring out the sources of different literary traditions. I took the study of Turkish literature as a field which spans across the nation-state borders of Turkey.

Since Ottoman times, non-Muslim and non-Turkish minorities have created a huge number of literary texts in the Turkish language, but they were not recognized by the Turkish literary establishment. For example the first novels written in the Turkish language were written by Armenians, using the Armenian alphabet to write Turkish, and by a Greek-Orthodox population, using the Greek alphabet to write Turkish. In my essays, I gave examples from the works of Armenian, Jewish, Greek, Syriac-Christian, and Kurdish origin poets and authors in modern and contemporary literary periods.

I also studied German and English literary writing produced by Turkish-origin authors who live in Western Europe. I asked critical questions about where the works of these authors ought to be placed, in the German, English, or Turkish literary canons.

In all, my work brought a critical approach to the post-1980s literature of Turkey. It has been a study of the role of Turkish language and literature in the making of Turkish nationalism (Yashin: 1995).

Everything that I have discussed in the above section has also been evident in my own literary works both novels and poetry (Yashin: 1984, 1994b, 1998, 2001b, 2003).

## **II. Key Events and Their Significance**

### ***II. a. Literary Awards, Grants and Recognition***

#### ***Prizes from Turkey:***

(1) 2005: Memet Fuat Prize for Literary Study and Criticism: This prize gave wider and more formal recognition to my academic works. The mainland (central) Turkish literary establishment paid attention, and also drew the attention of Turkish language, literary and academic institutions all over the world to my long standing literary studies and criticism. My academic books, with their theoretical frameworks, concepts, and approaches, have become common references in the educational institutions in Turkey. The prize gave a more mature and stronger image to my position in literature (Aslan: 2006, Alankuş: 2006). Another key impact of the prize is that it has been a breakthrough for Turkish-Cypriot literature in the Turkish language literary centre (Yashin: 2005).

(2) 1995: Cevdet Kudret Novel Prize, Turkey: This prize was significant for several reasons: I received recognition in Turkey as a novelist with my first novel; the subject matter of my novel is about the experiences of cosmopolitan and in-between minorities of the young generation in Turkey and other countries; these experiences became visible for the first time through the characters of the novel. Many reviews

and discussions took place in Turkish literary journals and papers about the subject and approach of the novel; some critics believed that the novel represents a new literary trend with its cosmopolitan characters and multicultural style (Hızlan: 1995, Coşkun: 1995, and Yashin: 1994b). (See VII.d. 'Selected Extract Reviews of the Novels, Essays and Poetry Books')

(3) 1985: A. Kadir Poetry Prize, and the Turkish Academy Prize for Poetry, Turkey: This prize was given to my first book of collected poetry by a very prestigious jury. I became the first non-Turkish citizen who grew up outside Turkey to receive recognition by Turkey's literary circle. In particular the unexpected themes and the imagery of the poems challenged the conformist and nationalist understanding of Cyprus and Cypriots and introduced new poetic values (Celal: 1986). It was a breakthrough in my literary career. I was only 27 years old and from that age I was able to be part of the professional literary circle, signing contracts with established publishers, making new editions, receiving many positive reviews and criticism, in a literary sense, in Turkey, Cyprus and other Turkish-speaking places such as former Yugoslavia. My poems were translated into many languages (Latvian, Hungarian, Slovakian, Greek, English, French, Bulgarian, Serbo-Croatian) and I began to get connections within the European literary circle. I was encouraged to work harder in literature and to be more productive (Yashin: 1984).

*Awards for My Literary Works from Cyprus:*

2004: Award for Internationally Successful Turkish-Cypriot Artists and Authors by the "Cultural Office of the Turkish-Cypriot Presidency": Although my works have been translated into many languages, I was able to publish only one poetry collection in English (Yashin: 2001a). My translated poems, parts of novels, and essays were published in journals,



anthologies, encyclopedias and edited volumes in Europe and North America, but not as book volumes. Translation activities cannot be considered a purely linguistic or literary matter, but must be considered in the context of their complex relations with ideology, discourse and cultural hegemony (Venuti: 1992).

Like other national organisations, Turkish cultural foundations, too, support their authors' translations. As a non-Turkish citizen and Turkish-writing poet and author, I am not eligible to apply for funding in Turkey. I was not able to find an opportunity in my birthplace Cyprus either, because of the Greek-Cypriot dominated Republic of Cyprus' assumption that Greek is the only literary language of the island (see IV.d. 'Experiences and Environment' and VI.e. 'Personal Consequences'). However, for the first time, Turkish-Cypriot authorities have started to support internationally successful Turkish-Cypriot origin filmmakers, painters, musicians, and authors. My English, French, German and Italian translators have also received funding through my application. This gives opportunity to my translators and foreign publishers, who are interested in my books, to concentrate on the translations of my works and expedite their publication. The repercussions of this award will be enormously important, almost a turning point for my works; my books will reach a much wider audience in different languages (Yashin: 2001b).\*

\*Please note: Since my younger days I do not accept literary prizes for poetry, novels or other creative writing from either part of Cyprus, for ethical reasons. I try to protect my creative writing from the established nationalistic discourses and literary canons in Cyprus, which base themselves on the conditions of war and ethnic conflict and reject the other Cypriot community's cultural existence. I chose not to accept two literary prizes (in 1986 and 2002) which were offered to me in Cyprus because I did not want to be associated with the local establishments on either side of the island, both of which have realized themselves through partition, war, and religious and ethnic division and both of which have positioned themselves as minor and peripheral literary traditions vis-à-vis their respective mainland literary establishments. The translation award explained above is a project-based grant with a formal application, not a literary prize.

### *Grants for Poetry Performances and Reading Days in the UK:*

(1) 1987-1989: Greater London Arts (GLA) - grants to organize bilingual reading days for my poetry in London.

(2) 1987-1989: North London Councils - various grants to organize bilingual poetry performances and reading days for my poetry in North London.

Both these grants enabled me to discover British literary society and introduced my work to a British audience, alongside Cypriot origin UK residents and citizens. They introduced me to a literary domain outside that of the Turkish language. The impact of this support enhanced not only my literary works, but also encouraged me to further my academic interests, research, and study. I found the opportunity to get to know British literature at first hand. I found this particularly important, given Cyprus' historical relations with Britain. English language literature is considered 'world literature' today, and working in the British context literally enabled me to learn and update my knowledge of world literature, both in a creative and critical sense (Yashin: 2002a).

### *II. b. Academic Grants and Recognition*

(1) 2006: Chrest Foundation of the USA – Grant for the "Research, translation and publication project on modern Turkish-Cypriot Literature from 1878 to the 2000s".

(2) 2005: Bilgi University of Istanbul – Award as a contribution to the Memet Fuat Awards in Literary Study and Criticism for my book *An Inter-Cultural and Inter-Lingual Study: The Poetry Anthology of Cyprus (BC 9<sup>th</sup>-AD 20<sup>th</sup> Centuries)*.

- (3) 2004: Turkish-Cypriot Educational Trust – Grant for “Research, translation and publication project on modern Turkish-Cypriot Literature from 1878 to the 2000s”.
- (4) 1997-2001: European Union (EU) - Grant for the "Conference, Translation and Publication Project on the Languages and Literatures of Cyprus, Greece and Turkey" at Middlesex University.
- (5) 1991: Ministry of Education and Culture (Republic of Cyprus) - Grant to Study Ottoman and Turkish-Cypriot Poetry.
- (6) 1990: University of Birmingham - Grant for the "Summer Course in Greek Language and Literature" at the University of Athens.
- (7) 1987-1988: Greater London Arts (GLA) - Grant for the “Conference and Publication Project on Turkish-Cypriot Identity in Literature”.

### ***II. c. Academic Position at Universities in the UK and Both Parts of Cyprus***

Between 1997 and 2003, I was Visiting Lecturer at Middlesex University and taught in the field of translation studies at the Centre for Translation Studies which was under the directorship of Professor Peter Bush. I gave MA lectures and seminars on the topics of the practice of translation theories (with examples of translations from English into Turkish and vice versa), translation study, and the concept of ‘step-mothertongue.’ I also supervised three MA dissertations in translation studies. From this period of work at Middlesex University, I gained valuable teaching experience, while beginning to disseminate the results of my years of research in the fields of literary and cultural studies. I

transmitted my knowledge and approach to literature to my students through supervisory sessions and seminars at an advanced level.

I did not limit my academic activities to teaching, but also organized several poetry performances, reading days, multi-lingual book exhibitions, book launches where I introduced Turkish and Cypriot authors such as Orhan Pamuk, Emine Sevgi Özdamar, Taner Baybars, Mehmet Kansu, Elli Peonidou, Niki Marangou, Alev Adil; and a major international conference on nationalism and multiculturalism in Cypriot, Greek and Turkish literatures, where I created a collaborative network between scholars and literary personalities from the USA, Britain, Turkey, Greece and both parts of Cyprus. My first academic position at Middlesex University and my supplementary academic activities gave me the space to create a new discourse in the field of literary, cultural and translation studies. Courses with new contents and approaches and coursebooks along these lines were developed as a result of my academic work (Yashin: 2000).

Between 2004 and 2006, I taught as a full-time Lecturer in the Department of Turkish Literature and the Department of English Literature and Humanities at Eastern Mediterranean University (Turkish part of Cyprus) and as a part-time Lecturer in the Department of Turkish Studies at the University of Cyprus (Greek part of Cyprus). I gave lectures and seminars to both BA and MA students on the topics of 'Comparative Literature and Translation Studies'; 'Turkish and Cypriot Literatures in the European Literary Polysystem'; 'Turkish-Cypriot Literature from the 17<sup>th</sup> to the 20<sup>th</sup> Centuries'; 'Current Turkish-Cypriot Literature, Culture and Identity Issues'; 'Contemporary Turkish Literature'; and 'Turkish Language and Composition for Literary Translation'.

In these lecturing positions I encountered students from many and very different backgrounds. I had the opportunity, for the first time, to

disseminate the results of my years of research in the field of Turkish-Cypriot literature and Cypriot studies. I created frameworks and modules for the evaluation and teaching of Turkish-Cypriot literature. Students in universities in both parts of Cyprus were for the first time exposed to the work of many Turkish-Cypriot authors from the Ottoman period to the present. I also introduced the work of Greek-Cypriot authors to Turkish-Cypriot students through translations. I supported my teaching with handouts and with the publication of an enlarged and revised version of my anthologies of Turkish-Cypriot poetry. Even though the classes were crowded with students, I encouraged students to develop their own, distinct research projects, urging them to work on previously unstudied topics. At the Eastern Mediterranean University, I made a contribution to the project of establishing the first Department of Translation Studies in Cyprus. I created special lecture courses and seminars for this Department and gave lectures on literary theory through their practice in Turkish-Cypriot literature.

I also created an inter-disciplinary research, translation, and publication group from amongst my MA students at EMU bringing them together with young Cypriot writers who had approached me to show their works in creative writing. Presently, this group is preparing a 700-page inter-disciplinary book on modern Turkish-Cypriot literature, including poetry, plays, operettas, short stories, novels, memoirs, travel-writing, letters, articles, essays, and literary criticism from the 19<sup>th</sup> century up to date. This project, which began in 2004, has been awarded a grant from the Turkish-Cypriot Educational Trust and the Chrest Foundation of the USA. Meanwhile, I encourage and support my students to do their research and publish it in Cyprus, Turkey and other countries. I have enabled many young writers to enter the writing profession by helping them to get published in Turkey and in Cyprus.

In universities on both the Greek and Turkish parts of Cyprus, the syllabi and modules which I introduced have become permanent parts of the curriculum. At the University of Cyprus, I acted as consultant in the preparation of new lecture courses for the coming academic years on the topics of cultural studies and Turkish-Cypriot studies (including Turkish-Cypriot demography, folklore and ethnography, Ottoman cultural history, Turkish-Cypriot institutions and their social structures, etc.). I created lecture courses and seminars, for the first time, on the Ottoman literatures of Cyprus and Turkish-Cypriot literature from the period of modernization up to date, all studied in a comparative literary light. As there was no infrastructure for courses on such topics at the University of Cyprus (Greek side), I created a library in the Department of Turkish studies in the field of Turkish-Cypriot literature. I also enabled my Greek-Cypriot students to follow lectures at the EMU on the Turkish side, as well as to use the libraries and sources on the Turkish side for their research projects.

Because I am a creative writer and have also worked in several areas, I have been able to approach research groups and projects from an interdisciplinary perspective and combined my experiences in writing and publishing with my teaching.

#### ***II. d. Publications and Their Recognition and Use in Literary and Academic Circles in Turkey and Cyprus***

The books I have published and their impacts are as follows:

Academic Books:

(1) *Modern Turkish-Cypriot Literature from the 19<sup>th</sup> to the 21<sup>st</sup> Centuries:*

*Collection and Study/19. Yüzyıldan 21. Yüzyıla Modern Kıbrıslı Türk Edebiyatı: Derleme ve İnceleme*, (academic study and anthology on literature) Periferi Yay./Cypress, 2007, Istanbul (forthcoming).

(See II.a. 'Awards for the Candidate's Literary Works from Cyprus', and III.e. (5) and IV.c. about the forthcoming volumes.)

(2) *Diller ve Kültürler Arası Bir Edebiyat İncelemesi: Kıbrıs Şiiri Antolojisi*

(MÖ 9.-MS 20. yy), (academic study and anthology on literature)

Adam Yay., 2005, Istanbul.

This work was accepted as a coursebook at Bilgi University of Istanbul, the University of Cyprus and the Eastern Mediterranean University for the teaching of Ottoman and traditional literatures of Cyprus; modern and contemporary Turkish-Cypriot literatures; and minor and peripheral literatures. It was also recommended by the Ministry of Education and Culture (northern Cyprus) as a reference book for secondary schools. It opens a new field on Turkish language literatures outside of Turkey and minor literatures in Turkish, while putting Turkish-Cypriot literature in an academic framework. The book won a literature prize in Turkey and received many reviews which presented the book as an example for how anthologies ought to be written (Hızlan: 2006, Alankuş: 2006, Yücel: 2006). The book played an important role in the recognition of Cypriot literature in Turkey and elsewhere.

At the moment, the book is being translated into English by Murat Bülbülcü. I am working on it to revise and extend it with new sources, adding a more comprehensive section on 'Contemporary Greek-Cypriot Poetry'. This book will have relevance for the English-speaking market as a comprehensive example for post-colonial literature in Cyprus, as well as

for multilingualism and center-periphery relations within the domain of the same linguistic tradition (see VII.d. 'Contents of *An Inter-cultural and Inter-lingual Literary Study: The Poetry Anthology of Cyprus*').

(3) *Kozmopoetika* (essays), Yapı Kredi Yay., 2002, Istanbul.

This book is a collection of essays, criticism, and interviews which I wrote between 1978 and 2001. It combines academic literary discourses and discussions of creative writing. This book also became a reference book for academia and literati. It has particularly been used for interdisciplinary approaches because of the varieties of the subject matters and cross-cultural references.

(4) *Step-Mothertongue: From Nationalism to Multiculturalism in The*

*Literatures of Cyprus, Greece and Turkey*, (edited academic study and essays), Middlesex University Press, 2000, London.

This is a book which studies the history of modern Turkish and Greek language literatures comparatively. The literatures in Turkish and Greek languages have always developed in cognizance of one another in a vast region, from Macedonia to Pontios (Eastern Black Sea), and from Russia to Cyprus, as well as in Greece and Turkey, and their diasporas. The book studies and analyzes the periods of modernization and nationalism in the Greek and Turkish languages for the first time and with a new understanding.

One of the important outcomes of the book is to show that Greek and Turkish literatures should be co-analyzed as contact-languages and contact-cultures with an inter-disciplinary approach (Weinreich: 1953). The Greek and Turkish languages have almost a thousand years of coexistence within the same regions and under the same political traditions. They have borrowed one another's alphabets, dictionaries, terminologies, as well as, most significantly, their idioms. Therefore, these



languages could be studied as sharing in a cultural sphere, historical tradition, and background.

This book of mine proved that it is possible for scholars and authors of Greek, Turkish, and Cypriot origin to go beyond Greek and Turkish nationalisms and think, research and work together. The book opened a new understanding and collaboration between Turkish, Greek and Cypriot scholars and authors, and has become a key reference book since its publication in 2000. It is in wide use both in academia and the literary world. In particular the new concept which I introduced, that of 'step-mothertongue', is now widely used as a terminological concept in literature.

(5) *Eski Kıbrıs Şiiri Antolojisi: MÖ 9.-MS 18.yy* (poetry anthology and academic study), Yapı Kredi Yay., 1999, Istanbul.

This became the first chapter of the book *Diller ve Kültürler Arası Bir Edebiyat İncelemesi: Kıbrıs Şiiri Antolojisi (MÖ 9.-MS 20. yy)*, which I published in 2005. The book is about early Cypriot literature and culture. It uses translations from archeological and historical sources and integrates them into literature for the first time, thereby re-defining the definition and boundaries of Cypriot literature by including Phoenecian, Assyrian, Lusignan, Venetian and Arabic Cypriot poetry. In addition it includes first translations from ancient Greek, Byzantine, Greek-Cypriot folk and pre-modern poetries into Turkish.

In this book, I challenge the Greek and Turkish ethnocentric literary discourses on the island, which both deny the 2900 years' literary heritage in the non-Greek and non-Turkish languages of Cyprus. The literary history of Cyprus was extended by two hundred years, to 9 BC, because of the inclusion of Semitic languages (Phoenecian, Assyrian, Hebrew), which were earlier than ancient Greek literary works of 7 BC. The impact of this is the creation of new discourses and understandings of the literary and its

realations to cultural and political ideologies in certain literary circles in Cyprus.

(6) *Poeturka* (essays), Adam Yay., 1995, Istanbul.

This book was accepted as one of the leading books on post-1980s Turkish poetry and literature. It introduced new concepts such as 'Turkish-language literatures', 'Turkish language minor literatures', and challenged the ethnocentric definitions and frameworks in so called Contemporary Turkish (national) Literature. The book became one of the main references in its subject both in academia and in literary circles. Notably Armenian, Jewish, and Syriac-origin contemporary authors and poets of Turkish literature were acknowledged for the first time in the domain of the Turkish literary establishment. The book created a new literary trend, an interest in uncovering literary works outside the mainstream, and an ethical respect towards Armenian and other non-Muslim Turkish writing authors.

Since then, Turkish literary journals have published many special issues on minority writing in Turkish and publishing houses have shown particular interest in minor(ity) authors' works (see VII.d. 'Contents of *Poeturka*').

(7) *Kıbrıslı Türk Şiiri Antolojisi: 18.-20.yy.* (poetry anthology and academic study), Yapı Kredi Yay., 1994, Istanbul.

This became the second chapter of the book *Diller ve Kùltürler Arası Bir Edebiyat İncelemesi: Kıbrıs Şiiri Antolojisi (MÖ 9.-MS 20. yy)*, which I published in 2005 (see clause 1 in this section). This is a book on 350-400 years of Ottoman and Turkish culture, literature, and poetry in Cyprus with first-hand poetic sources published for the first time and with an innovative approach (Alankuş: 2006 and Hızlan: 2006). After the

publication of this book in 1994, it is possible to say that the Turkish-Cypriot cultural and literary establishment has changed its traditionally conservative lines.

(8) *Turkish-Cypriot Identity in Literature/Edebiyatta Kıbrıslı Türk Kimliği*, (co-edited essays), GLA-Fatal Publication., 1990, London.

This book is a collection of conference papers on Turkish-Cypriot identity and literature which was organized with the support of the organization London Greater Arts. I edited the book with the collaboration of other participants and we produced three bi-lingual editions in London and Istanbul. Some chapters of the volume were translated into Greek and published in journals in Nicosia. Its impact was wider than expected in both parts of Cyprus, as well as in Turkey. *Varlık*, a Turkish literary journal published a special issue on the book.

The book opened a new perspective on the identity and nationality of Turkish-Cypriots in the late 1980s and the early 1990s. It is still in use as a reference at Cypriot universities and for researchers who work on Cypriot studies and is the first book in its field.

#### Literary Books:

- (1) *Turuncu Kuş* (poetry), Everest Yay., 2007, Istanbul (forthcoming).
- (2) *Sınırdışı Saatler* (novel), Adam Yay., 2003, Istanbul.
- (3) *Adı Kayıplar Litesinde* (poetry), Yapı Kredi Yay., 2002, Istanbul.
- (4) *Hayal Tamiri* (poetry), Adam Yay., 1998, Istanbul.
- (5) *Selected Poems of Taner Baybars* (poetry translation), translated by Mehmet Yaşın, Yapı Kredi Yay., 1997, Istanbul.
- (6) *Soydaşınız Balık Burcu* (novel), Yapı Kredi Yay., 1994, Istanbul.
- (7) *Sözverici Koltuğu* (poetry), Adam Yay., 1993, Istanbul.
- (8) *Pathos* (poetry), Adam Yay., 1990, Istanbul.

(9) *Işık Merdiven* (poetry), Adam Yay., 1986, Istanbul.

(10) *Sevgilim Ölü Asker* (poetry), Adam Yay., 1984, Istanbul.

I should say that I am the first Turkish-writing poet and author, who is not a Turkish citizen and has not grown up in Turkey, to have been recognized with a literary position in contemporary Turkish literature. One of my poetry collections, one of my novels, and works in literary criticism won prizes in Turkey as already explained in this Context Statement (see II.a. and II.e.). My work has always been published by established publishers. My poetry books and novels have received many positive reviews (see the VII.d. 'Selected Extracts of the Novels, Essays and Poetry Books' ) and reached a wide Turkish language readership in Turkey, as well as in Cyprus and other countries. As a result of this, not only has my creative writing been recognized within the Turkish literary canon, but the literary establishment in Turkey has also begun to show more interest and pay more attention to literary works by 'outer Turks'. Apart from this, my creative writing has also played a role in the re-definition of Turkish literature in the post-1980s era.

It is possible to classify my contribution to current Turkish and Cypriot literatures, both in the fields of poetry and prose, as follows:

(1) the introduction of new subject matters and agendas;

(2) the revision of existing dictionaries of established literature, different usages of the Turkish language, the integration of other languages and alphabets into contemporary Turkish, creating a personal style and way of writing;

(3) the bringing of new sources, literary heritages and traditions;

(4) the creation of an innovative imagery and metaphors in poetry, and narratives and characters in novel;

(5) the combination of different national literary traditions and creation of a new multicultural or 'cosmopolitan' discourse;

(6) the use of daily life experiences in the literary context and the questioning of existential matters and philosophical issues;

(7) the introduction of local and global issues, values, aesthetics, and lifestyles, challenges to the idea of the homogeneity of 'national language', 'national tradition', 'national spirit', etc. which were common understandings in the conservative Turkish and Cypriot literary canons.

I have also provided a list of my 'Selected Articles' and 'Selected Interviews' below, as examples of the range, contents, and continuity of my academic and literary writings in different countries such as Britain, the USA, Turkey, Greece, both parts of Cyprus, and other European countries. I believe that the list which supports my professional career in the literary and academic fields can give a general idea of the impacts of my writing too.

*Selected Articles:*

- (1) "English Language Poetry in Cyprus", pp.1243-1244, *Encyclopedia of Post-Colonial Literatures in English*, second edition vol. 1, (ed. E. Benson and L.W. Conolly), Routledge, 2005, London-New York.
- (2) "20<sup>th</sup> Century Turkish-Cypriot Literature: A Peripheral Literature Which Challenges the Turkish Literary Centre", *20<sup>th</sup> Century Literatures in Turkish Language*, (ed. T. Halman, Bilkent University Press, 2006, (forthcoming in Turkish, English, German and French)
- (3) "Pembe Marmara's Dwelling", *Journal of Cyprus Studies*, Winter 2004, Eastern Mediterranean University Publication, Famagusta.
- (4) "Dangerous Translation for a Turkish-Writing Poet", *In Other Words: The Journal of Literary Translation*, Winter 2001, London.

- (5) "Şiirde Kimlik Dönüşümleri: Kavafis ve Seferis Örneği", *Defter*, Spring 1999, Istanbul.
- (6) "Περί Κυπριακής Λογοτεχνίας και Απροσδιορίστων Ταυτοτήτων", *Σύγχρονα Θέματα*, July 1998-March 1999, Athens.
- (7) "Kozmopolit Bir Adada Bizans Şiiri", *Kitap-lık*, February 1999, Istanbul.
- (8) "Three Generations, Three Identities, Three 'Patries' Within Twentieth-Century Cypriot Poetry", *Cyprus and Its People: Unimaginable Community* (editorial/essay), Westview Press, 1998, San Francisco-Oxford.
- (9) "Ahmet Muhip Dranas Üstüne Bir İnceleme - Şiir: Büyük Olsun", *Adam-Sanat*, April, 1997, Istanbul
- (10) "Avrupalı Müslüman Şairler", *Adam-Sanat*, May 1995, Istanbul.
- (11) "Tarih, Edebiyat ve İktidar İlişkileri", *Defter*, Summer 1993, Istanbul.
- (12) "Island Muse-Three Generations of Cypriot Poetry", *Turquoise magazine*, Autumn 1990, Nicosia/Istanbul/London.
- (13) "The Question of Identity and Its Social-Historical Basis in Turkish-Cypriot Literature", *Turkish Cypriot Identity in Literature* (editorial/essay), GLA/Fatal publication, 1990, London.
- (14) "Eski Kıbrıs Şiiri 1-2", *Varlık*, August and September 1989, Istanbul.
- (15) "Κυπριακή Ταυτότητα... 1-4", *Νεολαία*, July 1988, Nicosia.
- (16) "Tükenen Kıbrıs" 1-4, *Olay*, April 26, May 3, May 10, May 17 1982, Nicosia; (Translated into English and Greek, quoted by the magazine *Economist*: "Cyprus Estranged" 11 April, 1987, London/New York; also *Cumhuriyet*, Turkey, June 1989; *Die Zeit*, Germany; *Haaretz*, Israel, 25 May, 1990; and M. Jansen in *Modern Greek Studies Year Book V.2*, "Cyprus: The loss of a Cultural Heritage", University of Minnesota, 1986.)

Selected Interviews:

- (1) "Kıbrıs'ta Yazarlık Zor", Interviewer: Mahmut Hamsici, *Radikal*, 14 March 2006, Istanbul.
- (2) "Ödüller Sahiplarını Buldu: Memet Fuat'a Saygı", Interviewer: Sema Aslan, *Milliyet*, 18 February 2006, Istanbul.
- (3) "Dil Yoluyla Fethediliyoruz", Interviewer: Nurgül Ateş, *Radikal*, 31 October 2003, Istanbul.
- (4) "Συναντώ ακόμη τα φαντάσματά μου", Interviewer: Μαίρη Σιάνη-Davies, *Τα Νέα*, 12-13 April 2003, Athens.
- (5) "Çukurcuma'da Satılan Her Şey Ganimet....", Interviewer: P. Savlı, *Cumhuriyet-Kitap*, 7 March 2002, Istanbul.
- (6) "Kayıp Şair", Interviewer: Engül Atamert, *Radikal*, 6 February 2002, Istanbul.
- (7) "Ne Anı, Ne Roman, Ne Deneme, Hepsi Hikâye", Interviewer: Pelin Özer, *Adam Öykü*, November 1998, Istanbul.
- (8) "Hiçbir Yere Ait Olmayanların Gözüyle...", Interviewer: Gamze Varım, *Cumhuriyet*, 16 February 1995, Istanbul.
- (9) "Kimliklere Bağlanmayan Bir Yazar", Interviewer: Ayça Atıkoğlu, *Milliyet*, 8 February 1995, Istanbul.
- (10) "Dille Bir Çeşit Aşk", Interviewer: Semih Gümüş, *Yeni Yüzyıl*, 28 January 1995, Istanbul.
- (11) "Yahudi Kimliğiyle Yazan Türk...", Interviewer: Teri Galimidi, *Shalom Jewish Weekly*, 17 August 1994, Istanbul.
- (12) "Şairin Metropolünü Anadili Belirler", Interviewer: Turgay Fişekçi, *Cumhuriyet-Kitap*, 13 January 1994, Istanbul.
- (13) "Türkiyeli Olmadan Türk Edebiyatında Olmak", *Varlık*, April 1987, Istanbul.
- (14) "Ένας Τουρκοκύπριος Ποιητής", Interviewer: Χρ. Χατζήπαπα, *Φιλελεύθερος*, 6 July 1986, Nicosia.

(15) "Hayatımla Şiirim Hep Koşut Gitti", Interviewer: Metin Celal,  
*Kitaplar Dergisi*, January 1986, Istanbul.

### ***II.e. Translations of Literary Works and Their Recognition***

My work was translated into other languages, mainly Greek and English from very early in my career, even before my first book was published. After my first book came out, in 1985 and 1986 my poems were translated into other languages too, such as Latvian, Slovakian, French, German, Russian, Bulgarian and Spanish. These translations were published in journals and anthologies allowing my work to be disseminated beyond the boundaries of the Turkish language and Cyprus. The translations broadened the impact of my work by providing an international readership and expanded my own horizons.

The realization of a literary work takes place in a triangle between the author, the book, and the audience. When this audience, through translation, becomes an international one, this has effects on the author's work too. Therefore, the translations of my works had a major impact on my own identity as an author, my literary scope and perspective, as well as on my academic writings and thinking (Yashin: 2001b). Translation is not only a matter of linguistics, but is also a cultural matter. When one's work is translated, an author incorporates the other linguistic-cultural domains into his or her repertoire (Benjamin: 1997).

Translated poems, parts of novels, and essays were published in journals, anthologies, encyclopedias and edited volumes in Europe and North America. More recently my books of poems were also translated and published in other languages, in book form. Further books of poems,



books of essays and novels are forthcoming in English, Italian, French, German and Greek translations.

One of the difficulties of translations from Turkish into European languages is the marginalized position of Turkish culture and literature in the world literary system. If Turkish poets and authors accepted being represented in terms of secondary peripheral literatures, for example as 'oriental', 'Muslim', or 'Third World', they could get published more easily. Less than three percent of all books published in English, the main world language, are translations. It is difficult for a Cypriot origin author to be translated and published in English, not only because of dominant othering discourses in the Anglo-Saxon literary establishments, or ideological and cultural hegemony in world literature, but also due to the orientations of contemporary literary markets (Said: 1978). Similar concerns could be argued about translations into French, German, and Italian. For this reason the translation award I received will be hugely influential and important in my professional life (see II.a. 'Awards for the Candidate's Work from Cyprus', and VI.d.).

*Poetry in Translation:*

- (1) *Don't Go Back to Kyrenia*, (poetry), Middlesex University Press, translated into English by Taner Baybars, edited by Peter Bush, 2001, London.
- (2) *Non Tornare a Kyrenia*, (poetry), Mesogea Publisher, translated into Italian by Giovanni Miraglia, edited by Biagio Gaurrera, 2007, Catania.
- (3) *Selected Poems: 1977-2006*, (poetry), forthcoming, translated into English Taner Baybars and Linda Stark.

- (4) *Selected Poems* (The French title of the book will be given by the translator), (poetry), looking for a publisher, translated into French by Serra Yilmaz and Alain Mascarou.
- (5) *Της Δάφνης ο Αφέντης*, (poetry), looking for a publisher, translated into Greek by Anthi Karra.
- (6) *Selected Poems* (The German title of the book will be given by the translator), (poetry), looking for a publisher, translated into German by Recai Hallaç.
- (7) Selected poems by Mehmet Yashin, translated to Russian, Spanish, Dutch, Serbo-Croatian, Hungarian, Slovakian, Finnish, Latvian, Hebrew, Bulgarian, Ukrainian, Lithuanian and Maltese, and published in literary journals, anthologies and edited volumes.

*Novels in Translation:*

- (1) *Your Kinsman Pisces*, translated into English by Umit Hussein (looking for a publisher); parts of the novel published in *Pretext* (Vol.4, Autumn 2001) in UK and *Cypriot Identities* (ed. Karin B. Costello) in Nicosia, Cyprus.
- (2) *The Hours of Deportation*, in the process of being translated into English by Umit Hussein, (looking for a publisher).
- (3) *The Hours of Deportation* (The Italian title of the book will be given by the translator), in the process of being translated into Italian by Rositta D'Amora and Anna-Lia Proietti, (Mesogea Publishers will publish it in 2007).
- (4) *Ζώδιο Ιχθείς ο Ομογενής*, in the process of being translated into Greek by Anthi Karra (looking for a publisher); parts of the novel published in *Σύγχρονα Θέματα* (No: 68-69-70, July 1998-March 1999) in Athens, Greece.

(5) *The Hours of Deportation (Sınırdışı Saatler)*, parts of the novel were translated into Dutch by Dick Koupsman and published in *Krispunt* (No: 197, June, September, December 2004).

## ***II. f. Literary Performances, Reading Days and Attendance at International Academic Conferences***

The following list of academic conferences, reading days, and poetry performances which I have attended in the last 24 years will show the development and recognition of my works internationally. I integrated creative writing and academic writing and developed an approach and methodology which combined my literary and academic professions. I have organized and attended both academic conferences and international poetry festivals. In events which I organized myself, I ensured that academics working on literature were brought together with poets and authors, by way of matching the presentation of academic papers with poetry and novel reading events.

It is possible to say that through these activities of dissemination, I have had the opportunity to expose my work to a broad and diverse international audience. Most of this attendance at conferences and poetry events has resulted in the publication and the further dissemination of my work. By attending these conferences, I received feedback on my work and had the opportunity to develop both my poetry and academic writings on the basis of these international responses.

Selected Conferences:

- (1) 2005: "Mediterranean Literatures and Recent Developments", organized by Poesi de Casia/Centre for Mediterranean Literature, Rome, Italy.
- (2) 2004: "Languages of Cyprus, Greece and Turkey and Nationalism", SPIKE Event, organized by EMU, Faculty of Communication, Famagusta, Cyprus.
- (3) 2004: "Relationship of Literature and Arts with Architecture", *Medi3ology Symposium*, 16 April 2004, organized by EMU, the Faculty of Architecture, Famagusta, Cyprus.
- (4) 2003: "Aphrodite in the Turkish Cypriot Literature: Before and After 1974", *Aphrodite Heritage of Cyprus*, organized by Cypriot Studies at the Metropolitan University of London, UK
- (5) 2002: "Writing Experiences and the in-Between Literature(s) and Language(s) of Cyprus", *Conference on Mediterranean Literature*, organized by the European Culture Foundation, Institut International Theatre Mediterranee, Marseille, France.
- (6) 2001: "Translated Poetry and Personal Experiences", *Dangerous Translations*, Poetry Library, Royal Festival Hall, 24 May 2001, organized by London Poetry Library and the British Centre for Literary Translation, UK.
- (7) 2001: "Poetry, Translations and 'Don't Go Back to Kyrenia'", *Presentation by Mehmet Yashin*, The British Centre for Literary Translation, University of East Anglia, Norwich, UK.
- (8) 2000: "Politics and Literature", *Malta International Mediterranean Conference on Literature*, organized by Malta University, Malta.
- (9) 1997: "From Nationalism to Multiculturalism: New Interpretations of the Literatures of Cyprus, Greece and Turkey - Introduction to Conference", *Tri-Lingual Publications, Conference, Poetry Performance*

*and Book Exhibition on Cyprus, Greece and Turkey*, Middlesex University, UK.

- (10) 1995: "Campaign Strategies in Political Advertisement", organized by Department of Media and Communication, Anatolian University, Eskişehir, Turkey.
- (11) 1995: "Identity Politics in the Turkish-Cypriot Community", organized by Famagusta International Culture and Arts Festival, Eastern Mediterranean University, Famagusta, Cyprus.
- (12) 1994: "Three Generations, Three Identities, Three 'Patries' Within Twentieth Century Cypriot Poetry", *Cyprus and Its People: New Interdisciplinary Perspectives*, organized by Harvard University, Cambridge-MA, USA.
- (13) 1993: "Minority Literatures in Turkish", *Modern Turkish History and Turkish Literature*, organized by Faculty of Literature, Istanbul University, Turkey.
- (14) 1989: "Social Psychology of the Turkish-Cypriot Community", organized by the Department of Government, University of Leeds, UK.
- (15) 1989: "The Poetry Movement of Young Turkish-Cypriot Generation", *The Role of Artists for Peace*, organized by PAND International, Vienna, Austria.
- (16) 1988: "Cultural Roots of Cypriot Identity", *Presentation by Mehmet Yashin*, organized by the journal *Εντοcs των Τοιχων*, Nicosia, Cyprus.
- (17) 1988: "History and Myths in Ancient and Medieval Cypriot Poetry", *Presentation by Mehmet Yashin*, organized by Turkish-Cypriot Teachers' Union, Nicosia, Cyprus.
- (18) 1987: "Social and Historical Reasons of the Identity Question in Turkish-Cypriot Literature", *Turkish Cypriot Identity in Literature*, organized by Greater London Arts and ILEA, UK.

(19) 1986: "Does the '80 Generation' of Poets Exist?", *Current Turkish Poetry*, organized by Muhsin Ertuğrul Theatre, Istanbul, Turkey.

*Selected Reading Days and Performances:*

- (1) 2006: Poetry Reading with Italian and Serbo-Croatian translations, "International Poetry Days for Bosnian Poet Izzet Sarayovic", Municipality of Sarajevo and Poesi de Casia, Sarajevo, Bosnia.
- (2) 2006: Poetry Reading with English translations, "Conformism, non-conformism and anti-conformism" for EACLALS Conference, University of Cyprus, Nicosia, Cyprus.
- (3) 2006: Poetry Reading with Lithuanian translations, Baltos Lankos Publishing House, Vilnius Book Fair, Vilnius, Lithuania.
- (4) 2005: Poetry reading with Italian translations, "all'ombra del Mediterraneo", Perugia, Italy.
- (5) 2004: Poetry Reading with English translations, "Conference on Cultures of Memory", the University of Cyprus, Nicosia, Cyprus.
- (6) 2004: Poetry Reading with Italian translations, "Voici del Mediterraneo", Catania, Sicily, Italy.
- (7) 2004: Novel Reading, Arabahmet Cultural Centre, Nicosia Turkish Municipality, Nicosia, Cyprus.
- (8) 2003: Poetry and Novel Reading, International Famagusta Art and Culture Festival, Othello Castle, Famagusta, Cyprus.
- (9) 2003: Poetry Reading in English, "British Council Literature Conference on Places and Spaces", Delphi, Greece.
- (10) 2003: Poetry Reading with German translations, Literatur aus Zeypem, Literatur Werkstatt, Berlin, Germany.
- (11) 2002: Poetry Reading with English translations, "Conference on Comparative Literature", British Council, Delphi, Greece.

- (12) 2001: Poetry Reading in English, Voice Box, Royal Festival Hall, South Bank, London, UK.
- (13) 2001: Poetry Reading in English, Arcola Theatre, London, UK.
- (14) 2000: Poetry Reading in English, the Mediterranean Literature Festival, Knights Cultural Centre, Malta.
- (15) 2000: Poetry Reading with Greek translation, Poets of Mediterranean, Imaret Cultural Centre, Kavala, Greece.
- (16) 1998: Poetry and Novel Reading, "Tongues in the City", Multicultural Arts Consortium, Kobi Nazrul Centre, London, UK.
- (17) 1998: "Tri-Lingual Poetry Performance", as organizer, All Saints Hall, Middlesex University, London, UK.
- (18) 1995: Poetry Reading, Kadikoy Art Cafe, Istanbul, Turkey.
- (19) 1991: Poetry Performance, Turkish-Cypriot Chamber of Arts, İközler Church, Famagusta, Cyprus.
- (20) 1989: "Unholy Night for Solidarity with Salman Rushdie", Conway Town Hall, London, UK.
- (21) 1989: Poetry Performance with English and Greek translations, Tottenham Town Hall, London, UK.
- (22) 1988: "London Turkish Festival", Turnpike Lane, London, UK.
- (23) 1988: Poetry Performance with English and Greek translations, Cafe Theatre of the Theatre Tehnis, London, UK.
- (24) 1988: Poetry Reading with Greek translation, The Town Hall, Nicosia, Cyprus.
- (25) 1987: Poetry Reading with English translation, Wood Green Library, London, UK.
- (26) 1982: Street Theatre from Turkish and Greek Cypriot poems, Kyrenia and Nicosia, Cyprus.

### **III. Changes Brought to Organizational and Professional Fields**

#### ***III. a. Contribution of My Poetic Works to Contemporary Turkish Poetry (with examples from reviews of my poetry books)***

Through my poetic works, I brought issues that were unknown in Turkish poetry to the agenda. For example, particularly my early poetic works critically approached war and militarism, putting into question human relations with violence. While the Turkish poetic tradition could be characterized as dominantly 'tragic,' through my poetic works, I introduced an approach which simultaneously harbours tragedy and irony. My poetic works have used references from Greek culture, mythology, and literature as an internal and internalized (rather than a foreign, other, or external) phenomenon in the domain of Turkish literature. Also, the tradition of narrative poetry, which was not common in the Turkish literary tradition, found a place in Turkish poetry through my own works which have been influenced by the narrative tradition in English language literature.

The jury for the Academy Prize which was awarded to me in 1985 said that my poetry brought together the Turkish and Greek literary traditions in a unique manner. The language of my poetry exhibits this mingling of the Turkish and Greek traditions. My poetry introduced new language structures and uses to the Istanbul-centred Turkish literary tradition. More than using forms coming from the Turkish-Cypriot



dialect, and other cosmopolitan communities' Turkish languages, this is a broader, structural contribution.

My poetry also brought another dimension to the Turkish-Cypriot literary tradition by way of changing the lexicon used for the description of heroism. The jury of the Academy Prize said that my poetry brought individual and collective, as well as patriotic and humanist values together, in a non-conflictual manner. Usually in Turkish poetry, individualist and collectivist, as well as patriotic and humanist poets and their traditions are classified apart. In my first poetry book, these approaches were mingled and could not be separated. This first poetry book represented a different trend from what has come to be called post-1980s poetry in the Turkish literary establishment.

The imagery and metaphors in my poetry come from outside the world of established Turkish language literature. These include imagery that had not previously appeared in Turkish poetry. There are academic studies on my poetry which mainly examine my language, imagery, metaphors, and the theme in the same context (Kay: 2000).

Within Cypriot poetry, my poems had radical impacts, both in the Turkish-Cypriot and Greek-Cypriot sides. In Turkish-Cypriot literature, my poetry completely changed the dominant discourse. I became the leading figure of the new generation of Turkish-Cypriot poetry which is known as the 1974 generation. More broadly within the domain of Cypriot literature (also in Greek), my poetry had challenging and radical impacts. A Turkish-writing and 'Muslim' poet was for the first time integrated into the field of Cypriot literature and influenced literary trends within it. My subsequent poetry books brought further new issues to the Turkish poetic agenda. Among these are the themes of de-territorialization, multiculturalism, and multilingualism. I reflected all kinds of individual experiences, reflecting them within a broader social context. I used, created, and introduced new words which did not exist in Turkish dictionaries.

Through my poetry, new forms of saying and structure were strengthened in Turkish poetry. I introduced the Greek language as well as Turkish written in the Greek alphabet into my poetry. Turkish and Greek were mingled through my poetry lines; not only through mythological references, but also through other religious, poetic, and cultural references, in this way different traditions of the Mediterranean found a place within my poetry (see VII.d. 'Selected Extracts of the Novels, Essays and Poetry Books' and 'Selected Extract Reviews of the Novels, Essays and Poetry Books').

More global themes and the individual's experiences in a broader, post-modern domain also found a place in my poetry. The themes of my poetry then began to include aspects of love, eroticism, home/homelessness, belongings, death, family, father-son relations, underground life, alienation, and loneliness. These themes found places in my poetry through their psychological and philosophical aspects. Many of the reviews of my poetry have mentioned these aspects of my work (see Kay: 2000, Coşkun: 1995, Azgın: 1987).

Each of my poetry books brought a new and unique contribution to poetry written in the Turkish language in themes, cultural references, and uses of language (Yashin: 2002a).

### ***III. b. Contribution of My Novels to the Contemporary Turkish Novel (with examples from reviews of my novels)***

My novels introduced characters and themes which were previously unknown in Turkish literature. The Turkish novel usually tells the story of Turkification and modernization. Both my novels tell stories of non-Turkification; my main characters are in-between characters whose can look at Turkish culture both from the inside and the outside. My novels

deal with the dramatic results, at both the personal and the social level, of these forms of in-between existences. There is a fragmented structure in my novels, which entails the common use of several different literary forms simultaneously, such as those of the short story, the essay, and poetry. These styles and forms become part of the narrative in my novels.

Likewise, my novels also use several traditions, from different historical periods, as well as several dialects in the Turkish language at the same time. All of these different linguistic traditions (such as Ottoman-Turkish, *Karamanlidika*, and cosmopolitan minorities' Turkish) are woven into my use of central Istanbul literary Turkish in my novels. While introducing an innovative and new linguistic style to contemporary Istanbul literary Turkish, my novels also brought sayings and idioms, references, and forms from fairy-tales, religious texts, and old Ottoman texts to the fore.

Visual materials have also found a place in my novels, contributing to their fragmented structure. This multiplicity is symbolized not only in the characters but in the style of fictionalization. And each of the novels encompass multiple locations, as well as displacement: among these places are Turkey, Cyprus, Greece, Israel, Britain, France, historical places which are not considered to exist any more, such as Pontus, Karaman, as well as imaginary places like purgatory (Yasin: 1994b, 2003).

Auto-biographical issues have found both a place and a voice in my novels; however they are usually transformed and are often abstract, such as deportation, displacement, finding oneself in a situation of conflict, and in-betweenness between languages and cultures. In my second novel, auto-biographical phenomena are transformed into the theme of the character writing the story of the novelist. In this way, I have questioned not only the relation between the writer and the character, but also the writer's power of creating or effacing an individual or a society.

In 1995, when my first novel won the Cevdet Kudret Prize in Turkey, reviewers referred to many of the points I raised above. They also

commented on the originality and uniqueness of my novels and to the new tendencies which they brought to Turkish literature. In Cyprus, where the tradition of the novel is rather weak, my novels have had an even greater impact on literature (Hızlan: 1995, Coşkun: 1995).

### ***III. c. Publication of Critical Essays and Anthologies***

(See I.a, I.b., and II.d.)

### ***III. d. Courses and Seminars that I Developed at Middlesex University, the Eastern Mediterranean University and the University of Cyprus***

#### *Innovative Courses and Seminars*

(1) Turkish-Cypriot Literature from the 17<sup>th</sup> to the 20<sup>th</sup> Centuries (BA lecture course), Eastern Mediterranean University and University of Cyprus.

This is a course which was introduced with this particular focus and scope for the first time. All the references to Turkish-Cypriot literature, from Ottoman times to the present day, are introduced and analyzed together and in their original conceptual and theoretical frameworks. The significance of this course is that it encompasses not only a broad historical period (350-400 years), but also in that it studies all the literary approaches and trends in Turkish-Cypriot literature. This is not only a course in the history of literature, but also one where theories emerging from the fields of comparative literature are examined as well (see VII.d. 'Course Outline').

**(2) Current Turkish-Cypriot Literature, Culture and Identity Issues (BA lecture course), University of Cyprus.**

This course focuses on the post-1974 periods in Turkish-Cypriot literature, with cross-cultural references. These cross-cultural references cite mainly Greek-Cypriot and mainland Turkish sources. Textual analyses are made from all types of literature. The cultural and social influences behind the current literary trends in Cyprus are studied. The subject of 'identity' which is one of the central issues to world literary debates is also studied within the context of Turkish-Cypriot literature in all its facets. (see VII.d. 'Course Outline -II-')

**(2) Introduction to Translation Studies and Literary Theory (MA lecture course), Eastern Mediterranean University.**

This course for postgraduate students is inter-disciplinary. It not only concerns Translation Studies, but also introduces ways in which they are related with Cultural Studies, Comparative Literature, and other Social Sciences. Translation is not just taken as a linguistic topic; but by studying Turkish-Cypriot literature as a case study, cross-cultural and cross-lingual references are used and analyzed. My concept of 'step-mothertongue' is also discussed within this framework. This is the first course ever taught on this topic and framework in any university in Cyprus. (see VII.d. 'Course Outline -I-')

**(4) Turkish and Cypriot Literatures in the European Literary Polysystem (MA seminar programme), Middlesex University and Eastern Mediterranean University.**

I taught this course at Middlesex University, when the Centre for Translation Studies was under the directorship of Professor Peter Bush. It focused on Turkish and Turkish-Cypriot literatures as case studies within

the domain of the European polysystem of literatures. This course for postgraduate students was not only about language, but also about power and hierarchy in the field of world literature. Translated sources are usually regarded as 'secondary' in the field of literature. But these sources sometimes become 'primary' sources in 'peripheral' countries. I introduced these issues in the course together with studies of literary and textual examples.

#### *Contribution to Other Courses and Seminars*

- (1) Contemporary Turkish Literature (BA lecture course), Eastern Mediterranean University.
- (3) Turkish Language and Composition for Literary Translation (BA lecture course), Eastern Mediterranean University.
- (4) The Practice of Translation Theories (from English into Turkish) (MA lecture course), Middlesex University.

#### *Impacts of the Courses and Seminars I Offered*

The innovative courses that I offered introduced new perspectives, new resources and new discourses into the teaching frameworks of the universities and academic scenes where I have taught. Since there were no published sources for much of the new teaching, I also created the setting for the preparation of anthologies and literary collections, their publication, and incorporation as textbooks in university curricula. As a result of my teaching, as well as editorial, organizational, research, and publishing activities, a whole new field was introduced to the teaching curriculum of the universities where I have worked.

In both my new courses and the existing courses to which I made contributions, I oriented my students to innovative topics of research, encouraging them not just to regurgitate knowledge, as they had

previously been taught to do, but to actively research, individuate, and create knowledge themselves. In my marking and evaluations system individual research projects hold an important place. I have also encouraged extra-curricular project groups and learning and researching through using the internet.

As a result of this, students have shown a lot of interest in my courses, lectures, and seminars. For example, numerous students, for whom my courses were not compulsory, enrolled of their own will or attended my lectures in order to audit them. In the academic year 2004-2005, 96 students enrolled in my lecture course on Turkish-Cypriot literature at Eastern Mediterranean University, and in 2005-2006, 21 Greek-Cypriot students enrolled in my lecture course on the same topic at the University of Cyprus. I also assisted many of the students who attended my courses in entering the professional world after university, helping them to bring out their first creative works and assisting them in getting them published. In my course evaluations, students showed an appreciation for the innovative, creative, and productive aspects of my teaching.

I enter the classroom not only in order to teach, but also in order to learn. I do not enter in an instructional capacity and do not create classical teacher-student relations with my students. I believe that if you think that you have nothing to learn, you cannot teach. The students' projects and discussions inspire me to prepare new projects and courses.

Here we can compare the realization of an academic course to the making of a creative literary work. In a literary work, there is an author, a book, and an audience. And in an academic course, there is a lecturer, the seminar, and the students. Both in writing and in academic teaching, the three dimensions of these triangles have to be actively involved with one another in order to attain positive results, impacts, and outcomes.

I see my work in a holistic manner and therefore my academic teaching does not clash with my literary work and inspiration. Each of my activities feeds, informs, and develops the other. Therefore, academic teaching, too, has had enormously positive impacts on my literary writing and vice versa. All the aspects of my work (poetry, novels, essays, academic writing, teaching, social and political research and surveys, consultancy and advisership, research projects on cultural studies and history, editorship and publishing, public relations and media related works, and so on) which I am here presenting in my Context Statement are inter-related (see IV.e.) This range of work has allowed me to be interdisciplinary and to think in a flexible and multi-faceted manner. One of the most positive outcomes of this is that I have been able to work with students with similarly broad perspectives.

### ***III. e. Academic, Literary, and Translation Projects***

From the late 1970s to the 2000s, I worked in the following projects:

#### **(1) The Foundation and Publication of a Literary Journal in Cyprus:**

*Karanfil* (1981): This was a journal published by the 1974 generation in Turkish-Cypriot poetry, in the style of a manifesto. The journal opened a new page in the history of Turkish-Cypriot literature, introducing a new generation of poets raised with a new literary understanding, subject matter, and style, and laid the foundations for what is recognized as the current literary discourse in Cyprus.



## (2) The Editing of Special Issues of Literary Journals in Turkey:

*Sanat Emeği; "Kıbrıslı Şairler Barış İçin Omuz Omuz"* (1979): This was the first-time appearance of the 1974 generation in Turkish-Cypriot poetry in the central domain of Turkish literature in Istanbul. Also, for the first time, contemporary Greek-Cypriot poetry was translated into Turkish and published in a Turkish literary journal.

*Varlık; "Bir Kimlik Arayışı: Kıbrıs Türk Edebiyatı"* (1987): This issue was about Turkish-Cypriot poetry, bringing the topic of identity in literature to the agenda of Turkish literature in Turkey.

Both special issues were published under my editorship and introduced new literary trends and young literary personalities, alongside the older ones, to the Turkish literary circle and audience. It is possible to say that the Turkish public was for the first time able to encounter another face of the Turkish-Cypriot community and Cyprus in general. Some of the poets and authors which appeared in these journals later became well-known in Turkey, publishing their works in Istanbul. Greek-Cypriot newspapers and journals also made translations into Greek from these special issues. A Greek language anthology (*Κάτω από τον ίδιο ουρανό*, Nicosia: Edon) was published in 1980 from the works which I published in *Sanat Emeği* (1979). Greek-Cypriots for the first time read many Turkish-Cypriot poets' works and were exposed to the literary discussions on the 'other side'. The result of this was the beginning of close contacts, not only between mainland Turkish and Turkish-Cypriot literatures, but also between Greek-Cypriot and Turkish-Cypriot literatures.

## (3) The Organisation of International Conferences on Comparative Literature and Identity in the UK:

*Turkish-Cypriot Identity in Literature*, GLA-Horizon School (1987): This was a symposium which brought together young generation authors, poets, playwrights, and critics from the Turkish side of Cyprus. The presentations by these participants were published in two languages. This

publication had serious impacts both on literature and politics in Cyprus. I collaborated with other young authors in the co-coordination, the conference and the publication.

*From Nationalism to Multiculturalism the Literatures of Cyprus, Greece, and Turkey*, Middlesex University (1998): This was the first conference ever to bring together well-known literary figures and scholars in the fields of Greek and Turkish language literatures. The conference was supported with funding awarded to me by a grant from the European Union and support from Middlesex University. Participants included scholars and writers from Turkey, Greece, both parts of Cyprus, the USA, and Britain. The publication which resulted from the conference was edited by me and published by Middlesex University Press (Yashin 2000). It was very well received internationally.

These two conferences were both received as turning points. The first one brought Turkish-Cypriot identity and literature on the agenda, bringing out the first publication ever in this field. The second conference drew, for the first time, a joint framework for the analysis of Cypriot, Greek and Turkish literatures, which had until then been evaluated under separate national headings. The book *Step-Mothertongue*, which was published as a result of this conference, is still considered the only publication bringing Turkish, Greek, Turkish-Cypriot and Greek-Cypriot literature under a comparative frame of criticism (see I.a. II.d. and II.f. for the impacts and the outcomes of these conferences).

#### (4) The Foundation of Literary Circles and Groups in Turkey and the UK:

*The Group of Young Turkish-Cypriot Poets, 1983-1986, Istanbul*: This is a group which brought together young poets and authors of the 1974 generation in Cyprus, enabling them to have literary discussions and outputs. I was the founder and spokesperson of this group.

*The Group for Turkish-Cypriot Language, Literature and Culture, 1997-*

*2003, London:* This group brought together literary personalities working on Turkish, Greek and Cypriot literatures together and organized their international activities. The conference and book (*Step-Mothertongue*) are a result of this collaboration. I am also the founder and spokesperson of this group.

I created these two groups as networks of poets and scholars. Both of them involved collaborative teamwork. While the first group involved Cypriot authors of the 1974 generation, the second group involved internationally well-known scholars who work on Greek, Turkish, and Cypriot literatures. Through both these groups new agendas were created in literature, carrying impacts to other disciplines, such as cultural studies, as well. The activities organized under these groups also allowed for broader impact and the involvement of wider circles and a bigger audience in the topics developed by the group. The discussions held under the roof of these groups also had positive impacts on my work.

(5) The Directorship of a Translation and Publication Project on Turkish-Cypriot Literature in Cyprus:

*Cyprus: The Group for Research, Translation and Publication, 2004-2006, Famagusta:* This groups' members are my postgraduate students and other young poets, authors and translators who are working with me. They work on "Modern Turkish-Cypriot Literature from the 19th to the 21st Centuries: Study and Collection" This group includes one project director (myself), two project assistants, six editors, one English language editor, a publication assistant, and around 36 young translators. This is a very active and strong group and they are presently working on seven chapters of modern Turkish-Cypriot literature (poetry, short story, novels, operettas and plays, memoirs and travel-writing, essays, and literary criticism).

This is the first time that work on this scale in the field of literature is being undertaken in Cyprus, also involving archival research into literary sources. And since such a source book has not previously existed, this will be the first time that such a collection will be published. The project received a grant from the Turkish-Cypriot Educational Trust (KTEV). We have already completed three bi-lingual (Turkish with English translations) chapters out of the 700 pages of the two volumes. These three chapters are forthcoming in a few months' time as separate publications by the KTEV Publishing House. This publishing house belongs to the Turkish-Cypriot Educational Trust to which I and the project group have donated our copyrights for the books we prepared "under the condition that these rights be held by the 'Turkish-Cypriot Educational Trust' and that they are used for the educational and cultural benefit of the Cypriot communities". Recently our project was also awarded a bigger grant from the USA based Chrest Foundation. The project group is continuing to work under my directorship to complete the research and translations in order to publish a 700-page study and collection in two volumes (Turkish and English). Obviously, the outcome of the project will be enormously important, not only for the Turkish-Cypriot community, but for the Greek-Cypriot and other Turkish-speaking communities too.

(6) The Networks with European-Mediterranean Organisations for the Literatures of Turkey and Cyprus in Italy and Other Mediterranean EU countries:

*Associazione Culturale Internazionale: All'ombra del Mediterraneo, founder executive member, Italy:* This is a network I jointly created between poets, scholars, novelists, translators, and cultural activists from various Mediterranean-European countries where I previously joined conferences and meetings. These countries include France, Italy, Greece, Malta, Cyprus, the centre of the group is in Perugia, Italy, and the most active participant authors, scholars, poets, universities and other cultural

organizations are mainly from the Mediterranean islands of Corsica, Sardinia, Sicily, Malta, Lesbos, Rhodes, and Cyprus.

This network allowed me to enter an international system, enabling me to enter regional, as well as global, discourses. It gave my work an arena of dissemination in the Mediterranean; the discussion of my work and ideas in this venue challenged me and brought my thinking and writing to another level. It is very important for a person working on Cypriot studies and Turkish-Cypriot literature, which is already minor and peripheral, not to operate in marginal spheres, but to get involved in international networks and circles. For this reason, the international networks that I have become involved in have had great importance for my development. Such international exposure has prevented me from being limited in a narrow communalism on a small island, enabling wider horizons and bigger comparative perspectives.

(7) Consultancy Services to Cultural Institutions in the UK, Turkey, and Cyprus:

Adviser for founding Cypriot Studies, Turkish Studies and Mediterranean Studies; public relations to introduce the activities of Middlesex University to the Cypriot communities in North London, Middlesex University, London, 1989-1990.

Adviser, International Mori and Strategy Social and Cultural Research Group; director for political surveys, and consultant to various political and administrative institutions and persons, Istanbul, 1993-1995.

Consultant, Ministry of Education and Culture; project director on international presentation and public relations on Turkish-Cypriot culture and arts; setting connections with British, British-Cypriot and other Cypriot communities, northern Nicosia and London, 1995-1997.

**Adviser and Campaign Director for the EU membership of Cyprus and the Referandum on the UN Peace Plan (the Annan Plan) for the unification of the Republic of Cyprus, northern Nicosia, 2002-2004.**

**Consultant on European Cultural Affairs of the "Prime Minister's Office," northern Cyprus, Northern Nicosia, 2003-2005.**

**I was solicited, hired, and appointed to consultancy positions due to the combination of my knowledge, skills in various fields, and educational and professional backgrounds. Through the various consultancy positions I have held, I was able to use my experiences, skills, education, and connections for the general public interest and apply my work to wider social issues. I made contributions, in particularly sensitive times, to the society, communities, and countries where I have lived: Cyprus, Turkey, Britain, and the European Union in general. The issues I dealt with in my consultancy work ranged from education, culture, the arts, political matters, international relations, and public relations.**

**I undertook all my consultancy work with professional contracts and ethics. I always worked on a short-term basis and as a project-based adviser, consultant, and director. So, I was able to maintain, with integrity, my position as a full-time author, literary person and scholar. Therefore, these short-term and project-based consultancy and advisership contracts did not push me to experience any contradictions with my creative writing. Rather, they contributed to it by allowing me to connect with broader social and political issues.**

**My consultancy positions have had important impacts on my professional profile and work. I entered several different professional domains and was asked to apply my creative skills and imagination to projects directly related with social, cultural, and political issues. I was able to update myself and learn about contemporary professional sectors, from that of advertising, political surveys and poll research to the cultural and educational fields.**

Since all my consultancy work involved intense collaboration and teamwork, I enhanced my capacities in this regard and acted as a leader, vision-setter, and organizer for working groups in the several sectors where I worked. With the positive results of my consultancy work and the feedback I received, I saw that my creative skills and experience had broader use and impact for society at large.

## **IV. Evaluation of Contributions:**

### ***IV. a. Motivation***

As a poet and creative writer my motivation in undertaking academic work, alongside my literary works, arises from my genuine interest in literature. My essays and works in literary criticism emerge from my curiosity about the place of Turkish-Cypriot literature within the broader field of Turkish language literature, as well as in Cypriot literature: I wanted to understand as well as conceptualize this. Rather than thinking about my literary and academic works as opposing one another, I have thought of them as complimentary; the academic and creative have supported one another. My creative writing gave me an idea and a sense about what I was to research, it also gave me the capacity to think differently and ask questions which are not supposed to be asked (see VII.d. 'Selected Extracts of the Novels, Essays and Poetry Books). Furthermore, my scholarly works expanded the scope of my literary and linguistic works and enabled me to see the heritage behind my writing. In this way I was able to reinforce my creative writing through a broader array of knowledge and fields.

My reasons and motivation for applying for a DProf degree are related to my desire to improve my literary and academic works in more a professional, influential, and wider manner. I consider this degree to be a formal and institutional recognition for my long-term and multiple works in the field of Cypriot and Turkish literatures and cultures. I believe that



the DProf degree will help me in the consolidation and further realization of my work in both academic and public life.

#### ***IV. b. Challenges and Changes Brought to Literary Agendas in Turkey and Cyprus***

I challenged and changed the literary agenda of Turkish-Cypriot literature, not only in northern Cyprus, but also in Turkey and southern Cyprus, through the publication of new literary works by the young generation alongside my own works, writing literary criticism, and translating current Greek-Cypriot poetry and literary essays into Turkish and publishing them in journals and newspapers in Nicosia and Istanbul.

I edited a special issue on current Turkish-Cypriot poetry and literature, whilst I was only 21 years old, in the literary journal *Sanat Emegi* (May 1979) in Istanbul. The critical essay I wrote in that issue turned into a kind of manifesto that influenced the literary circles in Turkey and both parts of the island. This Issue was translated into Greek and published in a Greek-Cypriot journal *Νέα Εποχή (Nea Epohi)* (July-October 1979) in Nicosia. A year later, the poems were collected into the first bi-communal poetry collection, with my collaboration, entitled *Κάτω απο τον ιδιο ουρανό (Kato apo ton idio urano)* (Edon: 1980). With these translation and publication activities, which were supported by critical essays, I introduced a new way to define 'Cypriot Poetry'. Two years later, I published *Karanfil* (1981) together with young Turkish-Cypriot poets, authors and artists in Nicosia. Older generations' works also were included in the journal and the influence of the new literary trends and approaches of the younger generation became wider.

I continued to translate contemporary Greek-Cypriot poetry and prepared a series of articles about it. These poems and articles introduced

contemporary Greek-Cypriot poetry and literature to the Turkish-Cypriot audience for the first time, by being published in the *Yenidüzen* newspaper in Nicosia (Yashin: 1986-1987). These translation activities between Turkish and Greek Cypriot communities opened a new era in the island's literature and cultural life (Azgin: 2000). They were also recognized as the very first contacts between the two communities' artists and intellectuals.

I organized a series of conferences and bi-lingual publications on Turkish-Cypriot identity in literature in 1987-1990. I also edited various special issues of literary and cultural journals in Turkey during the same period (see II.f. and III.e.).

My essays in the journal *Adam-Sanat*, 1994-1995 which came out in a book form in the same year (Yashin: 1995) also challenged the Turkish literary canon and changed the agenda of post-1980s Turkish poetry and literature. The main contribution of this is a re-definition of 'Turkish language literature(s)' and the recognition of 'minor(ity)', in-between and peripheral literary works in the Turkish language. (See VI.d, VI.f., and VII.d. 'Contents of *Poeturka*').

My activities continued outside of Turkey and Cyprus too. A tri-lingual publication, exhibition, translation, conference, and performance project, which I organized, was supported by the European Union in 1997-2000 and took place in Britain (at Middlesex University). This project resulted in the publication of *Step-Mothertongue* (Yashin: 2000) (see I.a., II.d. 'Selected Articles', and II.d. 'Selected Interviews').

My recent publication in 2005, entitled *An Inter-Lingual and Inter-Cultural Literary Study: The Poetry Anthology of Cyprus (from BC 9th to AD 20th centuries)*, was awarded a literary prize in Turkey in recognition of the new agendas that I brought to Turkish language literatures (see VII.d. 'Contents of *An Inter-cultural and Inter-lingual Literary Study: The Poetry Anthology of Cyprus*'). In a similar way, my recent project (Cypress Research, Translation and Publication Project), which received grants from Cypriot and American educational and cultural foundations, has

generated a broader recognition of my long-term work. (See II.a.(1) and III.e.) These works, in addition to bringing Cypriot, especially Turkish-Cypriot, literature to the agenda, have questioned nationalist discourses in the creation of literary canons.

A study of Cypriot literature, in the way I have conceived it, is especially productive in a search for literary roots and perspectives which goes beyond linguistic and political borders and limitations. From a multilingual and multicultural perspective, I explored and brought to fore Cypriot literature in languages other than Greek and Turkish as well as works written in a combination of Greek and Turkish (*Kypriaka*, or the Greek-Cypriot colloquial language). I analyzed these works in literature in comparison with other such inter-lingual and cosmopolitan traditions, such as that of *Karamanlidika*, or Turkish written with the Greek script. The significance of these works is that they bow to no nationalist framing in the analysis or classification of literature, allowing room for the research and presentation of works which heretofore remained unseen due to political limitations and barriers. In sum, my works have challenged nationalist definitions in Greek, Turkish, and Cypriot literatures and uncovered previously unexplored sources for literature in this region.

#### ***IV. c. Leadership in the Field and Following in Poetry, Novels, and Academic Scholarship in Turkey and Cyprus***

I have been able to show a strong element of leadership from the early days of my literary career. I have founded several literary and academic working groups and networks; published magazines and edited special issues both in Cyprus and Turkey; instigated and organized local and international conferences. My literary and academic works also gave me a leading position in creative writing and literary criticism in Turkey

and Cyprus. In both Turkey and Cyprus, a new generation of poets and writers has been following the trends, which I introduced in literature through my works.

I encouraged my postgraduate students at universities in Cyprus and they formed academic research groups and completed their dissertations under my supervision. I have helped many of my followers and students in finding positions and publishing their works. Recently, I have been acting as Project Director for the 'Cypress Research, Translation and Publication Project Group'. The group was formed mainly by my postgraduate students at Eastern Mediterranean University, as well as by young poets, other creative writers, and translators. The project group's aim is to prepare two bi-lingual (Turkish and English) volumes on modern Turkish-Cypriot literature including all literary fields, such as poetry, short-story, novel, memoirs, travel-writing, plays, operettas, letters, articles, essays, and works in literary criticism. The books will be collections and studies on the modern literary era in Turkish-Cypriot literature from the 19th to the 21st centuries. The project incorporates comparative literature, Turkish-Cypriot literature, Cypriot studies, Turkish studies, minor and peripheral literary discourses, and translation studies. I am leading about forty members of the group, they are acting as editors, copy editors, project assistants, publication assistants, researchers, and translators.

This project received two major grants from the Turkish-Cypriot Educational Trust (KTEV) and the USA based Chrest Foundadion. Two small collections, *Poems from Modern Turkish-Cypriot Literature* and *Memoirs and Travel-Writing from Modern Turkish-Cypriot Literature* are forthcoming by December 2006 as KTEV Publications in Nicosia. Two large volumes (in Turkish and English) totalling 700 pages will include numerous examples from modern literary writing and will come out in Istanbul (Periferi Yay./Cypress) in 2007.

The directorship of this group is a recent example of my leadership work in the academic and literary fields and illustrates my ability to create supporters and followers of my works.

I always support young talented people who I meet at the universities where I teach or who send their files to me. Many young poets, short-story writers, translators, and academic researchers in the literary field have approached me over the years, either as students or by contacting me personally, to show their work and receive feedback from me. Most of these young poets and writers are people who have been inspired by my poetry and work, having followed it, through my publications, over the years. For me, it is a great pleasure to support young creative writers and on these occasions, especially when talented young people are involved, I have channeled my experience and resources to them, giving them feedback on their writings, discussing poetry with them, especially their works, introducing them to literary personalities, and assisting them in bringing out their first publications.

More recently, I also involved many of these young creative writers in projects I have been directing on Cypriot literature and they have been able to gain experience and apply their talents to a big and exciting project. (See II.d. 'Academic Books', III.e. 'The Directorship of a Translation and Publication Project on Turkish-Cypriot Literature', and V.d.).

Furthermore, I have had more citations to my work than any other Turkish-Cypriot creative writer and the largest number of internet sites under my name. Recently, 'the Group of Young Readers of Mehmet Yashin' was also founded.

#### ***IV. d. Major Influences upon Approaches and the Thinking***

##### ***Experiences and Environment:***

I believe I need to refer to my personal environment and experiences in terms of their influence upon my work, alongside my literary and academic backgrounds. Most of the literary trends and approaches I followed and developed are based not only on the theories I studied in my later years, but on my personal environment and experiences from a young age.

##### **(1) Family Environment and Background:**

I grew up in an intellectual and literary family environment. Both my parents, as well as relatives on either side of my family, were involved in literature, writing, education, publication and the book sectors. My mother was a teacher and had descended from the Ottoman Court poet Mufti Radji and was a cousin of the English-writing (as well as French-writing) contemporary poet Taner Baybars. My father, Özker Yaşın (Yashin), was considered the foremost 'national poet and author' of Turkish-Cypriots in the 1950s and 1960s. Both my mother and father had friends in the literary circle, poets, authors, and editors, as well as relatives who were known as scholars and educational authorities during my childhood. My father had a printing house which published literary books and a weekly newspaper (*Savaş*) in the late 1960s and early 1970s. He also ran the 'Yaşın Bookstore' links specialising in Turkish literature. He was also the founder and the first Secretary General of the main opposition party of the Turkish-Cypriots and later became an MP. From my family, I inherited not only their environments and interests, but also valuable archives and a library with rare Turkish-Cypriot publications, which gave

me a unique opportunity to research Turkish-Cypriot, Turkish, and Cypriot literatures and cultures. (See V.c.)

## **(2) Educational Environment and Experiences in Academia:**

As an undergraduate and graduate student in well-established universities, I had the chance to work with innovative scholars in their fields. Since Ottoman times, the Faculty of Political Sciences in Ankara has been known as the centre for the enlightened (or for intellectuals) with its high-quality educational profile and well-known professors and lecturers. The dynamic atmosphere and the extra-curricular activities at this university were as important as the lectures. Later, my experience as a postgraduate and research student in various universities in different countries also had positive impacts on my educational background. At the Institute of Social Sciences (Istanbul University), I found the opportunity to work with both older and younger generation scholars.

My positive experiences in academia continued in Britain, where I enrolled as a research student at the Centre for Byzantine-Ottoman and Modern Greek Studies (Birmingham University). My research skills improved enormously here and I had the opportunity to work under the supervision of Professor John Holdon. As a post-graduate student at Middlesex University, I worked with Professor Francis Mulhern and Professor Peter Bush.

Among other scholars and academics who inspired me with their knowledge and experiences, I can include Professor Saliha Paker (Boğaziçi/Bosphorous University) and Professor Cevat Çapan (Yeditepe University).

## **(3) Experiences in Literary Circles:**

I had poignant and valuable experiences in literary circles from an early age: I came into close contact with older and younger generation poets and authors and had the opportunity to learn from their experiences and

join their discussions on creative writing. Among Turkish literary personalities, critics, poets and authors whom I got to know closely and who guided and inspired my work, I can include the names of Memet Fuat, Vedat Günyol, Barış Pirhasan, and Semih Gümüş. Memet Fuat is probably Turkey's most respected literary figure (now deceased) of the older generation. He was the director of the publishing house Adam Yayınları, which brought out my books of poems and volumes of literary essays for years. In one of his interviews, he listed me as one of the best 5 poets in the Turkish language from the younger generation. Vedat Günyol was a literary critic and essayist from the older generation. His generation's literary understanding and works represents the canonization of 'Contemporary Turkish Literature'. Barış Pirhasan is one of Turkey's best known all-rounded artists, respected especially for his films as well as his poetry. He is also one of the translators of the Greek poet Constantine Cavafy. He published my poems for the very first time in the literary journal *Sanat Emeği* while he was acting as an editorial board member of the journal. Over the years, I have had the opportunity to discuss my literary work closely with him as a friend. Semih Gümüş is one of Turkey's respected literary critics, particularly in novels and short-stories. He was in the editorial team of the Adam publishing house in the years when they brought out my works and I had the opportunity, likewise, to get feedback on my work from him. He supported me to write and publish novels as well as poetry. Although I have not always agreed with all the opinions, particularly the Kemalism, Modernization and Anatolianism (*Atatürkçülük, Çağdaşçılık ve Anadoluculuk*) of these literary critics, related to the foundation of modern Turkey and national Turkish literature (*Türk edebiyatı*). I have learned a great deal from the experiences transmitted to me by these people, their knowledge, and their ways of working in the literary field. Their comments on my books have helped me enormously in situating my own literary work (see I.a. and I.b.).



#### **(4) Cultural, Social and Political Experiences and Environment:**

I was born in the last cosmopolitan neighborhood of Nicosia in the very last year of British Colonial Administration in Cyprus. I experienced being a minority or in-between after we became refugees as a result of the inter-communal conflicts (1963-1974). Before the troubles, I did not even realize that my background may be minority or in-between, because the neighborhood where we used to live was so mixed with different communities, languages, and religions (Turks, Greeks, Armenians, Maronites, Latins/Levantines, and British expatriates). Both my father and mother, who lived separately, were very badly affected by the first inter-communal conflict between the two Cypriot communities in 1963. When I was five years old, my family house in Nicosia was looted and burnt by EOKA, the Greek-Cypriot nationalist faction. My cousins were killed and my grandmother and aunts were turned into prisoners of war. My father joined the war and was captured by EOKA. I escaped during the raid with my mother, and lived with her in the Lefka teachers' houses, one of the biggest Turkish-Cypriot enclaves during the inter-communal conflicts between 1963 and 1974. I witnessed the wars of 1965, 1967, and 1974, and was called up for the 'Red Cross (Crescent) service when I was fifteen years old in 1974 (see VII.d. 'Selected Extracts of Novels, Essays and Poetry Books).

The issues and problems of multiculturalism, multilingualism, 'cosmopolitanism', 'hybridity', 'in-betweenness', and 'being minor' appeared in my literary and academic works much earlier than those concepts became fashionable in literary theory and cultural studies, because of my genuine life experiences and environments.

During my university years in Ankara, I acted as the Vice-President of the Cypriot youth and students' union. I experienced street clashes, violence, and police raids which were common in Turkey in 1970s. I had

to return to north Cyprus after the military coup in Turkey (1980), but I returned to Istanbul after two years when the political conditions seemed better. My first poetry book, *My Love the Dead Soldier*, was published in Istanbul (1984). It was immediately censored and collected from the book market in Turkey although it won the Turkish Academy Prize for Poetry. In the words of Bekir Azgın, a critic, "The book had the effect of a poetic bombshell against the vulgarity of war and military culture". I believe that my first poetry collection was directly related with my experiences of wars, conflicts and militarism from a very young age. Censorship of my works in Turkey and north Cyprus grew tighter. On the first day of the sale of *Ladder of Light*, during the book launch in the main book fair of Istanbul, it was seized by police and banned (1986). I was deported from Turkey while I was a PhD student at the University of Istanbul, as a 'persona non grata' and left Istanbul and north Cyprus for London.

I visited south Cyprus for the first time after fifteen years and performed my poetry in three languages (Turkish, Greek, and English) in both parts of Nicosia in 1988. I was accused of being a 'traitor working for the Greeks' by the Turkish authorities, because of the anti-nationalist and cosmopolitan quality of my works, as well as my public activities on both parts of the island. Although the Greek authorities did not put me in prison or legally censor my works like the Turkish authorities, I was followed and was not able to freely and/or easily express my opinions. These experiences made me think about the relations between nationalism and the canonization of literature, the homogenization of culture in the making of nations, power relations, and the silencing and marginalization of other experiences and voices, all issues which later appeared in my works in either literary or analytical fashions (Foucault: 1984, Dirlik: 1987) (see I.a, I.c., III.b., and III.e. 'The Organization of International Conferences on Comparative Literature and Identity in the UK'.)

Since I did not want to politicize my literary works and reduce their value to the level of everyday political interests, I avoided getting known within the discourse of 'exiled' or 'censored' poets in Britain and Europe. But I have to note that I poignantly experienced the life of being an exile in Britain and Europe and being marginalized as a 'Turkish-Muslim'. Ironically, I had been accused of not being properly 'Turkish' and 'Muslim' by the authorities who had sent me to exile in the first place. All these experiences also gave a sense of humor to my writing, for example in my bewilderment about how my Greek-Cypriot neighbours could be considered within a Europeanist discourse, while works in Turkish would be classified as 'Third World literature' due to orientalist frameworks (Said: 1978, Ahmad: 1992, Bhabha: 1991, 1994).

All these experiences and involvements have obviously influenced my work, not only its contents and subject matter, but also its perspectives and sources. As a positive result of deterritorialization, I created literary works which do not entirely belong in one national culture or literary tradition. I was able to invent the concept of 'step-mothertongue' and challenge the existing literary discourses and canons in Turkey, both parts of Cyprus, and even in Europe. I had unique experiences in different countries where I had to live or travel, such as Britain, the USA, France, Italy and Greece; I found new opportunities and sources for my research, widening the range and perspectives of my literary and academic works.

#### *Poets and Authors:*

I was inspired by and learned from distinct and specific Turkish, Greek, and English writing poets and authors in the context of my academic and literary writing. I read their works, comparing their positions in literature with my own situation. Most of the poets and authors by whom I was inspired came from in-between, minor, cosmopolitan, diasporic, and/or marginal backgrounds and made marks in the literary canon in that way. I learned both from the literary quality of

their writing and their life stories. Among the authors and poets who have especially inspired and influenced my work, I can name the following: James Joyce, Franz Kafka, Constantine Cavafy, George Seferis, Lawrence Durrell, Nazım Hikmet, and Oğuz Atay.

Those poets and authors inspired me in various ways through their works: in their creation of unique syntheses from different cultural and literary traditions; use of language in rich and unusual ways; mixing different language and/or dialects; in the in-between-ness and cosmopolitan quality of their works; the imaginary, metaphors, characters and narratives in their books which usually challenge traditional understandings; their poetic senses and aesthetic power; creation of a complex philosophical and literary world which does not look like any other writers' work; being innovative and opening new literary discourses; combination of sincerity, genuineness, aesthetic and philosophical quality, and the poetic values of their works with their personal experiences and lifestyles; their integrity and dedication to literature; being 'predictors' of the post-modern era and current literary trends; the existential questions and/or common experiences of humanity that they have highlighted in literature. Although, for example, Constantine Cavafy, George Seferis, James Joyce, Franz Kafka, Nazım Hikmet, Oğuz Atay and Lawrence Durrell were quite different poets and authors, I still have observed some commonality in their works in the aspects I mentioned above. It is also possible to say that, perhaps, I also explore this commonality in my reading of their works, in combining their literary heritage with my own research into poetry, novel and literature.

#### *Scholars:*

It is difficult to distinguish certain scholars amongst the numerous authors whose works I have read and studied since my undergraduate

years. In the context of my scholarship and academic teaching, literary and cultural projects and publications the scholars I refer to most steadily are: Walter Benjamin, Michel Foucault, Gilles Deleuze and Felix Guattari, Itamar Even-Zohar, Gregory Jusdanis, Homi Bhabha, and Aijaz Ahmad. These scholars have become central references for my work in 'minor' literatures, the literary polysystem, postcoloniality, multiculturalism, translation studies, and nationalism in literature, displacement and deterritorialization, and in-betweenness, and the study of power.

#### *IV. e. Development of Skills, Knowledge, Cognitive and Practical Abilities*

##### *(1) As Literary Critic, Scholar and Cultural Researcher:*

Apart from my work as poet and author, I have made significant contributions to the literary and cultural fields as a literary critic, scholar, and cultural researcher. I obtained some of these skills, particularly those related to academic research and scholarship, through my higher education. From a very young age, I was involved in research into the folk literature, music, dancing, and ethnographic traditions of Cyprus. I took part in international cultural festivals as a folklorist from Cyprus. I developed a broad interest in culture and the arts, from the fields of visual arts to theatre, music and dance, aside from literature. I joined painting exhibitions in the 1970s, street theatres and the organization of dancing and artistic performances in the 1980s, and an installation project in 2005. All these activities gave me a wide interest and perspective into cultural studies.

I enhanced my interests into cultural and literary research through my involvement in several literary publication projects, such as the founding of literary journals, the writing of encyclopedia articles, the

organization and joining of literary, cultural and research groups, as well as editorial work in established publishing houses. In general, my interest in bringing out anthological and academic work in the literary field was motivated by my genuine curiosity about the history of Cypriot and Turkish literatures and cultures. The impact of my work as a literary critic and scholar is to be found in the publication of my anthological works and literary essays and their reception by the public at large. My anthologies on Cypriot poetry and culture are the only ones in their field and they have been recognized as filling a major gap in the literature and culture. The anthologies have become not only central source books, but have also been incorporated as textbooks in universities and high schools.

*(2) As Consultant and Adviser on Social, Political and Cultural Affairs:*

My work as consultant and adviser allowed me to enter contemporary professional fields and sectors. Taking me out of the literary and academic circles, this professional work exposed me to social and political issues and their application more broadly. I developed skills in collaborative thinking and imagination, team-leadership, as well as professional discipline, ethics, and time management. Working with deadlines and under professional contracts had a broader impact on my literary and academic work too, involving me in broader considerations and disciplining my pace of work. I was able to put my education and training in the fields of international relations, political sciences, social sciences, political history, and comparative literature to use in professional sectors. I was able to integrate my educational background, combine and apply it through my consultancy work.

My educational background and skills gave me the ability to chart more global horizons in the projects I led and consultancy work which I accomplished. Working in various institutions and in various countries also gave me skills in adaptability and flexibility, applying my knowledge and skills in several domains, working with people from different

professional backgrounds, and using my knowledge from work in one sector in developing projects in another. As a result, I have been able to integrate my educational knowledge and skills and, rather than creating a dispersed professional profile for myself, I have been able to sustain, enhance, and bring a coherence and integrity to my work and professional and academic profile at large.

*(3) As PR, Campaign Organiser and Communications Expert:*

Work in the field of public relations gave me the skills of choosing the right people to work within a team, the ability to organize efficiently and effectively, and to fully concentrate on a project within a limited time period. This field demands the application of analytical intelligence in very concrete situations. It also teaches one to be objective and to take into account real and solid (rather than just subjective) contexts, grounds, and situations. It also develops the ability to adapt oneself to real situations and take into account multiple points of view. For me, being a communications expert and campaign organizer is an art of listening to others, so that others may listen to you. It provided me with an ability to read body language, everyday semiotics, and the symbolism contained in inter-personal communications.

Work in this field also asks one to be dynamic and responsive to the pace of work in an up-to-date professional sector. Programmes in this field are all based on prediction and projection into the future. All such future-oriented projects have to be based on objective data and criteria. Such work brought out and triggered my talents in this area, enabling me to integrate these various skills. Among the professional fields in which I have worked, this particular field is the one which gave me the broadest range of connections with different kinds of people and daily life experiences and, in fact, even provided material for my creative writing.

*(4) As Journalist and Correspondent:*

Journalism was the first sector which I joined professionally after completing my undergraduate studies (1981-1982). I did research-based journalism in the Cypriot news journal *Olay*. I conducted interviews and published essays on cultural and political matters in the daily *Kıbrıs Postası* newspaper published by the same media company. I continued my job as a correspondent for these newspapers in Ankara, Turkey (1982-1983). My research involved an exposition of topics unknown to the public up to that date, including historical, archaeological and cultural heritage issues, the environment, human rights, political history, and international law.

My work in journalism showed me how much public effect my work could have and the extent to which the act of writing is essentially a public one. My research, as published in newspapers, was used as a reference point by UNESCO as well as by the European Court of Human Rights. This international attention to my journalistic writings also triggered reactions by the Turkish military, making me realize the integrity of the act of writing to power relations. For example, my series of articles in *Olay* entitled "*Tükenen Kıbrıs/Cyprus Estranged*", about the looting of historical sites in northern Cyprus, presented this material to the international public for the first time (Yashin: 1982). I understood that in order to be more 'free' to write what I wanted I had to maintain a lower profile. I learned not to talk too much but to write in quietude, in order to be reached and heard by the larger public (Jansen: 1986).

In general, journalism taught me to speedily focus on a topic in its multiple aspects and to produce quick and immediate results. I also began to be more concerned with the ethical aspects of my writing, becoming more responsible with what I wrote. I became more sensitive to protect my informants, other interested people, and the public.



*(5) As Editor and Publishing Expert:*

One of the important aspects of my experience in editorship was to re-learn writing and reading. (When I was first appointed to this post in a respected publishing house in Istanbul, I was surprised by the punctuation, grammatical, and spelling mistakes of the unpublished texts which were submitted by well-known authors.) Being an editor made me realize how ignorant I was concerning Turkish grammar, dictionary, and writing skills, while I was considered a 'master' in Turkish and was offered this job. One of the important skills I learned, doing this job, was to learn to read comparatively. In order to be able to choose some texts for publication, or to suggest revisions to other authors, I had to read comparatively. The positionalities of the texts in the literary canons and the hidden aspects of the literary works became quite important matters that an editor was expected to notice and put in the right frame.

My experiences of working in the publishing sector gave me skills to consider my writing, whether it be poetry or academic, in a book form before it is actually printed out. The formatting and presentation of a book are equally important with its writing. I have learned to select, eliminate, revise, and re-edit texts patiently and to imagine them in the book markets where they will reach the readers.

*(6) As Literary Translator and Specialist on Translated Works:*

Translation is a way to see alternative writings in other words. In working as a translator, while one tries to find equivalences in the target language, one also actually re-writes the text in a way that differs from its original source language. This is a mutual linguistic and cultural exchange between two (sometimes more than two) languages, enriching an author who works as a translator. Apart from contributions to writing skills, translation also gives a different communication ability. The translating process gave me the opportunity to re-consider my books within the

framing of another culture, in the hands of a different readership. It also opened new perspectives for my creative writing, as well as academic research.

As a poet and author, I benefited enormously from my academic works and lectures in the Translation Departments of Middlesex University and the Eastern Mediterranean University. Directing the translation projects showed me both the possibilities and problems of various ways of translating (see II.e. and III.e. 'The Directorship of a Translation and Publication Project on Turkish-Cypriot Literature').

*(7) As Screenplay Writer and Turkish Television Series Copywriter:*

After working in the press, publishing, advertising, PR, communication, and the other sectors mentioned above, I have recently begun to work as a copy-writer for screenplays. This is a new and challenging media for me. I learned about recent technologies and received new inspirations. I have benefited from writing or adapting stories for the film and television sectors. The narratives, dialogues, and language of the literary texts I have written recently have changed with the knowledge and skills that I gained from the television sector. I experienced not only different ways of writing, but have also begun to incorporate insights from acting, drama, the visual arts, and photography in my literary works.

This new insight refreshes my work and offers unexpectedly rich ways to express the ideas, feelings, situations, and the existential matters of human beings. Apart from this, it is challenging for me to learn about new technological tools. I have found an opportunity to exchange knowledge, practical abilities, and skills with people from this sector.

#### ***IV.f. Arrival at Current Level of Authority, Influence, and Ability to be an Agent of Change***

The information provided in the Context Statement as a whole will give an idea about my arrival at the current level of authority, influence, and ability to be an agent of change in the literary and academic fields. In order not to repeat what I have already stated in other sections, I would like to highlight the following points which made my work known as public work and gave me a name as a 'public figure':

(1) My poetry, novel and creative writing have become mainstream in Cyprus and Turkey. My literary works have also been translated widely into other languages and I have received recognition as a poet and author at an international level;

(2) My essays and research in literary criticism and my academic writing have been published in various languages, and in book form in Turkey and Britain, and they have become reference books and coursebooks in the fields in which I work.

(3) Both my creative and critical writings have brought significant changes to the agendas in Cypriot and Turkish language literatures and also made contributions internationally;

(4) I may say that it is not possible to work on post-1980s Turkish literature and post-1974 Cypriot literature without making references to my books. As a matter of fact, current literary and cultural studies, both in Turkey and Cyprus, have based themselves on some of the approaches, discourses and frameworks which I created and introduced;

(5) The authority and influence of my works can be clearly observed in the creative and critical works of the new generation of poets, authors, and researchers;

(6) Not only my books, but also the groups, organizations, journals, meetings, performances, projects, lectures, seminars and other activities that I have undertaken in the last couple of decades have attracted dynamic and productive followers. I have to add that these followers are not necessarily from the younger generation, but also from the older generations. Older poets, authors and other writers too changed their literary trends, approaches, subject matters, languages, imagery, and style under the influence of my work.

(7) The awards and grants that I received from Turkey, Cyprus, Britain, the European Union and the USA are another basis for the influence and authority of my long-term literary and academic works in different countries and languages.

The DProf degree will give me an opportunity at this stage to strengthen the influence of my work as public work, authorizing me to become more of an agent for change in literary and academic circles, as well as in public life.

#### ***IV. g. Valuable Impacts of My Works in the Public Domain***

##### ***Public Impacts through Poetry, Literature, and Academia***

After a long writing and publishing history, it is possible to say that my poems, novels, literary essays, and academic writings have had public impact in the following ways: I was received as the 'voice' for Cypriots and Turks, and particularly for the Turkish-Cypriots, in the outside world, by way of introducing their language and culture in internationally recognized high-level venues and publications.

I have transformed what previously circulated under local frameworks and references into a challenging new framework which is able, through Turkish-Cypriot literature and culture, to make a broader

contribution to literary and academic fields at large. In this way, I have enabled Cypriot studies to emerge out of a periphery and to become recognized and read within the context, venues, and frameworks of literary scenes in mainland Greece and Turkey, as well as internationally.

As a lecturer in universities in Britain, as well as in both parts of Cyprus, I have become an educational source of knowledge, through my teaching, publications, and organizational work. My anthologies and literary studies have become both textbooks in schools and universities and source books for the public at large interested in Cypriot studies. Activities, including conferences, poetry performances, networks, and projects which I organized alongside my lecturing, also contributed to generating a public interest in literature.

I took a most active role in organizing the translation of literary works by Turkish-Cypriots into English and making these works known in a sphere broader than northern Cyprus. Through these translations, a new public interest was developed, on the cultural and educational level, in Cypriot literature (see II.a., II.d., II.f., III.d., and III.e.).

*Public Impacts in the Cultural, Social and Political Life of Cypriot, Turkish, and European Communities*

Through its non-nationalist and anti-militarist stance, my published work has had a public impact in assisting conflict resolution procedures and bi-communal rapprochement in Cyprus at a wide level. My poems and publications are well-known to bi-communal cultural and peace activists on both sides of Cyprus and have been recognized as having had a wider impact towards a prospect of peace-building and multiculturalism on the island. But I have also worked more actively and with agency towards a vision of a bi-communal resolution in Cyprus and the creation of a multicultural living space on the island.

My political background not only comes from my education, but also from my leadership role as the vice president in the Cypriot Youth and

Students Federation (KÖGEF) during my university years. This Federation (students' union) took an anti-militarist approach to the Cyprus problem right in the aftermath of Turkey's invasion of the island and charted a vision for peace between the communities of Cyprus and the unification of the Republic.

In later years, I worked as a professional consultant to liberal and democratic administrative personalities and members of political parties (including Kurdish ones) in Turkey in the International Strategy and Mori Social and Political Research, Survey and Consultancy Company. During the European integration process in Cyprus, I was asked to play a formal role in professionally advising a pro-unification party in northern Cyprus. I led this party's political campaign at a time when they were in the opposition and facing tremendous censorship and pressure on the part of the Denktash regime. My work as consultant to this party's leadership, contributed to the party's success in the local (municipal) elections in 3 major cities of northern Cyprus, to be followed by their success in parliamentary and presidential elections. These gains have been recognized as a major political turning point in northern Cyprus, away from the domination of nationalist parties of the regime, towards the incorporation of a party with a vision for peace on the island.

I also led the campaign for the 'yes' vote (in northern Cyprus) to the United Nations' Annan Plan for the unification of the island. In this vein, I led an English and French-language campaign, directed at the European Union, to introduce Turkish-Cypriot identity and culture as distinct from Turkey, as being as Cypriot as the Greek-Cypriot community. This also involved a campaign to have the Turkish language recognized as one of the official languages of the European Union.

I led several public projects in this period, including the foundation of the lobby group Turkish-Cypriots for the European Union, aiming to have Turkish-Cypriots recognized as members of the EU as equal partners alongside Greek-Cypriots and as a different entity from Turkey.

I also was actively involved in the project and foundation of the Turkish-Cypriot Foundation for Human Rights in northern Cyprus, which for the first time brought the issue of the return of Greek-Cypriot property to their rightful Greek-Cypriot owners (and vice versa) to the agenda of the Turkish-Cypriot parliament, as well as searching for routes to have Turkish-Cypriots' rights represented at a more international level through applications to the European Court of Human Rights (the ECHR). In sum and in general, this work in project-making, consultancy, and campaign-management pushed me to apply my background and creative skills to public service.

## **V. Research and Methodology**

### ***V. a. Education in the Methodology of the Social Sciences***

I undertook coursework in the methodology of the social sciences in the Faculty of Political Sciences, Ankara University. I prepared papers as a BA student at Ankara University, bringing this methodology to practice (1976-1980).

As an MA student, I undertook coursework in methodology at the Institute of Social Sciences, Istanbul University (1983-1986) and coursework in Academic Writing in English at the Faculty of Social Sciences in the Middle East Technical University, Ankara (1982-1983).

I was fortunate to have Professor John Holdon as a supervisor at the Centre for Byzantine-Ottoman and Modern Greek Studies, the Faculty of Arts in Birmingham University (1989-1990), and Professor Francis Mulhern at School of English Literature and Humanities in Middlesex University (1991-1993). I learned approaches to methodology and critical thinking from Professor John Holdon and Professor Francis Mulhern which I have applied to my research since the 1990s.

### ***V. b. Methodologies Employed***

The methodologies I employed in my academic work could be classified as follows:



(1) Archival Research: I undertook archival research mainly on ancient and medieval Cypriot literature and the early modernisation period in Turkish-Cypriot literature. This research took place in Cyprus, Britain and the USA (see V. c. 'Places Where Research was Conducted'). Since the 1980s, I have followed the 'old method' of the card system and write the information on cards in alphabetic order of subject matters.

(2) Field Research and Interviews: In the early years of my work, I interviewed people in the villages of Cyprus, this was very useful particularly to reach ethnographic materials and the original sources of folk literature and culture. Later on I met with literary personalities, poets, authors, critics, scholars and I focused on the history of literature and the portraits of poets and authors in the contemporary era. Between 1982-1983 I published some of these interviews as journalistic works in the *Kıbrıs Postası* newspaper and *Yeni Kıbrıs/New Cyprus* journal. I still find private meetings and conversations (hidden interviews) quite a useful method to reach unknown information and sources.

(3) Translation and Comparative Translated Sources: Inevitably, translation and the comparison of translations from various historical sources also contributed to my research. Translations of the same text at different times show the changing and shifting of ideas and understandings. For this reason, comparative translation is an effective method not only to reach original sources, but also to compare different translations in order to understand trends.

(4) Critical Reading of Literary Sources: Reading is one of the most important methods in literary research, but this should be critical reading supported by theoretical works. There are two issues here: to reach the

literary sources and analyze them and to develop new conceptual approaches and criticism through reading on literary theory and valuable literary works.

#### ***V. c. Places Where Research was Conducted***

##### ***Libraries and Archives:***

- (1) Turkish-Cypriot National Archive in Kyrenia, Cyprus.
- (2) Various public libraries in both parts of Nicosia, Cyprus.
- (3) The Library of Eastern Mediterranean University, Famagusta, Cyprus.
- (4) The Beyazit Archive and Library of the University of Istanbul, Istanbul, Turkey.
- (5) The Libraries of the Faculty of Turkish Language and Literature, and the Institute of Social Sciences, the University of Istanbul, Istanbul, Turkey.
- (6) The Library of the Faculty of Political Sciences, Ankara University, Ankara, Turkey.
- (7) Turkish National Archive and Library, Ankara, Turkey.
- (8) British Library, London, UK.
- (9) The Library of the Faculty of Arts, Birmingham University, Birmingham, UK.
- (10) The Library of Middlesex University, London, UK.
- (11) The Library of the Faculty of Archeology and Anthropology, Cambridge University, UK.
- (12) The Library of Princeton University, Princeton, the USA.
- (13) Jewish Library, New York, USA.

(See IV.d. 'Experiences and Enviroment' about the family library which I also used during my research.)

### *Interviews and Fieldwork:*

- (1) I began my interviews and fieldwork at a very young age while I was a member of a Cypriot folk-dancing and singing group in the 1970s. I had a chance to visit remote villages all over Cyprus, to meet unknown oral folk poets, and to talk to villagers. I took notes about our conversations and recorded some oral folk poems. My observations during that period not only offered me some unique poetic materials, but also enhanced the development of my ideas, and these experiences affected my later works very deeply.
- (2) I also had a chance, since my childhood, to frequently meet with established literary personalities, poets, and authors, both from the Turkish-Cypriot community and from Turkey, because of my parents' professions and connections.
- (3) I have done fieldwork and interviews in Cyprus, Turkey and the UK in the literary circles of Turkish-Cypriots with an academic methodology and collected academic and literary materials systematically. I analyzed all these materials in the light of literary approaches and theories in the late 1980s and the early 1990s.

### *V. d. Collaboration with Other People for Research*

I always collaborate with other people for my research and I acknowledge their contributions to my work in my publications. I collaborate particularly with translators, authors, ethnographic researchers, archaeologists, linguists, and scholars.

After completing the research, writing and editing process, I collaborate with more technical professionals, such as editors, graphic designers, publishers, and others from the publishing sector.

This collaboration has not only been for the writing of my own books, but also to assist other authors and scholars. Particular in the groups, foundations, and projects which I organized or was involved in, I work with other participants, and shared with them my knowledge, ideas, sources, and connections.

## **VI. Ethics and Other Considerations**

### ***VI. a. Referencing and Acknowledgments***

All my books, including my academic books, literary essays, and even some of my poetry collections have sections on acknowledgements, bibliographies, footnotes, and indexes. I should mention that referencing and acknowledgements, and, in particular, bibliographies and indexing are not common in Turkey and are considered an Anglo-American style. My books are among the rare Turkish publications which follow proper referencing and the acknowledgment of other peoples' works (Yashin: 1995, 2002a, and Yücel: 2006).

I usually use an endnote system in my books of essays and in journals. I pay particular attention to the concepts and words which come from foreign languages. I italicize these words and explain or translate them in the endnotes. In my index sections, which I prepare, I follow scholarly indexing and refer to proper names, concepts, specific terminologies, names of publications, and topics which my text focuses on. My bibliographies include inter-disciplinary sources, such as history, mythology, religion, folklore, history of literature, comparative literature, literary and social theory, translation studies, cultural studies, Ottoman and Turkish literature, Cypriot literature and studies, political history of Cyprus and Turkey, philosophy, ethnography, literary criticism, creative writing (poetry, novel, short-stories, travel-writing, prose), memoirs and

biographies, and particular references to Turkish-Cypriot literature and culture (Yashin: 2000, 2001a).

Since other scholars, translators, creative writers, assistants, and informants also made contributions to my research I acknowledge all of them in my books. Some of my books include particular sections for the acknowledgment of particular contributions. For example, my recent book entitled *An Inter-lingual and Inter-cultural Literary Study: Poetry Anthology of Cyprus (from 9th BC to 20th AD centuries)* lists the translators and the texts they made contributions to (pp. 530-531), under the sub-title of 'The Contributors to Poetry Translations' (*Şiir Çevirisine Katkı Yapanlar*). I also emphasized all the contributors' names in the 'Acknowledgements' (pp. 7-13), mentioning them in specific sections according to their contributions, such as 'Study' (*İnceleme Yazıları*), 'Researching and Revising of Poems' (*Şiirlerin Derlenme ve Düzenlenmesi*), 'Translations' (*Çeviriler*), 'Literary Contents' (*Yazınsal Kapsam*). I acknowledged other peoples' work and gave sources and references. In the report which was produced to accompany the award which was granted for this book by a selection committee composed of some of Turkey's most respected scholars, critics and literary personalities, the propriety of the book's methodology and bibliography was mentioned. The book contains multi-lingual references, in Turkish (Ottoman, modern, and the Turkish-Cypriot dialect), English, Greek (Ancient, Byzantine, modern, and the Greek-Cypriot dialect), French (Medieval, Lusignan/Cypriot dialect, modern), Italian (medieval, and the Venetian/Cypriot dialect).

#### ***VI. b. Consideration of Public Interests***

Public interest is another sensitive issue that a writer, even if he or she is a creative writer, should take into consideration; giving examples

from my academic writings, I can say that all my books (Yashin: 1987, 1995, 2000, 2002a) are used for educational and research purposes in schools, universities and the wider community in Turkey and both parts of Cyprus. The topics, references, range, styles and the languages of the books are suitable for broad readership. Consideration of the common-good and public interest in professional life are particularly sensitive issues, especially in a region in conflict (i.e. Cyprus, Turkey, the Balkans, and the Eastern Mediterranean) which my work addresses. I always analyzed different communities' perspectives, applied and introduced various sources, and introduced literary frameworks with an inter-cultural and inter-communal balance. For these reasons, my works are in use as course books and reference books in different countries and communities, even in situations where these communities are in conflict (eg. Greek-Cypriots/Turkish-Cypriots, Turks/Kurds, Christian Arabs/Muslims).

In the case of creative-writing, it is very difficult for a poet and author to control how his or her works will be framed and used within varying discourses. In the knowledge of this, which I developed from a young age, I am very careful about where and how my works will be published and introduced. Consideration of the public good is not in contradiction with consideration of one's interests as a poet and author. The main responsibility of an author is to offer high quality scholarly and literary works to the public. A consideration of the public interest does not mean that the text should be of lesser quality from a scientific, academic, literary, and aesthetic point of view. High quality works give new perspectives and knowledge to the public to question their social, cultural and political life.

I have considered the public interest not only in my creative and academic writings, but in my other professional activities, such as consultancy and, journalism, PR and campaign organization. I have used my knowledge and skills for the benefit of society, to widen the sphere of

information that is available for the creation of a more liberal and democratic political life, help the unification and peace process in Cyprus, and to make contributions not only in Turkish and Cypriot societies, but in the European integration process as well (see IV.e. and IV.g.).

### ***VI. c. Literary, Cultural, Academic and Other Professional Works across the Cyprus Conflict***

#### ***(1) Language and Literature:***

My works have tried to incite awareness in the Cypriot public about other languages, writing cultures, and literary heritages on the island. In my books, I have criticized nationalist attempts to cover up the other community's existence as an un-ethical attitude (Yashin: 1994, 1997, 1999). It is possible to classify my works in relation to their ethical concerns, as follows:

(a) Work to have Greek language literature in general and Greek-Cypriot and other Christian literatures of Cyprus in particular translated and recognized on the Turkish side of Cyprus and in Turkey (Azgın: 2000);

(b) Work to have Ottoman and Turkish language literature translated and recognized on the Greek side of Cyprus and in English-speaking countries;

(c) Work to have English language literature written in Cyprus acknowledged as part of Cypriot literature's post-colonial literary heritage;

(d) Work to have literature in secondary or minority Cypriot languages (Phoenician, Hebrew, Arabic, French, Italian, and Armenian) recognized in the Cypriot literary canon;



(e) Work to have the Greek-Cypriot dialect (*Kypriaka*) written (or sung) by Turkish-Cypriot folk-poets (*Piitarides*) acknowledged by the literary canon in both parts of the island (Arifoğlu: 2006);

(f) Develop a stance, due to these ethical considerations in my literary works, against the nationalist and authoritarian establishments in both parts of Cyprus.

*(2) Culture and History:*

My cultural works which reflect ethical concerns are as follows:

(a) First-hand research on the destruction of Ancient Greek, Greek-Orthodox, and other non-Turkish heritage and archaeological sites in northern Cyprus after the Turkish military intervention (Jansen: 1986);

(b) Publication of this research in the *Olay* magazine in 1982 and references to the documentation of this destruction of cultural property by UNESCO and the European Commission (Yashin: 1982, Jansen: 1986);

(c) Organization and participation in bi-communal cultural events, performances, and conferences in both parts of Cyprus and other countries;

(d) I was a pioneer Turkish-Cypriot author to cross the border (the Green Line) in Cyprus to visit cultural organizations on the other side and join cultural activities together with Greek-Cypriot colleagues (Azgın: 2000);

(e) Introducing Greek-Cypriot literature and culture in Turkey in special issues of journals and conferences since 1979 and supporting the historical and cultural rights of Greek-Cypriots in the northern parts of the island. (Yashin: 1986/1987, 1999).

*(3) Academia and Education:*

The ethical concerns of my works in the fields of education and academia can be classified as follows:

(a) To write academic essays, course books, and give lectures based on objective and multiple research perspectives and in the context of mutual respect to different cultures, schools and trends;

(b) To improve inter-communal relations on the island through my writings, translations, projects and courses;

(c) To teach students in both parts of Cyprus and offer them knowledge about each other's cultures;

(d) To organize exchange visits for projects and students on both sides of the island;

(e) To pay particular attention to ethical issues in my analyses.

*(4) Politics, Human Rights and Other Fields:*

Being a poet, an author and a scholar inevitably makes one a public figure and gives one a certain power to influence the public. With an awareness of this, I have used my influence ethically, to make contributions to reconciliation, unification and the peace process in Cyprus. I developed and took part in the organization of the Turkish-Cypriot Foundation for Human Rights in northern Cyprus in 2005. This Foundation, for the first time, brought the issue of Greek-Cypriot human rights onto the public agenda in northern Cyprus, alongside taking the initiative to represent Turkish-Cypriot human rights issues in courts in southern Cyprus. Before this, I was involved in consultancy, public relations and campaign organization.

In the course of this professional work, my contributions to public life were made with ethical concerns (see IV.e.).

## ***VI. d. Contributions to Ethical Considerations in the Field of Turkish Language Literatures***

My works have developed a different history of modernisation of Turkish literature, contradicting the literary canon and the official Kemalist ideology of Turkey. My works' contributions in this respect are follows:

(1) Critique of the Anatolianist (*Anadolucu*) and Modernist (*Çağdaşçı*) literary canon of the Turkish left which has been known as the 'liberal' wing of Kemalist nationalism (Erhat: 1984, Eyüboğlu: 1982, Akyıldız and Karacasu: 1999);

(2) Introducing unknown Ottoman sources and literary heritage from in a linguistic-cultural tradition outside Turkey (Bayrı: 1964; Genç: 2000, Fedai: 1988, Bağışkan: 1997, İsen: 2000);

(3) Reviewing and analyzing non-Muslim or non-Turkish modern literary works in Turkey (Moran: 2003, *Sombahar*: 1995, Yashin: 1995, 2001a, 2005);

(4) Other contributions which were already explained in the context statement, such as the recognition of Turkish literature written in the Greek and Armenian alphabets, the recognition of current literary works by non-Muslim minority authors writing in Turkish, critical writing on the discrimination and marginalization of minorities in the Turkish literary establishment, the organisation of seminars in various universities and civil society organisations, including the Turkish Human Rights Association in Istanbul, the writing of essays in Turkish journals on the power relations and hierarchy of the literary establishment (see I.a. and I.d.).

## ***VI. e. General Impact and Personal Consequences of Candidate's Work in the Ethics of Literature and Culture***

### ***(1) General Impacts:***

My works in the ethics of literature have been recognized and incorporated into modules and syllabi in universities in both parts of Cyprus, in Turkey, and other countries (see section III.d.). My works have also contributed to shifting understandings in the Turkish and Cypriot literary establishments in a long term. The recent reviews which my books have received in Turkey and Cyprus acknowledged that my creative writing (poetry, novel) and academic writing (essays, study, and anthology) have become, over 25 years, mainstream literary works changing the literary canons and creating new readers as well as followers.

To keep ethical values, principles, and integrity while becoming a mainstream literary figure is one of the most difficult but most important aspect of authorship. The literary persons, who criticized, attacked and censored my works in the past, now accept and recognize my contributions and offer me literary prizes, sponsor my projects, and invite me to international conferences and events. The institutions which opposed my approaches, and even censored my books, have begun to refer to my books and acknowledge my contributions. I have to say that it is not only my writing but my personal lifestyle, maintaining a low-profile, avoiding the power relations, but with a strong resistance to oppression and censorship, as well as my general attitude based on ethical concerns that have also played a role in the respect, acknowledgement, and recognition which my works have now received (Yücel: 2006).

*(2) Personal Consequences:*

I have received critiques from the Turkish and Cypriot establishments for my works which challenge nationalist framings in literature. My first critical essay, on nationalism in Turkish-Cypriot literature, along with my bi-communal (Greek-Cypriot and Turkish-Cypriot) poetry translations and publications in the *Sanat Emeği* journal (1979), raised criticism in Cyprus. Discrimination, attacks, and isolation continued in Cyprus by the conservative literary canon in 1985, 1986, 1988, 1996, 1998 and 2005 due to the critical/non-nationalist, anti-conformist, and innovative approaches of my books. I have not been accepted easily in the Turkish literary establishments, including leftist ones, because of my criticism of Turkish nationalism and conformism. The Turkish literary establishment particularly reacted to my essays published as *Poeturka* in Turkey (Yashin: 1995) (see VII.d. (2) 'Contents of *Poeturka*'). While some of these reactions to my works were motivated by the nationalist sentiments of the literary critics, others were responses to the new and innovative literary forms and style which I introduced through my works.

My early poetry books were subjected to censorship between 1984 and 1987, during the military regime in Turkey, for their critiques of militarism. I experienced surveillance, oppression, and discrimination both in Turkey and northern Cyprus because of my writings. I was deported from Turkey in 1986 on the basis of my poetry books' anti-militarist stance and its subject matter and was not able to live in northern Cyprus (which is under the control of Turkish authorities) either. I found myself living an exile's life in Britain and other European countries.

In Europe, I experienced marginalisation in another vein, as I was included in orientalist discourses for being a Turkish-writing poet. I postponed the translation of my works into other languages so as to appear as a poet, author, and literary personality in my own right, rather than being included in orientalist discourses in Western Europe. For example, I waited until I could return to Turkey -after the lifting of the

deportation orders- and find good publishers for my works. I refused a couple of contracts which were offered to me through my Greek and English translators in Greece and the USA. The Greek publisher would mainly introduce my poetry and novel in the framework and limitations of the Cyprus issue, rather than as a literary text in its own right and the American publisher wanted to publish my novel in a series of Muslim authors, marginalising it by way of orientalising it (see II.e and IV.g.).

### *VI. e. Learning from the Criticism of Others*

In the period of 27 years, from 1979 up to date, I have received criticisms, in both the positive and negative senses. The criticism of my work could be classified as follows:

#### (1) Reactions to my works which were motivated by political and nationalist sentiments:

The literary scenes in Turkey and Cyprus are influenced by mainstream politics so much that writers suffer constraints on their creativity and freedom of expression not only from state institutions, but also from their literary colleagues. My work challenges Turkish and Greek national discourses. It has therefore received criticisms motivated by nationalist sentiments from both literary and political circles.

#### (2) Responses to the new and innovative literary forms, language, imagery and style which I introduced through my works:

I have been writing from a position which differs significantly from that of the literary establishment in Turkey, having created a cosmopolitan linguistic style which incorporates Cypriot as well as Greek cultural motifs into the Turkish language. The heritage on which I base my literary

works incorporates not only the Turkish literary canon, but also the broader multicultural references of the Turkish and Greek-speaking region at large. If this aspect of my writing and literary creativity has drawn some criticism from writers with a purist approach to the Turkish language, it has also been appreciated and positively evaluated by many others.

**(3) Criticisms of the priorities, classification, selection, and content of my anthological works and related studies:**

The critiques I received in this area had to do with the literary texts and poems which I chose to include or not to include in my anthological works and the conceptual framing (such as that of 'Turkish-language literature' rather than 'the literature of Turks') and classifications (renaming literary generations and schools) which I introduced for Turkish-Cypriot literature. Though some of this criticism was motivated by local rivalries in the literary scene in Cyprus, I took some of these criticisms positively and as feedback on my work which I incorporated into further editions of my anthologies.

**(4) Attacks on my works which were related to rivalry and competition in literary circles:**

This style of criticism which I have received came only from members of the Turkish-Cypriot community and has been of a very low quality, attacking my lifestyle and family life and intruding into my privacy through newspaper articles and attempts to block my recognition in cultural institutions. I have analyzed the Turkish-Cypriots as a 'minor' and peripheral community, which has been unable to fully canonize their culture and literature. This is why there is no literary establishment to guarantee a good standard of literary critique therefore all critiques of literary works are reduced to the rivalries and personal competition of a

small place (see I.b. and I.d. ). This kind of low-level rivalry is unfortunately commonplace in northern Cyprus, probably because the Turkish-Cypriots have felt so trapped and marginalized with little knowledge of international standards or access to resources. Many literary discussions in Cyprus are related with nationalism and/or the Cyprus conflict, if not with the personal, competitive nature of the small and local literary circle.

I should say that I have learned from all these criticisms, including the non-literary and non-academic ones. Some of the criticism helped me to revise and improve my works, while others made me re-think my standing as a poet, author, and scholar. For the last 27 years, the criticisms I have received helped me re-think and improve my works in the following ways:

(1) Poetry: I have become more sensitive to the aesthetic aspects of my poetry, to work on them more meticulously and with rigour, to create more original poems from the perspective of imagery, language, and style. Literary reviews have assisted me to realize the original quality of my poetic works, to prioritize those aspects of my poetry and to avoid repetitions (Yashin: 1993, 1998, 2002b).

(2) Novel: The feedback which I received assisted me to pay more attention to the originality of the language, plot, characters and fiction in my novels. It helped me realize that the topics I write on and the language I use have emerged from my literary and cultural background and has enabled me to further develop this aspect of my work (Yashin: 2003).

(3) Essays and academic writings: Following the reviews of my anthological and academic works, I incorporated further textual examples and poets into the later editions of my anthologies. I also enhanced and developed the conceptual frameworks I developed for Turkish, Turkish-



Cypriot, and Greek-Cypriot literatures, taking the feedback I received into account. For example, I have been criticized for the omission of Greek Cypriot poetry since the 18<sup>th</sup> century in my recent book *An Inter-cultural and Inter-lingual Literary Study: The Poetry Anthology of Cyprus* even though I was the first person together with Neşe Yaşın to translate and introduce contemporary Greek-Cypriot poetry into Turkish (Azgın: 2000, Sanat Emeği: 1979, Yashin: 1986/1987). Nonetheless, I believe this is a serious criticism, and I have recently begun to work on 19<sup>th</sup> to 21<sup>st</sup> century Greek-Cypriot poetry to include it in future editions of my anthologies (Yashin: 2002a, 2005).

## **VII. Appendices**

### ***VII. a. Curriculum Vitae of the Candidate***

**NAME:** Mehmet Yaşın (Yashin)

**DATE & PLACE OF BIRTH:** 10.03.1958, Nicosia-Cyprus

**NATIONALITY:** British and Cypriot

**ADDRESS & PHONE NUMBER:**

34 Riverside, Cambridge CB5 8HL, England-UK

Phone: (44) 01223. 358616

**E-MAIL:** mehmetyashin@yahoo.co.uk

**PROFESSION:** Scholar on Turkish and Cypriot Literatures and Cultures,  
poet and novelist.

**EDUCATION:**

1991-1993: PhD programme, School of Humanities and Cultural Studies,  
Department of Literature, Middlesex University.

1989-1990: Postgraduate research student, Cypriot Studies, Centre for  
Byzantine-Ottoman and Modern Greek Studies, Faculty of Arts,  
University of Birmingham.

1983-1986: M.A. Degree in Political History, Institute of Social Sciences,  
Faculty of Economics, Istanbul University.

1975-1981: B.A. Degree, Department of International Relations, Faculty of  
Political Science, University of Ankara.

### OTHER TRAINING:

1990: Greek language and literature course, University of Athens.

1987-1988: English language and literature course, Polytechnic of Central London.

1987: Understanding Poetry, Mary Ward Centre, University of London.

1984-1985: Current Turkish poetry, Bilsak Cultural Centre, Istanbul.

1982: Academic writing in English, Faculty of Social Sciences, Middle East Technical University.

### GRANTS RECEIVED (ACADEMIC):

2006: Chrest Foundation of the USA – Grant for the “Research, translation and publication project on modern Turkish-Cypriot literature from 1878 to the 2000s”.

2005: Bilgi University of Istanbul – Award as a contribution to the Memet Fuat Awards in Literary Study and Criticism for my book *An Inter - Cultural and Inter-Lingual Study: The Poetry Anthology of Cyprus (BC 9<sup>th</sup>- AD 20<sup>th</sup> Centuries)*.

2004-05: Turkish-Cypriot Educational Trust – Grant for “Research, translation and publication project on modern Turkish-Cypriot Literature”.

1997-2001: European Union - Grant for the "Conference, Translation and Publication Project on the Languages and Literatures of Cyprus, Greece and Turkey" at Middlesex University.

1990: University of Birmingham - Grant for the "Summer Course in Greek Language and Literature" at the University of Athens.

1987-88: Greater London Arts (GLA) - Grant for the “Conference and Publication Project on Turkish-Cypriot Identity in Literature”.

## AWARDS RECEIVED (LITERATURE):

2005, Memet Fuat Prize for Literary Criticism and Study, Turkey.

1995, Cevdet Kudret Novel Prize, Turkey.

1985, A. Kadir Poetry Prize, Turkey

1985, Turkish Academy Prize for Poetry, Turkey.

## BOOKS PUBLISHED:

### *Academic:*

Diller ve Kùltürler Arası Bir Edebiyat İncelemesi: Kıbrıs Şiiri Antolojisi

(MÖ 9.-MS 20. yy) (An Inter -Cultural and Inter-Lingual Study: The

Poetry Anthology of Cyprus - BC 9<sup>th</sup>-AD 20<sup>th</sup> Centuries). (academic

research and anthology on literature) Adam Yay., 2005, Istanbul

Kozmopoetika (Kosmopoetica) (essays), Yapı Kredi Yay., 2002, Istanbul

Step-Mothertongue: From Nationalism to Multiculturalism in The

Literatures of Cyprus, Greece and Turkey, (edited essays), Middlesex

University Press, 2000, London.

Eski Kıbrıs Şiiri Antolojisi: MÖ 9.-MS 18.yy (Early Cypriot Poetry

Anthology: BC 9<sup>th</sup>-AD 20<sup>th</sup> Centuries). (poetry anthology and essay),

Yapı Kredi Yay., 1999, Istanbul.

Poeturka (Poeturca) (essays), Adam Yay., 1995, Istanbul.

Kıbrıslı Türk Şiiri Antolojisi: 18.-20.yy. (Turkish-Cypriot Poetry Anthology:

18<sup>th</sup>-20<sup>th</sup> Centuries). (poetry anthology and essay), Yapı Kredi Yay.,

1994, Istanbul.

### *Literature:*

Sınırdışı Saatler (The Hours of Deportation) (novel), Adam Yay., 2003.

Istanbul.

Adı Kayıplar Litesinde (Its Name is in the Missing List) (poetry), Yapı

Kredi Yay., 2002, Istanbul.

Don't Go Back to Kyrenia, (poetry), Middlesex University Press, translated by Taner Baybars, edited by Peter Bush, 2001, London.

Hayal Tamiri (To Repair a Daydream) (poetry), Adam Yay., 1998, Istanbul

Soydaşınız Balık Burcu (Your Kinsman Pisces) (novel), Yapı Kredi Yay., 1994, Istanbul.

Sözverici Koltuğu (The ChairMan) (poetry), Adam Yay., 1993, Istanbul.

Pathos (Pathos) (poetry), Adam Yay., 1990, Istanbul.

Işık Merdiven (Ladder of Light) (poetry), Adam Yay., 1986, Istanbul.

Sevgilim Ölü Asker (My Love the Dead Soldier) (poetry), Adam Yay., 1984, Istanbul.

#### OTHER PUBLICATIONS:

##### *Selected Articles:*

"20<sup>th</sup> Century Turkish Cypriot Literature: A Peripheral Literature Which Challenges the Turkish Literary Centre", 20<sup>th</sup> Century Literatures in Turkish Language, ed. By Talat Halman, Bilkent University Press, (forthcoming in Turkish, English, German and French)

"Pembe Marmara's Dwelling", Journal of Cyprus Studies, Winter 2004, EMU Publication, Famagusta.

"Dangerous Translation for a Turkish-Writing Poet", In Other Words: The Journal of Literary Translation, Winter 2001, London.

"Şiirde Kimlik Dönüşümleri: Kavafis ve Seferis Örneği", Defter, Spring 1999, Istanbul.

"Περί Κυπριακής Λογοτεχνίας και Απροσδιορίστων Ταυτοτήτων, Σύγχρονα Θέματα, July 1998-March 1999, Athens.

"Kozmopolit Bir Adada Bizans Şiiri", Kitap-lık, February 1999, Istanbul.

"Three Generation, Three Identities, Three 'Patries' Within Twentieth-Century Cypriot Poetry", Cyprus and Its People: Unimaginable Community (editorial/essay), Westview Press, 1998, San Francisco.

- "Ahmet Muhip Dranas Üstüne Bir İnceleme - Şiir: Büyük Olsun", Adam-Sanat, April, 1997, Istanbul
- "Avrupalı Müslüman Şairler", Adam-Sanat, May 1995, Istanbul.
- "Tarih, Edebiyat ve İktidar İlişkileri", Defter, Summer 1993, Istanbul.
- "Island Muse-Three Generations of Cypriot Poetry", Turquoise magazine, Autumn 1990, Nicosia/Istanbul/London.
- "The Question of Identity and Its Social-Historical Basis in Turkish-Cypriot Literature", Turkish Cypriot Identity in Literature (editorial/essay), GLA/Fatal publication, 1990, London.
- "Eski Kıbrıs Şiiri 1-2", Varlık, August and September 1989, Istanbul.
- "Κυπριακή Ταυτότητα... 1-4", Νεολαία, July 1988, Nicosia.
- "Tükenen Kıbrıs" 1-4, Olay, April 26, May 3, May 10, May 17 1982, Nicosia;  
(Translated into English and Greek, quoted by the Economist;
- "Cyprus Estranged" 11 April, 1987, London/New York; also Cumhuriyet, Turkey, June 1989; Die Zeit, Germany; Haaretz, Israel, 25 May, 1990; and M. Jansen in Modern Greek Studies Year Book V.2, "Cyprus: The loss of a Cultural Heritage", University of Minnesota, 1986.)

*Selected Interviews:*

- "Συναντώ ακόμη τα φαντάσματά μου", Interviewer: Μαίρη Σιάνη-Davies, Τα Νέα, 12-13 April 2003, Athens.
- "Çukurcuma'da Satılan Her Şeye Ganimet...", Interviewer: P. Savlı, Cumhuriyet-Kitap, 7 March 2002, Istanbul.
- "Kayıp Şair", Interviewer: Engül Atamert, Radikal, 6 February 2002, Istanbul.
- "Ne Anı, Ne Roman, Ne Deneme, Hepsi Hikâye", Interviewer: Pelin Özer, Adam Öykü, November 1998, Istanbul.
- "Hiçbir Yere Ait Olmayanların Gözüyle...", Interviewer: Gamze Varım, Cumhuriyet, 16 February 1995, Istanbul.

"Kimliklere Bağlanmayan Bir Yazar", Interviewer: Ayça Atikoğlu,  
Milliyet, 8 February 1995, Istanbul.

"Dille Bir Çeşit Aşk", Interviewer: Semih Gümüş, Yeni Yüzyıl, 28 January  
1995, Istanbul.

"Yahudi Kimliğiyle Yazan Türk...", Interviewer: Teri Galimidi, Shalom  
Jewish Weekly, 17 August 1994, Istanbul.

"Şairin Metropolünü Anadili Belirler", Interviewer: Turgay Fişekçi,  
Cumhuriyet-Kitap, 13 January 1994, Istanbul.

"Türkiyeli Olmadan Türk Edebiyatında Olmak", Varlık, April 1987,  
Istanbul.

"Ένας Τουρκοκύπριος Ποιητής", Interviewer: Χρ. Χατζήπαπα,  
Φιλελεύθερος, 6 July 1986, Nicosia.

"Hayatımla Şiirim Hep Koşut Gitti", Interviewer: Metin Celal, Kitaplar  
Dergisi, January 1986, Istanbul.

*Translations:*

Selected Poems by Mehmet Yashin, translated to English, German, French,  
Italian, Russian, Spanish, Greek, Serbo-Croatian, Ukrainian, Finnish,  
Bulgarian, Latvian, Dutch, Hungarian, Slovakian, Hebrew,  
Lithuanian and Maltese.

Selected Chapters of Novels by Mehmet Yashin, translated to English,  
Italian, Greek and Dutch.

Selected Essays by Mehmet Yashin, translated to English, Italian, German,  
Greek, Serbo-Croatian, Dutch and Hebrew.

Seçme Şiirler, selected poems of Taner Baybars, translated by Mehmet  
Yaşın, Yapı Kredi Yay., 1997, Istanbul.

Eski Kıbrıs Şiiri Antolojisi, ancient and medieval Cypriot poetry  
translated by Mehmet Yaşın, Yapı Kredi Yay., 1999 Istanbul.

**SELECTED CONFERENCES ADDRESSED:**

- 2004: "Languages of Cyprus, Greece and Turkey and Nationalism", SPIKE Event, organized by EMU, Faculty of Communication, Famagusta, Cyprus.
- 2004: "Relationship of Literature and Arts with Architecture", Medi3ology Symposium, 16 April 2004, organized by EMU, the Faculty of Architecture, Famagusta, Cyprus.
- 2003: "Aphrodite in the Turkish Cypriot Literature: Before and After 1974", Aphrodite Heritage of Cyprus, organized by Cypriot Studies at the Metropolitan University of London, UK
- 2002: "Writing Experiences and the in-Between Literature(s) and Language(s) of Cyprus", Conference on Mediterranean Literature, organized by the European Culture Foundation, Institut International Theatre Mediterranee, Marseille, France.
- 2001: "Translated Poetry and Personal Experiences", Dangerous Translations, Poetry Library, Royal Festival Hall, 24 May 2001, organized by London Poetry Library and the British Centre for Literary Translation, UK.
- 2000: "Politics and Literature", Malta International Mediterranean Conference, organized by Malta University, Malta.
- 1997: "From Nationalism to Multiculturalism: New Interpretations of the Literatures of Cyprus, Greece and Turkey", Introduction to Conference, Middlesex University, UK.
- 1995: "Campaign Strategies in Political Advertisement", organized by Department of Media and Communication, Anatolian University, Eskişehir, Turkey.
- 1994: "Three Generations, Three Identities, Three 'Patries' Within Twentieth Century Cypriot Poetry", Cyprus and Its People: New



Interdisciplinary Perspectives, organized by Harvard University, Cambridge-MA, USA.

1993: "Minority Literatures in Turkish", Modern Turkish History and Turkish Literature, organized by Faculty of Literature, Istanbul University, Turkey.

1989: "Social Psychology of Turkish-Cypriot Community", organized by Department of Government, University of Leeds, UK.

1989: The Role of Artists for Peace, organized by PAND International, Vienna, Austria.

1988: "Cultural Roots of Cypriot Identity", organized by the journal *Εντός των Τοιχών*, Nicosia, Cyprus.

1988: "History and Myths in Ancient and Medieval Cypriot Poetry", organized by Turkish-Cypriot Teachers' Union, Nicosia, Cyprus.

1987: "Social and Historical Reasons of the Identity Question in Turkish-Cypriot Literature", Turkish Cypriot Identity in Literature, organized by Greater London Arts and ILEA, UK.

1986: "Does the '80 Generation' of Poets Exist?", Current Turkish Poetry, organized by Muhsin Ertuğrul Theatre, Istanbul, Turkey.

#### SELECTED PERFORMANCES & READING DAYS:

2006: Poetry Reading with English translations, "Conformism, non-conformism and anti-conformism" for EACLALS Conference, University of Cyprus, Nicosia, Cyprus.

2006: Poetry Reading with Lithuanian translations, Baltos Lankos Publishing House, Vilnius Book Fair, Vilnius, Lithuania.

2005: Poetry reading with Italian translations, "all'ombra del Mediterraneo", Perugia, Italy.

2004: Poetry reading with Italian translations, "Voici del Mediterraneo", Catania, Sicily, Italy.

- 2003: Poetry and novel reading day, International Famagusta Art and Culture Festival, Othello Castle, Famagusta, Cyprus.
- 2003: Poetry reading with German translations, Literatur aus Zeypem, Literatur Werkstatt, Berlin, Germany.
- 2001: Poetry reading in English, Voice Box, Royal Festival Hall, South Bank, London, UK.
- 2000: Poetry reading in English, the Mediterranean Literature Festival, Knights Cultural Centre, Malta.
- 2000: Poetry reading with Greek translation, Poets of Mediterranean, Imaret Cultural Centre, Kavala, Greece.
- 1998: Poetry and novel reading day, "Tongues in the City", Multicultural Arts Consortium, Kobi Nazrul Centre, London, UK.
- 1998: "Tri-Lingual Poetry Performance", as organizer, All Saints Hall, Middlesex University, London, UK.
- 1995: Poetry reading day, Kadikoy Art Cafe, Istanbul, Turkey.
- 1991: Poetry performance, Turkish-Cypriot Chamber of Arts, İközler Church, Famagusta, Cyprus.
- 1989: "Unholy Night for Solidarity with Salman Rushdie", Conway Town Hall, London, UK.
- 1989: Poetry performance with English and Greek translations, Tottenham Town Hall, London, UK.
- 1988: "London Turkish Festival", Turnpike Lane, London, UK.
- 1988: Poetry performance with English and Greek translations, Cafe Theatre of the Theatre Tehnis, London, UK.
- 1988: Poetry reading with Greek translation, The Town Hall, Nicosia, Cyprus.
- 1987: Poetry reading with English translation, Wood Green Library, London, UK.

1982: Street Theatre from Turkish and Greek Cypriot poems, Kyrenia and Nicosia, Cyprus.

**TEACHING COURSES & SEMINARS:**

Turkish-Cypriot Literature from 17th to 20th Centuries (BA course).

Current Turkish-Cypriot Literature, Culture and Identity Issues (BA course).

Introduction to the Languages and Literatures of Cyprus and Turkey (BA course).

Contemporary Turkish Literature (BA course)

Turkish Language and Composition for Literary Translation (BA course)

Turkish and Cypriot Literatures in the European Literary Polysystem (seminar program).

The Practice of Translation Theories (from English into Turkish) (MA course).

**EMPLOYMENT & PROJECTS:**

September 2005- to date: Part time visiting academic/lecturer, Department of Turkish and Middle Eastern Studies, Faculty of Foreign Languages and Humanities, University of Cyprus, Nicosia, Cyprus.

September 2004- to date: Full time lecturer, Department of Turkish Language and Literature and Department of Translation and Cultural Studies, Faculty of Arts and Science, Eastern Mediterranean University, Famagusta, Cyprus.

January 1997-December 2003: Visiting academic/lecturer, The Centre for Research in Translation, School of Humanities and Cultural Studies, Middlesex University, London, U.K.

May 1997-March 2000: Project manager for the EU funded project on the Cypriot, Greek, Turkish Literatures and Cultures, Belgium..

March 1995–August 1996: Editor for İletişim Publishing House, Istanbul, Turkey.

July 1993–March 1995: Adviser, International Mori/Strategy Political and Social Research and Planning Company, Istanbul, Turkey.

January 1992–July 1993: Copywriter for Adam Advertising Company and Ajans 21 Production Company, Istanbul, Turkey.

January–September 1991: Copywriter and project adviser to Turkish and Cypriot radio stations, Turkey and Cyprus.

October 1989–March 1990: Project adviser for founding Cypriot Studies and Turkish Studies at Middlesex University, London, UK.

1987–1990: Editor of a bi-lingual journal, organizer of conferences and cultural activities for Cypriot community centres in the UK.

1984–1986: Writer and co-editor for *Cem (Milliyet) Encyclopedia* at Cem Publishing House, Turkey.

1982–1983: Correspondent for *Kıbrıs Postası* newspaper and *Olay* magazine, Turkey.

1981–1982: Journalist and writer for *Olay* magazine, Cyprus.

#### MEMBERSHIP:

Society of Authors, UK

The Group for Turkish Cypriot Language, Literature and Culture, founder and spoke-person, UK, Cyprus and Turkey.

Turkish PEN (Federation Internationale des P.E.N. Clubs Centre), Turkey.

Associazione Culturale Internazionale: All'ombra del Mediterraneo, executive member, Italy.

ARIANE (Literary Translation Network), Belgium and UK.

Society of Cypriot, Greek and Turkish Affairs, UK.

LANGUAGES: Turkish, English, Greek.

**REFEREE:**

**Dr. Vangelis Calotychos**

**Director, Program in Hellenic Studies**

**Department of Classics, Columbia University**

**606 Hamilton Hall,**

**1130 Amsterdam Avenue,**

**New York, NY 10027 – USA**

***VII. b. Samples of Original Publications***

**Please see the selected books submitted:**

**Creative writing (Poetry, novel):**

- (1) *Sınırdışı Saatler* (The Hours of Deportation) (novel), Adam Yay., 2003.  
Istanbul.**
- (2) *Don't Go Back to Kyrenia*, (poetry), Middlesex University Press,  
translated by Taner Baybars, edited by Peter Bush, 2001, London.**
- (3) *Hayal Tamiri* (To Repair a Daydream) (poetry), Adam Yay., 1998,  
Istanbul.**
- (4) *Soydaşınız Balık Burcu* (Your Kinsman Pisces) (novel), Yapı Kredi Yay.  
(first edition İletişim Yay.), 1994, Istanbul.**
- (5) *Sevgilim Ölü Asker* (My Love the Dead Soldier) (poetry), Adam Yay.,  
1984, Istanbul.**

**Academic books (essays, literary criticism, and anthology):**

- (6) *Diller ve Kùltùrler Arası Bir Edebiyat İncelemesi: Kıbrıs Şiiri Antolojisi (MÖ 9.-MS 20. yy)* (An Inter -Cultural and Inter-Lingual Study: The Poetry Anthology of Cyprus - BC 9<sup>th</sup>-AD 20<sup>th</sup> Centuries), (literary criticism and anthology) Adam Yay., 2005, İstanbul.
- (7) *Kozmopoetika (Kosmopoetica)* (essays, literary criticism), Yapı Kredi Yay., 2002, İstanbul.
- (8) *Step-Mothertongue: From Nationalism to Multiculturalism in The Literatures of Cyprus, Greece and Turkey*, (edited essays), Middlesex University Press, 2000, London.

**VII. c. Other Skills**

(See the sections of 'Other Training' and 'Employment and Projects' in my CV, and IV.e.)

**VII. d. Other Documentation**

**(1) Selected Extract Reviews of the Novels, Essays and Poetry**

**Books:**

**My Love the Dead Soldier (1984)**

"M. Yashin's first poetry volume *My Love the Dead Soldier* is an original poetic work... It has thematic power and many different modes of expression are successfully integrated through his rich style and powerful imagery that permeates the whole. He has absorbed Greek and Turkish

poetry traditions and created original writing. His poems have an inner rhythm and various ways of using daily language in a poetic sense; he is a poet who is humanist and self-aware, his work is based on 'simplicity' and profundity, wit and stability... It is a body of work which integrates an accumulation of several and various cultural backgrounds. We hope and are in the opinion that the writer will follow his own course and that his style and original work will win him a place in Turkish literature."

*Members of the selection committee  
for the 1985 Turkish Academy Literature, Prizes for  
Poetry (1985)*

### Ladder of Light (1986)

"The poems in *Ladder of Light* are unified by the theme of death. From the religious and mythological motifs of the Mediterranean which lurk in the depths of Mehmet Yashin's poetry, he develops a rich visual imagery... Another of Yashin's characteristics is that, while he pours his personal feelings into words, he never loses sight of man as a social being.... He brings the tragic history of cosmopolitan societies of the Mediterranean to poetry with his personal experiences and unique voice from a very young age."

*Refik Durbas  
Turkish poet and critic, Cumhuriyet-Kitap (1986)*

### Pathos (1990)

"Now with his 'passionate' *Pathos* we see a mature poet who has made a major breakthrough... His poetry is rich in internal harmony; all Cypriot languages come together in his poetry to create another kind Turkish language poetry as well as to extend the Turkish dictionary; he loves puns, through the use of assonance creates melodious music in his

verse... His writing is sincere and never hypocritical and I think that is the starting-point for his personal drama and the developing drama of his poetry. He believes himself completely free and that to be bound to any authority is despicable. He bows to none. The only value he respects and the authority he never questions is poetry... M. Yashin is a poet who has a complete understanding of words. He is not only a good poet he is a very good poet. If you ask me, among Cypriot poets who have come and gone he is one of the best."

*Bekir Azgın*

*Cypriot literary critic, editor and the professor on Media Studies, Yeniduzen and Cumhuriyet (1991)*

*The ChairMan (1993)*

"In *The ChairMan*, I like the subtle teasing that is already implicit in the title. I like the way the story of power is told from the point of view of 'the others', slid away from the first person. Mehmet Yashin is a young poet, but his lively intelligence and his talent in using and working on words to change them is most powerful. We have to admit that he is a master poet... When we read his essays, too, we see that he has created a unique discourse in Turkish poetry. There are extremely few poets who have succeeded in doing this."

*Gulten Akin*

*A leading Turkish poet, from her 'Essays', published by YKY (1996)*



*Your Kinsman Pisces (1994)*

“The awarding of the Cevdet Kudret Novel Prize to Mehmet Yashin’s novel *Your Kinsman Pisces* will trigger discussions in Turkey. Instead of working with characters who live in a particular country and who are attached to that land, with this novel, characters who have a piece in every land have been brought to the agenda. With Mehmet Yashin’s minority cosmopolitan novel characters, the period of minority persons is beginning in Turkish literature. . . . When we were saying that the ‘novel of the city’ has replaced the ‘village novel’, with *Your Kinsman Pisces*, which points at a new period, Mehmet Yashin is also turning the page over the ‘novel of the city’. Instead, he is introducing the ‘global novel’ to Turkish literature. . . . I support Yashin’s new international, geography-less character types. Perhaps those are the first novel characters of the globalizing world.’

*Doğan Hızlan*

*A leading Turkish literary critic, Hürriyet Newspaper*

*(1995)*

*Poeturka (1995)*

“I am in the opinion that Mehmet Yashin is bringing important issues to the agenda. . . . This young poet, who has entered different milieus in various countries, is forcing us to think about issues we never considered before.”

*Memet Fuat*

*A leading Turkish literary critic, Adam-Sanat (1995)*

*To Repair a Daydream (1998)*

"Some poems are born covered: they do not show themselves right away. Every poet has poems like this. They wait to be uncovered one day. And when they are uncovered, they will be the most remembered poems... For quite some time now, I have been reading Mehmet Yashin's *To Repair a Daydream*, like this, as a memorable work in poetry."

*Ilhan Berk*

*A leading Turkish poet, Adam Sanat (1999)*

*Step-Mothertongue (2000)*

"The essays in this book tell our common story in a global era. I like the design of the volume very much; in particular, the decision to interpolate a selection of poetry seems to be not only appropriate, but rather pointed. I find *Step-Mothertongue* rich in ideas and an eloquent piece of writing. I hope this book receives the attention it deserves.

*Francis Mulhern*

*Professor at Middlesex University, On the book-cover*

*(2000)*

*Don't Go Back to Kyrenia (2001)*

"(This poetry book) speaks to mainlands and island communities and also mirrors intensely the experience of thousands of Cypriots uprooted to the UK. (...) Its story of displacement with its refrain of different languages and identities carried over from 'home' desires a new life that can take off from what was more in a state of translation than foreign, driven by 'the evening angels of the polyglot house, now silenced'. Across a contemporary Europe framed by a Haider-bound Austria and war

simmering in Bosnia, Kosova and Serbia, the intensity of M. Yashin's poetic vision speaks for a commonality both within and beyond the local (...)."

*Peter Bush*

*Scholar and Professor at the University of East Anglia*

*University, from the 'Preface' of the book (2001)*

*Kozmopoetika (2002)*

"The theme of being in-between as well as in multiple places at the same time was a theme that came forward in the poems of Mehmet Yashin. In this study, he analyzes other poets in the light of this experience, once again."

*Orhan Koçak*

*A leading Turkish literary critic and scholar, Defter (2002)*

*An Inter-Lingual and Inter-Cultural Literary Study: The Poetry Anthology of Cyprus (from 9th century BC to 20th century AD) (2005)*

"The point which makes this award (the Memet Fuat Award for Literary Criticism and Study) even more important is that it was given not to an author from Turkey, but to a Turkish-Cypriot who has made an intervention to the Turkish literary canon. With this new work of his, Mehmet Yashin is broadening the impact of his previous interventions, challenging the standard and conservative structure of the Turkish literary canon and forcing it to change. Another important contribution of his work is that, by way of creating a model for it, he shows the literary establishment at the centre how an anthology ought to be written."

*Sevda Alankuş*

*A Turkish scholar, Kıbrıs Gazetesi (2006)*

## **(2) Contents of *Poeturka* (1995, Istanbul: Adam Publishing House)**

### ***Introduction:***

It is an introduction with the context of Eurocentrism, 'Muslim-East' and multiculturalism in literature and the position of Turkish writing or Turkish origin poets and writers in Europe.

### ***Chapter I: The 'Expatriates' of Poetry in Turkish:***

In this essay, I examine the works of a Jewish and a Cypriot poet, who both write in Turkish, and compare their position with that of Scottish writers within British literary system. I distinguish between the concepts of 'Turkish poetry' and 'poetry in Turkish', and argue on the relationship between language and nationalism.

### ***Chapter II: 'Ins' and 'Outs' of the Poetry of Nineties:***

The work of an innovative Turkish poet influenced by advertisement jargon and television culture of the post-1980 period, and the work of a poet who continues the social realist pre-1980 tradition are compared. The concept of 'innovativeness', its relationship to consumer-culture, and the characteristics of literary criticism in Turkey are questioned.

### ***Chapter III: The Central Power of the Marginalist Opposition:***

This essay is on a young and popular Turkish poet who follows the footsteps of Allen Ginsberg and Charles Bukowski, and on poets who were included in the anthology of *Modern Turkish Poetry* published in Britain. I claim that by concentrating on marginal experiences, this popular young poet actually proves to be a 'marginalist', and is part of the 'power' which tries to pass as 'opposition'. Here I also question to what extent Turkish poetry -being located on the periphery of the international

polysystem of poetry- can follow the poetry which is located in the centre, and, after all, how long it can remain peripheral.

*Chapter IV: Our Non-National (Beyond the Borders) Poetry:*

In this essay, I compare two minority literatures. With reference to *The Anthology of Modern Turkish Poetry in Former Yugoslavia*, I discuss the work of poets who live in Former Yugoslavia, Macedonia and Kosova, and who write in Turkish with the work of Turkish poets and writers who live in Germany and write in German. Here I question the centre-periphery relationship within the literature in Turkish; the affiliation of those who write in Turkish outside Turkish borders; the relationship between language and identity; and the concept of 'national literature'.

*Chapter V: Tradition?.. Whose Tradition?..:*

This essay is focused on two important Turkish poets: One belongs to the Ottoman traditions, the other feels as part of the Mediterranean. The issues discussed here are tradition, national identity, and the concept of 'us' and its permanency. One of the most controversial issues in Turkey at the moment - "to which world do we belong to?" - is exemplified within a range from ancient Ottoman poetry till 'Beat' in Turkish.

*Chapter VI: 'European-Muslim' Poets:*

This essay is about the problems of Orientalist and Occidental categories of identity, such as 'European' or 'Muslim'. I question the position of the poets from European-Muslim countries and/or communities (eg. Bosnians, Albanians, Turks, Turkish-Cypriots, Bulgarian Turks, Kosovans, Tatars) which are not post-colonial. The essay studies examples from literary works of these communities, examining them as European and Muslim in their common cultures and linguistic traditions.

*Chapter VII: Those Who Start When Modern Turkish Literature/Modern Literature in Turkish Ends...*

Here I criticise the first book of a young and controversial Turkish poet, and the tri-lingual poetry anthology written and edited by the students of the Italian High School, Istanbul. The topics dealt with are the bonds between poetry and life, the transformations in identity, and modernisation in Turkey and its reflections in literature.

*Chapter VIII: Ten Final Remarks on Current Issues of Poetry*

These comments are indeed responses to criticism after the above essays were published in a Turkish literary journal. The issues discussed and analyzed are classified under the following titles:

- \* Modernism/ Post-modernism
- \* Tradition
- \* National Literatures During the Process of Globalisation
- \* Community/Ethnicity-oriented Discourse in Minor(ity) Literatures
- \* Orientalism and 'Pro-Third Worldism'
- \* Being on a par with European Metropolises: The Relationship of Centre-Periphery
- \* Power/Opposition and 'Otherness'
- \* 'Meaningfulness' in Poetry
- \* The 'Genuineness' of a Poet in an Age of Images
- \* Poetry Criticism in Turkey

*Bibliography*

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**(3) Contents of *An Inter-Cultural and Inter-Lingual Study: The Poetry Anthology of Cyprus - BC 9<sup>th</sup>-AD 20<sup>th</sup> Centuries* (Adam Yay., 2005, Istanbul)**

*Acknowledgements*

**I. INTRODUCTION TO EARLY CYPRIOT LITERATURE:**

***2700 Years of Pre-Nationalistic Poetry at a Cosmopolite Island***

**NEW READINGS OF EARLY CYPRIOT POETRY**

- The Greek-Cypriot Description of 'Cypriot Poetry'
- Turkish-Cypriots' Acquaintance with Early Cypriot Poetry and Contemporary Greek-Cypriot Poetry
- The Usage of Early Cypriot Poetry and Culture with the Cypriot Theme
- Description of Ancient and Medieval Poetry with Modernist Approaches

**ANCIENT AND MYTHOLOGICAL PERIOD POETRY SOURCES OF MODERN MYTHS**

- Situating Ancient Greek and Phoenician Poetry in the International Literary System
- The Constitution of a New Identity through Anthology of Early Poetry
- Mythological - Figures and Musician - Poets of Cyprus in History
- 
- The First Languages of Cyprus
- The Cult of Aphrodite (Astarte)
- The Kinyras and 'Kinyrades'
- From Religion to Literature the Symbol of Re-Birth: Adonis
- Classified one after another, though inter-woven Languages and Cultures

- Stasinus and the *Cypriot Epic*
- Mythological Dictionaries in Modern Turkey and the Terminology of Early Greek Poetry
- Stoic Zenon the Founder of Cosmopolitanism and Sopatros the Founder of Satirical Poetry
- Cypriot Poetry in the Roman Period

## POETRY FROM THE MEDIEVAL AGES AND THE PERIOD OF CHRISTIANITY REPRESSED LOVE FOR HOLY POWER

- A New Religion, A New Poem
- From Aphrodite to Chrisodittissa, from Plural-Sexuality to Asexuality
- Stoic 'Softaliks' Transformation to Christian Morals
- Religious Texts in the First Christian Country – Cyprus
- The Progress of Mystical Literature
- The Autonomy of Cypriot 'Identity' with the Channel of the Cyprus Church
- Types of Prose writings that developed with Latin-Catholic Cypriots
- The 'Corrupt' Identities, the 'Corrupt' Languages of Cypriots
- The Suffering Life of St. Neofitios in Foreign Lands
- Inter-Literary Interactions from 'Akritiki' Epics to Sonnets
- Epics of many Societies and Languages
- French Ballads: "Lusignan Palace Songs of Nicosia"
- The Melusine Cult
- A Masterpiece in a Petrarch Sonnet Style: *Cypriot Erotic – Love Poems*

## PRE-MODERN TIMES AND FOLKLORIC PERIOD POETRY: THE RISE OF THE PUBLIC IN THE NAME OF THE NATION

- Turkish-Cypriot's sources of Cypriot Literature before 1571



- The Chatisma Tradition of the 'Piitarides'
- Oral Folk Poetry's Relationship with the Linobombaki's
- The Continual Poems whose Community is Uncertain (Multi-Communal Poetry)
- Folk Songs Performed with Music and Dance
- National Turkish and Greek Literature's approach towards Folklore
- The 'Independence' Mission attributed upon Cypriot Folk Literature
- Myths as Reflections of the Historical and Social Unconscious
- Towards Modernization in Greek-Orthodox Poetry
- The Mothertongue and Motherland Discourses of Cypriots in the Post-Colonial Context

## CAN THE LITERATURE OF A COSMOPOLITAN COMMUNITY CANONIZE AT A PERIOD OF NATIONALISM

- Cypriot Literature which Situates itself as 'Periphery' and 'Marginal'
- Poetry beyond Politics of Identity

## II. INTRODUCTION TO TURKISH CYPRIOT LITERATURE:

*A Turkish Minor(ity) Poetry amongst 3 Generations, 3 Identities, 3 Nations*

## THE BIRTH AND CANONIZATION OF TURKISH-CYPRIOT POETRY

- The Imagination Concerning the Beginning of Turkish-Cypriot Community and it's Poetry
- The Procrastinating Reasons of the Poetry Canon

## TRADITIONAL TURKISH-CYPRIOT POETRY

### i. FOLK POETRY

- Characteristics of Folk Songs

- The Plural Identity and Origins of Chattisma
- Turkish-Cypriot Epics
- Epics and poems Uttered in the Greek-Cypriot Language
- Performers who have Contributed to Anonymous Epics
- Incantation Prayers, Epitaphs, Ballads of Dead Heroes:
- The Poly-Lingual and Poly-cultural Sources outside Official Discourses
- The Folk Poet of the Literary Canon: The Cypriot Wandering Minstrel  
Kenzi

## ii. SUFI POETRY

- The First Ottoman – Islam Poets to Reach Current Days
- Ahi, Mevlevi and Tekke traditions of Turkish-Cypriots
- The Religious Poem's Place in Collective Identities and in this Anthology

## iii DIVAN POETRY

- The Canonization of Turkish-Cypriot Poetry with Mufti Hilmi Efendi
- Other Divan Poets

## MODERN TURKISH-CYPRITOT POETRY

### 1914 GENERATION: ISLAMIC IDENTITY AND THE OTTOMAN HOMELAND

- From the Footsteps of Ziya Pasha and Namık Kemal
- *Renovation Poetry*
  - Kaytazzade Nazım the First 'Nation' and Modernization Poet
  - Other Representatives of the '1914 Generation' and 'Renovation Poetry'
  - The 'Periphery' that Lost it's 'Center'
  - Amidst the Ottoman and Turkish Identity, and the Divan and  
Modern Poetry

## CONTEMPORARY TURKISH-CYPRIOIOT POETRY

### 1943 GENERATION: TURKISH IDENTITY AND 'MOTHERLAND'

#### TURKEY

- The Importation of Turkish Nationalism through Poetry
- *Syllabic-Romantic Poetry*
  - N.S. Ebeoğlu: "Turkey's Identity was Our Identity"
  - Women's Poetry Movement
- *Liberal Poetry*
  - Women's Poetry Movement (Continues)
  - The Post-Colonial Analysis of Turkish-Cypriot Literature
    - The Acceptance of Minor(ity) Intellectuals by their own  
Community
  - Languages in Relation to Literary Belonging
  - Identity as a Criterion in Classification of Literatures
  - The Collective Character Of Minor(ity) Literature
- *Nationalistic Poetry*
  - Center – Periphery Dynamism in Literature
  - Inter-Communal Conflicts and the Case of
  - Nationalistic Literature
  - Erenköy (Kokkino) Movement
  - The Authenticity of Süleyman Uluçamgil in Turkish-Cypriot Poetry
- *Abstract Poetry*
  - Abstract-Concrete Arguments Discussions in Poetry
  - Establishment of Criticism in Minor(ity) Literature
  - The Effort of Periphery Intellectuals to Consent Their Selves to the  
Center
- *Socialist Poetry*
  - The Periphery that Observed the Center from Behind, with a Time  
Shift

## 1974 GENERATION: CYPRIOT IDENTITY AND THE COMMON HOMELAND CYPRUS

- A New Description of National Identity and Homeland
- *Cypriot Rejection Poetry*
  - A New Poetry Tradition, a New Cypriot Language
  - Facts that Don't Encourage being a Poet of Minor(ity) Literature
  - English Writing Poet's Position at the Literary Poly-system
- *Towards a New Turkish-Cypriot Poetry*
  - Towards a New Turkish Cypriot Poetry?
  - The Inclination of the Canonized '74 Generation' towards the  
European Literature Metropolis

## THE POSITION OF TODAY'S TURKISH-CYPRIOT POETRY IN TURKISH POETRY

- Comparison of Turkish-Cypriot Literature with other Turkish Minority  
Literature
- 20<sup>th</sup> Century Turkish-Cypriot Poetry's search for Identity
- Center – Periphery Dynamism within Turkish Language Poetry

## III. THE ANTHOLOGY OF EARLY CYPRIOT POETRY

(from 9<sup>th</sup> Century BC to 18<sup>th</sup> Century AD)

### CHAPTER ONE: EARLY AND MYTHOLOGICAL POETRY PERIOD

#### PHOENICIAN AND ASSYRIAN POETRY

- INSCRIPTIONS, DEDICATION

#### EARLY GREEK POETRY

- EPIC

- PROPHECY
- SATIRICAL POETRY
- INSCRIPTIONS, DEDICATION

## CHAPTER TWO: MEDIEVAL AGES AND CHRISTIANITY PERIOD

### POETRY

#### ROMAN AND BYZANTINE ORTHODOX POETRY

- RELIGIOUS PROSE TEXTS
- RELIGIOUS POETRY
- EPIC

#### LUSIGNAN AND VENETIAN CATHOLIC POETRY

- BALLAD
- EPIC
- HISTORICAL PROSE TEXTS
- SONNET

## CHAPTER THREE: MODERN TIMES AND FOLKLORIC PERIOD

### POETRY

#### GREEK-CHRISTIAN POETRY

- FOLK SONGS
- COUPLET
- CHATTIZMA
- EPIC
- ELITE POETRY

#### OTTOMAN-ISLAMIC POETRY

(Section on Traditional Turkish-Cypriot Poetry)

## MULTI-COMMUNAL POETRY

- EPIC
- CHATTIZMADA
- FOLK SONGS
- VERSE TALES
- MANI, COUPLET

## II. THE ANTHOLOGY OF TURKISH-CYPRIOT POETRY

*(from 17<sup>th</sup> to 20<sup>th</sup> Centuries AD)*

### CHAPTER ONE: TRADITIONAL TURKISH-CYPRIOT POETRY

#### FOLK POETRY

- MANI
- NURSERY RHYMES
- PROVERB, EXPRESSION
- RIDDLE
- LULLABY
- FOLK SONG
- EPIC
- CHATTISMA
- PROPHECY
- SPELL PRAYER
- VERSE PROSE
- EULOGY
- EPITAPH

#### SUFI POETRY

- SEMAI

- GAZEL
- LUGAZ
- ŞARKI
- KITA
- TARİH

### DIVAN POETRY

- COUPLET
- GAZEL
- ŞARKI
- EULOGY
- KITA
- MERSIYE
- RUBAI

## CHAPTER TWO: MODERN TURKISH-CYPRIOT POETRY

- RENOVATION POETRY

## CHAPTER THREE: CONTEMPORARY TURKISH-CYPRIOT POETRY

- SYLLABIC-ROMANTIC POETRY
- FREE VERSE POETRY
- NATIONALISTIC POETRY
- ABSTRACT POETRY
- SOCIALIST POETRY
- CYPRIOT REJECTION POETRY
- TOWARDS A NEW TURKISH-CYPRIOT POETRY

*Biographies of the Poets*

*Notes on the Translations and Translators*

*Bibliography*

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**(4) Course Outline**

**COURSE DESCRIPTION – I**

EASTERN MEDITERRANEAN UNIVERSITY  
THE DEPARTMENT OF ENGLISH LITERATURE & HUMANITIES  
THE FACULTY OF ARTS AND SCIENCES

*Code and Title of the Course:* ENG 544, Introduction to Translation Studies  
and Translation Theory (M.A.).

*Academic Year and Semester:* 2004-05 / Spring

*Lecturer:* Mehmet Yashin

*Aim of the Course:* To introduce the discipline of Translation Studies (TS)  
and the key concepts of translation theory; to create an awareness on  
all aspects of language in its social, political, cultural, and historical  
contexts; to analyse and compare translation theories and  
approaches; to examine the interdisciplinary character of the  
translation process; to introduce a brief history of the practice of



translation with examples from European, Ottoman-Turkish and Cypriot traditions; to question the traditional understanding of 'Translation and Interpretation' in the Turkish academia; to provide knowledge, skills, creativity and inspiration to students.

*Content of the Course:*

1. The Concept of Translation

1a. Translation Studies

1b. History of the Field of Translation

1c. From Nationalism to Transnationalism

1d. The Idea of Mother tongue and 'Step-Mother tongue'

2. Key Concepts of Translation

2a. Source and Target Languages

2b. Text

2c. Equivalence

2d. Adaptation

2e. Literal (Word-for-word) and Free (Sense-for-sense) Translations

2f. Meaning and Metaphor

2g. Foreignizing vs. Domesticating

2h. Translation Strategies

2i. Shifting

3. Translation Theories and Approaches

3a. Translation Shifts

3b. Functional (Communicative) Theories

3c. Discourse Analysis Approaches

3d. Descriptive Translation Theories

3e. Machine Translation

3f. Interpretive Approach

3g. Polysystem Theory

- 3h. Linguistic vs. Interdisciplinary Approaches
- 3i. Post-Colonial Translation Theory
- 4. Translation, Comparative Literature and Cultural Studies
  - 4a. Literary Theory, Criticism and Translation
  - 4b. Poetics, Culture, Ideology
  - 4c. Turkish Language and Literature in 'World Literature'
  - 4d. Literary Translations from/into Turkish-Cypriot Literature
- 5. Translator: 'Invisible Man' or the Writer?
- 6. Case Study:
  - 6a. Orhan Pamuk and the Contemporary Turkish Novel in English Translation.
  - 6b. Poems by Allen Ginsberg, Lawrence Ferlinghetti and the Beat Generation in Turkish Translation.
  - 6c. Taner Baybars's Poetry and Prose Written and/or Translated in English, Turkish, and French.
  - 6d. Bodamyalızade's Translations. (Bodamyalızade, from Cyprus, was the very first translator of the Koran as well as Ottoman poetry into English, and Shakespeare into Turkish.)

*Reading List:*

(a) Main Sources:

Baker, Mona (1992). *In Other Words: A Coursebook on Translation*,  
Routledge: London/New York.

——— (2004). *Routledge Encyclopaedia of Translation Studies*, Routledge:  
London-New York.

Munday, Jeremy (2004). *Introducing Translation Studies: Theories and Applications*, Routledge: London/New York.

Yashin, Mehmet (2000). *Step-Mothertongue: From Nationalism to Multiculturalism the Literatures of Cyprus, Greece and Turkey*, Middlesex University Press: London.

**(b) Other Sources:**

Alvarez, Roman and M. Carmen-Africa (1996). *Translation, Power, Subversion*, Multilingual Matters: Clevedon-Philadelphia.

Bachtin, Mikhail M. (1971). *Rabelais and His World* (Trans. by H. Iswolsky), M.I.T.: Cambridge Mass.

Bassnett, Susan (2002). *Translation Studies*, Routledge: London-New York.

Baybars, Taner (1997). *Selected Poems/Seçme Şiirler* (Trans. by Mehmet Yaşın), YKY: Istanbul.

——— (1970). *Plucked in a Far-Off Land: Images in Self-Biography*, Sidwick & Jackson: London.

——— (1997). *Uzak Ülke: Bir Kıbrıs Çocukluğu* (Trans. by Öcal Düzgören), YKY: Istanbul.

Benjamin, Walter (1997). "The Task of the Translator" (pp. 253-263), *Selected Writing-Volume 1: 1913-1926*, The Belknap Press of Harvard University Press: London- Cambridge Mass.

Bhabha, Homi K. (1991). *Narration and Nation*, Routledge: London-New York

——— (1994). *The Location of Culture*, Routledge: London-New York.

Bush, Peter (2000). "Literary Translation: Practice" (pp.127-130), Mona Baker, *Routledge Encyclopdia of Translation Studies*, Routledge: London-New York.

Even-Zohar, Itamar (1979). "Polysystem Theory" (Autumn Issue), *Poetics Today*, The Porter Institute for Poetics and Semiotics: Tel Aviv.

——— (1978). "The Position of Translated Literature Within the Literary Polysystem" (pp.21-28), *Papers on Historical Poetics*, The Porter Institute for Poetics and Semiotics: Tel Aviv.

- Ferlinghetti, Lawrence (1995). *These are My Rivers-New and Selected Poems: 1955-1993*, W.W. Nortons & Company: San Francisco.
- Gentzler, Edwin (1993). *Contemporary Translation Theories*, Routledge: London-New York.
- (1996). "Translation, Counter-Culture, and 'The Fifties' in the USA" (pp.116-137), *Translation, Power, Subversion* (Edited by Roman Alvarez, and M. Carmen-Africa), Multilingual Matters: Philadelphia.
- Ginsberg, Allen and Ferlinghetti, Lawrence (1998). *Amerika* (Translated by Orhan Duru and Ferid Edgü), Altıkırkbeş: İstanbul.
- (2001). *Selected Poems: 1947-1995*, Penguin: London-New York.
- Gün, Güneli (1992). "The Turks are Coming: Deciphering Orhan Pamuk's Black Book" (pp. 59-60), *World Literature Today* (Winter Issue): USA.
- Pamuk, Orhan (2002). *Black Book* (Trans. by Güneli Gün), Faber & Faber: London-New York.
- (1999). *Kara Kitap*, İletişim: İstanbul.
- Venuti, L. (1992). *Rethinking Translation: Discourse, Subjectivity, Ideology*, Routledge: London-New York.
- (1995). *The Translator's Invisibility: A History of Translation*, Routledge: London-New York.
- Yashin, Mehmet (2001). "Dangerous Translation for a Turkish-Writing Cypriot Poet", *In Other Words* (Winter Issue), The Journal of The British Centre for Literary Translation: London.
- (Yaşın) (2002a). "Çeviri Kültürümüz" (pp. 50-57) *Kozmopoetika*, YKY: İstanbul.
- (2002b). "Tehlikeli Çeviriler" (pp. 58-61) *Kozmopoetika*, YKY: İstanbul.
- (2002c). "Taner Baybars'ın Kitaplarına Sunuş Yerine" (pp. 157-165) *Kozmopoetika*, YKY: İstanbul.

## COURSE DESCRIPTION -II

UNIVERSITY OF CYPRUS  
DEPARTMENT OF TURKISH STUDIES  
FACULTY OF FOREIGN LANGUAGES & HUMANITIES

*Code and Title of the Course:* TOY 350, Current Turkish-Cypriot Literature and Identity Issue

*Academic Year and Semester:* 2005-2006 / Spring

*Lecturer:* Mehmet Yaşın (Yashin)

*Aim of the Course:* To introduce Modern Turkish-Cypriot Literature; to analyze the attempt of establishing a literary history and an “anthology”; to examine approaches to the identity issue and theories of comparative literature; to examine the modern period under three subtitles: (1) 1914 Generation Reformist (Tanzimat) Period, (2) 1943 Generation and Contemporary Period, (3) 1974 Generation and Recent Period. The first two periods will be introduced briefly and the third period, which is known as “the post-1974 era”, will be examined and analyzed with its historical, social, and cultural aspects and examples from literary works. The course will focus on the usage of Turkish-Cypriot language (dialect), styles, subject matters and imagery, all connected with the life and experiences of Cypriots. The changing of identity definitions in the 20<sup>th</sup> century and the reasons for this will be questioned. The course will support the participation of students, encouraging them to prepare their own projects.

*Contents of the Course:*

1. Modernization Movements in Turkish-Cypriot Literature (from 1880s to 1930s – British Colonial Era)
  - 1a. 1914 Generation and Its Followers: Muslim Identity and the Ottoman Homeland
  - 1b. Transformation Process from Traditional Literature to Reformist (Tanzimat) Literature
  - 1c. Early Novels, Short-Stories, Memoirs, Travel-Writings, Essays, Plays, Operettas, and Translation Activities
2. The Period of Contemporary Turkish-Cypriot Literature (from the 1940s to the 1970s: the British Colonial Era and the Foundation the Republic of Cyprus)
  - 2a. The 1943 Generation and its Followers: Turkish Identity and 'Motherland' Turkey
  - 2b. The Main Literary Schools and Trends of the Period
  - 2c. The Relationship between Turkish and Turkish-Cypriot Literatures in the Framework of Central-Peripheral (Polysystem) and Minor Literary Theories
3. Recent Turkish-Cypriot Literature (from the 1970s to the 2000s: The Period of the Divided Republic of Cyprus)
  - 3a. 1974 Generation and Its Followers: Cypriot Identity and Common Homeland Cyprus
  - 3b. Usage of Turkish-Cypriot Dialect and Language Problems
  - 3c. The Transformation of Literary Styles, Approaches, Imagery, Characteristics, and Discourses in Turkish-Cypriot Literature
  - 3d. Periodicals, Other Publications and Literary Activities of this Period
  - 3e. The Aspects of the Discussions on Cultural Identity in the Era

3f. The Main Literary Schools and Trends from the 1970s to the 2000s.

- \* The Cypriot Rejection Front and Its Followers in Poetry
- \* Cypriotist Novel and Short-Story
- \* Women's Literature
- \* Post-Modern Prose
- \* Popularity of Memoirs

4. Text Analyses of the Main Poets and Authors of Current Turkish-Cypriot Literature:

Taner Baybars, Feriha Altıok, Filiz Naldöven, Fikret Demirağ, Mehmet Kansu, Nevzat Yalçın, Şener Levent, Cumhuriyet Delicermak, Hakkı Yücel, Neşe Yaşın, Alev Adil, Gür Genç, Raşit Pertev, Özden Selenge, Özker Yaşın, İsmail Bozkurt, Derviş Zaim, Tijen Zeybek, Faize Özdemirciler, Jenan Selçuk, Rıdvan Arifoğlu, and others.

5. Relationship between Turkish-Cypriot and Greek-Cypriot Literatures in the Post-1974 Era.

- \* Receiving and Recognition
- \* Translation Activities
- \* Creation of the 'Otherness'
- \* Applying to Hybridity and Multiculturalism

*Reading List:*

Main Sources:

Yaşın, Mehmet (2005). *Diller ve Kültürler Arası Bir Edebiyat İncelemesi: Kıbrıs Şiiri Antolojisi (MÖ 9.-MS 20. Yüzyıllar)*: Adam: Istanbul

——— (Yashin), (2000). *Step-Mothertongue: From Nationalism to Multiculturalism the Literatures of Cyprus, Greece and Turkey*, Middlesex University Press: London

Other Sources:

- Atun, Suna / Fevziöđlu, Bülent (2004). *Kıbrıs Türk Edebiyatında Öykünün 107 Yıllık Kronolojik-Antolojik Tarihsel Süreci*, Mağusa: Samtay.
- Baybars, Taner (2005). *Plucked in a Far-off Land: Images in Self Biography*, Nicosia: Moufflon Publication.
- Bozkurt, İsmail (ed.) (2000). *Third Congress on Cypriot Studies: Language-Literature / Üçüncü Kıbrıs Araştırmaları Kongresi: Dil-Edebiyat*, Vol: 2 / Cilt:2, Famagusta / Mağusa: EMU Publication / DAÜ Yayınları.
- Calotychos, Vangelis (1998). *Cyprus and Its People: Nation, Identity and Experience in an Unimaginable Community*, Westview Press: San Francisco/Oxford
- Deleuze, Gilles and Guattari, Felix (1994) *Kafka towards a Minor Literature*, trans. Dona Plan, Minneapolis and London: Minneapolis University Press.
- (2000). *Kafka – Minör Bir Edebiyat İçin*, YKY: İstanbul.
- Faiz, Muharrem (1993). *Kültür ve Yabancılaşma*, Galeri Kültür Yayınları: Nicosia.
- Hakeri, Bener Hakkı (2003). *Hakeri'nin Kıbrıs Türkçesi Sözlüğü*, Samtay Vakfı Yay.: Famagusta.
- Kechacioglou, George (1992). "Contemporary Cypriot Literature and the 'Frame' of Modern Greek Literature: A Provincial, Local, Marginal, Peripheral, Independent, Autonomous, Self-Sufficient or Self-Determined Literature?", *Journal of Mediterranean Studies*, NY
- Yaşın, Mehmet (1995). *Poeturka*, Adam: İstanbul.
- (2002). *Kozmopoetika*, YKY: İstanbul.



## **(5) Selected Extracts from the Novels, Essays and Poetry Books:**

From *Soydaşınız Balık Burcu/Your Kinsman Pisces* (novel, trans. Ümit Hussein), 1994, Istanbul: İletişim

(...) Now I had learned to classify people as Greek Cypriots and Turkish Cypriots. Up until only a few months before I hadn't known that Auntie Eleni was Greek and we were Turkish. The only distinction I could make was between the language they spoke and the language we spoke. And I used to think that the only reason why they spoke different languages was because they felt like it. The people on television, Sarkis' family, my uncle's wife Jane and those blonde flour-bringing U.N. soldiers spoke different languages as well. Knowing that most of our neighbours were Greek Cypriot and we were Turkish Cypriot struck me as being something quite amazing. It was an unbelievable, curious, terrific discovery! So we weren't in fact all the same; we were part of one species and they were part of another. This surreal discovery actually struck me as being "subreal", because it was concealed underneath things that appeared to be real.

(...) I was in a pitch-black, deep, vast empty space, amid endless explosions in the sky and pieces of burning metal flying through the air. The bullets that sped towards the stars, blood that flowed from space like a milky way, the sky taking on a reddish hue... The world was shriveling up like a cracked cannon ball, the countries on the map shrunk to tiny specks and scattered in all directions. I was lost in space. I was being blown about like a piece of straw. My foot kept slipping and I tumbled over and over and over through space. I was alone. There was nowhere to

tread. I wanted to hold on to a meteor but they kept burning my hands. Rifles were fired at me from spaceships, blowing half of my body to bits. The grey wolf from the space man's soldiers cap was sitting on the moon. Grey eyes looked down at me from the sky, while a voice boomed out, echoing among the stars: "The war will never end... the war will never end... the war will never end... never... en..."

If I have to tell the truth, I used to think this was one of the things that all-knowing adults said. I realised that, as I was just a child, I couldn't understand everything.

A long time after I had learnt that we were not really ourselves but two separate things called Greek Cypriots and Turkish Cypriots, I would also discover that we were divided by a measurement known as a "nation". When there was a nation, the same things were mysteriously and excitingly transformed into something else. The Turkish Cats' nation and the Greek Cats' nation were also completely separate. Because a nation was a fact of life and it was inevitable that everything should be part of a nation.

(...) Now as I sat at the window I had started to try and work out a way for the war to end. Eventually it hit me!

If every single bullet in the whole world gets used up, every last plane in the universe crashes and all the guns wear out and break, wouldn't the war end then? Once I had hit on this idea I started to count the number of bullets I could hear being fired while I sat at the window. I had even started to keep a daily record of the numbers in my red exercise book with the shiny cover. How come this hadn't occurred to the officer in the jeep! You'd think it would have done, with all those signs on his shoulders. One of my other important discoveries was that grown-ups don't actually know everything.

So then, who did have the right answers? God? When I learnt from my mum that *Allah* didn't only know everything but decided everything as well I was utterly devastated. So God had decided there would be a war! I had no doubt whatsoever that the war was a terrible thing. What I couldn't understand was how God could have decided that there would be such a terrible thing. If people couldn't even trust God, then who was there left to trust? Of course, at that time my question had meant the same but I had phrased it differently: "If a nation can't trust it's own God, then who can it trust? (...)"

From *Sözverici Koltuğu/ChairMan* (poetry, trans. Taner Baybars), 1993,

Istanbul: Adam

## WARTIME

I used to talk within myself so that no one could hear me,  
and they all suspected wisdom in my silence!

Turkish was dangerous, must not be spoken,  
and Greek was absolutely forbidden...

My elders who wanted to save me, were waiting,  
each one trigger-ready before a machine-gun.

Anyway, everyone was then a willing soldier.

English remained right in the middle,  
a slender paper-knife for cutting schoolbooks,

a tongue to be spoken at certain times  
especially with the Greeks!

I was often unsure in which language to shed tears,

the life I lived wasn't foreign, but one of translation –  
my mother-tongue one thing, my motherland another,  
and I, again, altogether different...

Even in those days of blackouts it became obvious  
I could never be the poet of any country,  
because I belonged to a minority. And 'Freedom's still  
a little word uneasy in any nation's lexicon...

Then in my poems, the three languages got into a wild tangle:  
Neither the Turks nor the Greeks  
could hear my inner voice, nor the Others...  
But I don't blame them, it was wartime. (...)

From *Step-Mothertongue* (essay), 2000, London: Middlesex University  
Press"

(...) If we are to analyze the 'Greek literature of Cyprus' – viewed in Greece as a 'Greek diaspora' rather than an independent nation-state – we can observe a ritual of self-annihilation in Greek-Cypriots' attempts to marginalize their own 'mothertongue' (*Kypriaká*: Greek dialect of Cyprus) in an effort to associate themselves with the 'motherland' (Greece). Linguistic and literary annexation with Greece made her 'real' mother(land) in the Greek-Cypriot imaginary. Cyprus, treated as an illiterate and shameful 'rejected-mother', better not to open her mouth, like a child. The Greek-Cypriot literary establishment assumes that the official dialect of modern Greece isn't perceived to be external by ordinary people of the island, and that only English is associated with 'alien' or 'colonial' influences. (Karaulla-Vrikkis: 1991, pp. 42-58; Papapavlou: 1989, pp 93-109; Ioannou: 1989, pp. 137-142). Identification with Greece, as its periphery, is perhaps, a reflection of being seen as "a 'literary province' of Greece

and consequently there can be no question of 'Cypriot literature', but only of 'modern Greek literature of Cyprus'. Behind this general attitude there is usually a nationalistic ideology... association with *Enosis*." (Kechagioglou: 1992, p. 248).

This identification, or association, is also one of the reasons why languages and literary traditions of Cyprus other than Greek have not been recognized. In this framework, a literary work must be written in Greek and by a Greek or Hellenized (and Orthodox) Cypriot to be accepted as 'Cypriot' or 'from Cyprus'. Otherwise it is considered as 'foreign', "outsider", or "accidental". (Kouyialis: 1981, p. 12). The attitude of Turkish-Cypriot officials towards the multilingual and multicultural Cypriot literature is even more 'nationalistic' than Greek-Cypriots. They do not recognize anything before the Ottomans and apart from the Turkish language. Distinguishing 'the Turkish literature of Cyprus' from the rest of the island, and placing it *in* the periphery of the 'mainland' (Turkey) prevents Turkish-Cypriot establishments from re-thinking the language(s) and literature(s) of the country they live in. (Editorial Board of the Office of Youth, Sport, Culture and the Education of Folk, The Predicency of Cyprus Turkish Administration: 1971).

In this context, how can we explain the situation of Turkish-Cypriot folk poets (*poetarides*) who write in the Greek dialect of the island which has been rendered into a rejected (mother's) tongue in the official discourse of Greek-Cypriots? Those folk poets continue to use this unofficial Greek-Cypriot tongue as their 'real' language – though it may be considered as a 'step' from an official Turkish-Cypriot point of view. Because their literary language is the Greek-Cypriot dialect (usually mixed with Turkish, French, Italian, and Arabic words), the Turkish-Cypriot *poetarides* have never been recognized in Turkish-Cypriot official discourse, and being non-Greek and non-Orthodox Cypriot, their works would not be mentioned by the Greek-Cypriot establishment either. But here is one of the recent records of a mix language oral folk poem by a Turkish-Cypriot *poetarides*:

*Esi bodji e lumnes'soun ben deligden bakardim*  
*Mahallene thelo nardo os egi'ma bubandan gorkardim.*  
 [While you had a bath on the other side I was looking from a hole  
 I wish to come to *your neighbourhood*, but I was afraid of your father.]

*E'su bodji che'ego bodga ch'o dihos mesdin mmesin*  
*Ch'ela nadon gundisoumen na bergimon ippesi...*  
 [You are there, I am here and the wall stands between the two of us  
 Let's push it together, so it might collapse...] (Gökçeoğlu: 1991, pp. 215-216).

This poem, which mixes Turkish lines (and Italian tones) within the Greek-Cypriot dialect, shows that poetry that cannot be identified with only one community is somehow still alive in the 'dead zone'. What is more interesting about this poem is that it comes from one of the most remote parts of the island: from Lurucina (Louroutzina), a village of the Kirmizikouys (*Kirmiziköyler* or *Kokkinahoria*) region, now on the Turkish side of the border, known with its Linobambaki peoples, (Gürkan: 1986, pp.42-43). Mixed language poetry is popular not only in that region and among Linobambaki background Turkish-Cypriot *poetarides*, but can be seen more widely in every part of the island. For instance, the following lines are from an anonymous Greek-Cypriot wedding song in Karpasia. It shows that mixing language shouldn't be considered only as a linguistic phenomenon, but as a cultural and social one. If one mixes a language with another in this way, one opens a door to the whole world of that language – including its 'other world', whether its religion is Islam or Christian.

*Hade na'do masdoris'ses gannede gayrettin,*  
*men che aghrisdi che o gambros che hasi do kismettin.*  
 – *O'si che an din thoroun 'Mashallah' na lalousin.*  
 [Come, best women of the bride, give some **effort**,  
 tell the bride not to make the groom angry and lose him.  
 – Everybody who sees her beauty will say:  
 'Let Allah protect her from the evil-eye'.]

*Fonaksede don djirin' di o narti na din itzosi,*

*che na dis vali do'stavron che na din barathousi.*

– *O'si che an din thoroun 'Mashallah' na lalousin.*

[Call the father to dress her belly with a virgin's belt,

to dress her neck with a cross necklace and pass her to the groom.

– Everybody who sees her beauty will say:

'Let Allah protect her from the evil-eye'.] (Yaşın: 1999, pp. 240-241).

My point, here, does not directly concern aesthetic quality, but the way in which an oral poem, performed by a village folk poet could have more cosmopolitan quality than those nationally recognized literary works written by Greek-Cypriot and Turkish-Cypriot elites. How these poems could be so 'local' and yet open a window onto a 'global' discourse (or multilingual metropole), more than the official Greek and Turkish language 'national' poetries of Cyprus. Is it for this reason that the discourse of globalism displays more interest in local cultures than national ones? Ironically, in reality, *poetarides* of that pre-national poetry heritage, don't see themselves as 'provincial' as the national literary establishments of the island do.

Although Turkish-Cypriot *poetarides* are treated as though they never existed, and although the new generation in northern Cyprus doesn't understand their language and follow their poetry tradition, they still 'exist'. This tragic manner of existence cannot stop them from challenging, not only the Hellenocentric definition of 'Cypriot literature' and the Turkeycentric' definition of the 'Turkish literature of Cyprus', but the bi-communalist definition of the 'Greek-Cypriot and Turkish-Cypriot literatures', as well, which assumes that the literary canon belongs purely to one of two unconnected languages and communities. The purification of a language and the creation of an imaginary national literary 'tradition' could be achieved only by force. Surprisingly, scholars working on the relation between modern languages and national literary canons do not pay enough attention to the brutality of a 'mother' tongue on its children – whether they are her 'own', 'step', or 'adapted'. For the Cypriot community that has not been able to *become* a nation, or to *belong* to other nations, like

all 'proper' nations of modern times, the memory of what happened to 'our tongues' in the 1950s and '60s remains fresh:

"In those days, alongside the campaign 'from Turks to Turks' they [the Turkish authorities of Cyprus] were punishing Turkish-Cypriots by making them pay money for each Greek word they used. Those who did not know Turkish suffered enormously. They preferred to stay in remote places where the practice of punishment was relatively rare, and to avoid travelling to big towns. But if they had to travel, they tried not to open their mouths. However, in their homes they kept speaking in whichever languages were easier for them. Until now, many of our [Turkish-Cypriot] compatriots, particularly from Paphos, Karpasia, Tylliria, still speak in *Kypriaka*, they sing their folk songs, short poems, *tzattismadas* and epics in this language at banqueting tables."  
(Gökçeoğlu: 1994, p.169).

To lose a 'mother' tongue and to have a 'mother' tongue are parts of the same 'nationalization' process. When Solomos aimed to be a Greek national poet, he first went to Greek villages from Italy (national space); his second step was to learn both the Greek language and customs from the local people (national folk); and then, in order to write poems in a rich Greek, he paid money to Greek-speakers to improve his vocabulary (national poetry). But at the end of the day, it is not easy to say which language was *really* 'step' for Solomos. Or, perhaps Italian and Greek became another language in his poetry, like a mixed mother. (...)



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