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FRONT LIST



From Tendrilled Ivy a Voice Calls Out by Mustafa Nuri

İthaki (March 2025), 426 pp., Fiction (Novel)

From Tendrilled Ivy a Voice Calls Out is a tremendous feat of world-building that masterfully weaves together three narratives.

An aging man struggles to accept the disobedience of his body. But then, how well did he ever know it to begin with? He's hardly ever been its master anyway! He finds solace in the power of his mind, unleashing his imagination in the form of a novel. He is the master of his mind, certainly. But then why is his protagonist a lesbian living in an urban dystopia? He can't explain it. All he knows is that, after decades of holding back, in every sense possible, finally, he's letting himself follow

where his fancy, and his intuition, lead...

Cooped up in an apartment, our second narrator is living hand to mouth, surviving on whatever her girlfriend manages to bring home each day. She's bitter, ungrateful, and untrusting towards the woman who left her husband to be with her. She's also puzzled by the warm feelings she starts having for a man who enters their life. But when an act of violence rents her world apart, she finds herself alone on the streets—until she finds a tribe of armed women who take her in. Thankfully, one of the items she's managed to bring along is a notebook, filled with the pages of a novel she's been writing...

Humankind exists in a strictly encircled gray world of office buildings and daily drudge, completely cut off from nature, which is now deemed humankind's paramount enemy. But when the third narrator finds a tiny green tendril sprouting in his apartment, he hesitates to call the authorities. Keeping this secret fills him with anxiety, yet he can't bring himself to do it. He's inexplicably drawn to the sprout, and the lady bug that shows up soon after. He fears infection, though he actually has no idea what form this infection would take. He only knows what the state has taught him: that humans and nature are incompatible. But what if the state is wrong, and coexistence is possible, in previously inconceivable ways?

Reminiscent of the groundbreaking TV series *Sense8*, *From Tendrilled Ivy a Voice Calls Out* is a novel about entwinement—of humans, of nature, of ourselves. It at once engages with the depths of the human psyche while also serving up bold visions of a present and future Earth. And while it brings to mind Unomuno's *Fog*, in its handling of writers and their protagonists, in this case, it not only gives a certain autonomy to its protagonist, it casts doubt upon the autonomy of the author himself. And it does all of this, while managing to be a thrilling page-turner.

We cannot wait for you to encounter the work of Mustafa Nuri!

Born in Cyprus and educated in Istanbul, **Nuri** has a B.A. in journalism. He went on to earn his living in advertising, while also writing prose fiction and screenplays. He left behind a successful, award-winning career in advertising to make his first movie, *Vücut* (Body), which competed in international film festivals and won three awards at Turkey's Adana Golden Boll Awards. In 2024, one of his screenplays was selected for Istanbul Film Festival's "Meetings on the Bridge," and he was also awarded a residency as part of BerlinAir. In addition to his film projects, Nuri is the author of three published novels: *Nehir ve Tüm Diğer Şeyler* (*The River and Everything Else*, 2021), *Dün Gece Nerede Öldün?* (*Where'd You Die Last Night?*, 2022), and *Sarmaşığın İçinden Bir Ses Geliyor* (*From Tendrilled Ivy A Voice Calls Out*, 2025). He lives in Istanbul where he continues to write new stories.



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***Belgrade Canon* by Ebru Ojen**

İletişim, 2025, pp. 239, Literary Fiction (Novel)

Sample English translation available!

Ebru Ojen's *Belgrade Canon* tells the story of a single day of two friends who have fled Turkey due to political reasons and now struggle to build a new life while working in a textile warehouse in Belgrade.

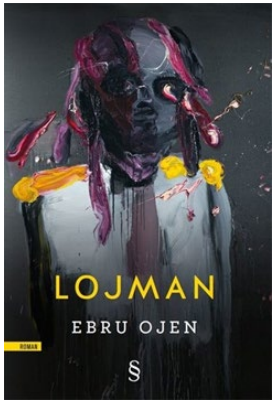
Set in the sweltering heat of August, in the Balkans' gang-ridden underworld, the story unfolds through the perspectives of Ihsan and Sedat, along with the Belgrade native, Lubomir, a sharp-witted and melancholic young boy, far wiser than his years. He is a mischievous yet deeply sensitive soul, almost as if Ken Loach's Billy had found himself wandering the streets of Belgrade...

As the events of the day push them to their limits, memories resurface, revealing their stories before their paths crossed, in a narrative reminiscent of Akira Kurosawa's *Rashomon*.

Will our protagonists reach what they long for by the end of the day, or will the brutal reality of Belgrade lead them to an entirely different fate?



Ebru Ojen was born in 1981 to Kurdish parents in Malatya, Turkey. In 1984, the family moved further east to Van, when her schoolteacher father was relocated by the state. After Ojen finished high school in Van, she moved to Izmir, completing her university education at Dokuz Eylül University's Opera and Acting program. In 2014, Ojen published her striking debut novel, *Aşı* (*Vaccine*), about a state-sponsored vaccine campaign in an imaginary Kurdish village. That same year, Ojen was recognized among the ten most important emerging voices in Turkish literature. *Et Yiyenler Birbirini Öldürsün* (*Let the Carnivores Kill Each Other*) appeared in 2017 and her follow-up, *Lojman*, in 2020 also the first of Ojen's novels to be published in English translation. *Belgrad Kanon* (*Belgrade Canon*) is her latest novel.



Lojman by Ebru Ojen

Everest, 2020, 200 pp., Literary Fiction (Novel)

Rights sold: City Lights (English)

Complete English translation available!

WINNER of the Republic of Consciousness Prize (2024)!

Abandoned by her husband, marooned by an epic snowstorm, a mother gives birth to her third child. Her sense of entrapment turns into a desperate rage in this unblinking portrait of a woman whose powerlessness becomes lethal.

Lojman tells, on its surface, the domestic tale of a Kurdish family living in a small village on a desolate plateau at the foot of the snow-capped mountains of Turkey's Van province. Virtually every aspect of the family's life is dictated by the government, from their exile to the country's remote, easternmost region to their sequestration in the grim "teacher's lodging"—or lojman—to which they're assigned. When Selma's husband walks out one day, he leaves in his wake a storm of resentment between his young children and a mother reluctant to parent them.

Lojman spins a domestic drama crystallized through the family's mental and physical claustrophobia. Vivid daydreams morph with cold realities, and as the family's descent reaches its nadir, their world is transformed into a surreal, gelatinous prison from which there is no escape.

Blurbs and Reviews



Ojen has constructed a claustrophobic world in which the mixture of 'some affection and some hatred' that can characterize family life finally spills over into a fantastically violent conclusion. This relentless narrative will stun and frighten readers in the best way. **-Publishers Weekly**

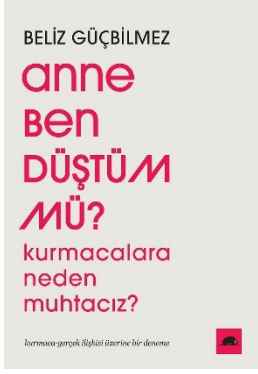
Lojman is a book that shows its teeth. In powerful, unflinching prose of malevolence and confinement, Ebru Ojen depicts the family unit as a condition in which the most abject of cruelties and annihilations are imagined, resulting in an unparalleled portrait of madness and oblivion. **-Xiao Yue Shan, Asymptote Book Club**

A parable of violence—of state mandation, of mothering alone, of being mothered, of the vastness of nature that shocks the system like stepping out the front door into a snowstorm. What does it mean to be a woman, and to be mothered by women, who have suffered under such alienation? Ebru Ojen captures the experience of immense pain with dark fervor and deft lyricism. **-Makenna Goodman, author of *The Shame***

Lojman is a captivating, intense, and claustrophobic novel from a new-to-us voice out of Turkey. Told with a surreal inventiveness, this story about an abandoned mother giving birth in isolation becomes so much more beneath the surface in Ebru Ojen's deft hands. **-Rebekah Rine, Watermark Books & Cafe, Wichita, KS**

In exploring this doom, Ojen chooses a further impossible but wholly successful admixture. *Lojman* is a chameleon unable not to embody its territory, its changes in genre wholly in sync with its subject matter, never dropping the ball on the basic social and psychological demands of its subject matter. It's a taut melodrama, sure, but it's also a conversation between the Kurdish geography of Van and Maldoror. A Zeki Demirkubuz or Nuri Bilge Ceylan chamber piece exploring a homicidal family in near-total silence, yes, but also a gothic horror in which the monsters are an erotically mangled mallard, an oversized baby in a feeding frenzy, and a dead father. Its claustrophobia is that of two social realities: the condition of the Kurd and the condition of the mother in Turkey. **-Sébastien Bernard, Evergreen**

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Mom, Did I Just Fallen Down?: Why We Need Fiction By Beliz Güçbilmez

Kolektif Kitap, 2023, 256 pp., Non-fiction

Detailed English synopsis and sample translation available!
Nearly 6,000 copies sold in just one year!

Mom, Did I Just Fall Down?: Why We Need Fiction is a conversation with readers about the significance of fiction in our lives. Professor Güçbilmez, despite her extensive academic career, manages to distil complex theories into relatable insights, bridging the gap between intellectual discourse and everyday experience. Her writing draws on a wide range of disciplines—from literature and psychology to mythology and philosophy—ensuring that her ideas resonate with a broad spectrum of readers eager to explore fiction's emotional and intellectual impact. She invites readers to reconsider their personal connection to novels, films, and other forms of storytelling, highlighting how fiction serves as both a model of our reality and a sanctuary from it.

This book is the fruit of Güçbilmez's online course about her **Magnetic Field Theory**.
Over 6,000 curious readers have participated in this course, with numbers growing by the year.

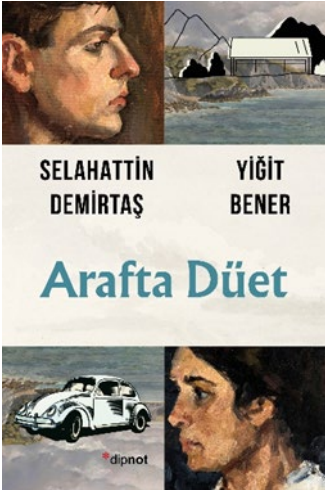


Beliz Güçbilmez has a B.A. in Economics, and M.A. and Doctoral degrees in Theatre from Ankara University. She has developed theoretical concepts for theatre, such as "off-stage," "uncanny theatre," "linear-perspective dramatic structure," "moment dramaturgy," and "miniature dramatic structure." **Her** first play was published in 2006, and her works have graced the stages of independent theatres in Turkey and the United States. Translator of plays as well as books on theatre theory, she has served the editor Theatre Research Journal and been actively engaged in various theatrical productions. Her works include *Zaman-Zemin-Zuhur: Geçmişin Tiyatral Temsili Doğrusal Perspektifli Resimden Minyatüre* (Time/Space/Appearance: The Theatrical Representation of the Past), and *Sophokles'ten Stoppard'a İroni ve Dram Sanatı* (Irony and Drama); and her plays include *Othello: Audience Revenge Rehearsal*, *Noises in My Head*, *Çöl Oyun* (Desert Game), and *Frida*.

Beliz Güçbilmez is widely regarded as one of Turkey's most influential educators and academics, celebrated for her contributions to fiction, literary writing, and theatre studies. Her insights into dramaturgy, fiction, and narrative structures have left lasting marks in both creative and academic circles. For more on her Magnetic Field Theory (in English), visit:

<https://magneticfieldmethod.com/my-blog/>
<https://magnetic-field-method-s-school.teachable.com>

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***Duet in Purgatory* by Selahattin Demirtaş & Yiğit Bener**

Dipnot, 2024, 155 pp., Literary Fiction (Novel)

Over 40,000 copies sold!

Right sold: Penguin Random House DE (German)

Sample English translation and synopsis available!

Duet in Purgatory is a journey through the panorama of "confused Turkey" via two particularly confused characters, in a narrative that masterfully combines humour and detective fiction. A literary duet by two writers who have never met face to face. It is, to our knowledge, a first in the history of world literature. Major General Ayvaz and old-time leftist lawyer Sinan have spent their lives on opposite ends of the political spectrum. But when a common dilemma drives them together, they are forced to confront themselves and each other. It was a risky gamble to try and write a novel like you'd play chess, move by move, without agreeing on the plot, the characters or the style — nothing," Selahattin Demirtaş, quoted in *Fortune Magazine*, July, 2024. The book poses the question of reconciliation via two characters from the same generation who are polar opposites politically but who share the same feeling of defeat. The idea speaks to today's Turkey, which is more polarised than ever.



Born in 1973, **Selahattin Demirtaş** is a Zaza-Kurdish politician and former co-leader of the Peoples' Democratic Party (HDP) in Turkey. He began his political career as a human rights lawyer and helped transform HDP into a more inclusive party, with an emphasis on progressive values, feminism and LGBTQ rights, leading it to become the first party to have an Armenian MP and an openly gay MP candidate, in addition to staunchly defending an agenda of peace between the

government and the Kurdish movement. Imprisoned since November 2016, Demirtaş ran for president in 2014 and again in 2018, where he conducted his campaign from his prison cell. Demirtaş is still being held at a maximum security prison in Edirne, where he has written six books so far. His works have been published in over a dozen languages.

Previous Publishers of Selahattin Demirtaş:

Arabic (Al-Arabi), Chinese (Complex) (Homeward Publishing), Dutch (Signatuur), English (North American) (SJP for Hogarth US), English (UK and Commonwealth) (Hogarth); French (Emanuelle Collas); German (Penguin Verlag); Greek (Patakis); Indonesian (Marjin Kiri); Italian (Feltrinelli); Japanese (Hayakawa); Kurdish (Aram); Persian (Gwattar)



Yiğit Bener (Brussels, 1958) completed his primary and secondary education in Paris and Ankara. While a senior at Ankara University Faculty of Medicine, he went abroad to escape the oppressive conditions in the aftermath of the coup of 12 September 1980. He lived in Paris and Brussels for ten years. An awarded author and a renowned literary translator, Bener won the "Orhan Kemal Novel Prize" for his first novel which was published in 2001 and prestigious Dünya

"Translation of the Year Award" in 2002 for his translation of Louis-Ferdinand Céline's *Journey to the End of the Night*.

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Blurbs and Reviews

The detective novel, *Duet in Purgatory*, traces 40 years of Turkey's tumultuous history and the Kurdish conflict, through the prism of a retired left-wing lawyer and an aging general with a troubled past. The originality of their method, which consisted of never discussing the plot, characters or style beforehand, choosing instead to compose the novel "as one would play chess, move by move", in the words of Selahattin Demirtaş, has been praised for its innovation and audacity. – **Hocine Bouhadjera, Actualitte**

Critics have praised the "funny, fast-paced and spirited narrative", with readers rushing to see the free half of the writing duo as he tours bookshops. – **Anne Chaon and AFP in Fortune Magazine**

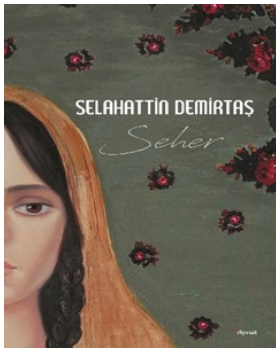
Selahattin Demirtaş and Yiğit Bener met in great harmony in the creation of a literary fiction, and overcame the walls of Edirne Prison with creative inspiration fuelled by the longing for peace and justice, and the desire and enthusiasm to work together. – **Behçet Çelik, K24**

Demirtaş and Bener, by performing a duet in purgatory, at a time when all roads to justice are blocked by lawlessness, have opened a literary path that pierces right through the center of that blockage and leads to friendship and solidarity. – **Mine Söğüt, T24**

The Duet in Purgatory, with its believable characters coming from within life, its intriguing plot, its humorous language that brings the two authors together on common ground and its unexpected finale, is read in a snap, but it seems to stay in the memory for a long time. – **Ayşe Sarısayın, Oggito**

A 155-page novel, in which the political realities of the last fifty years of the country's history are analysed with literary rigour, by the co-authorship of a prisoner politician, a revolutionary leader who made a rapid entry into literature on the roof of a prison and is now generally accepted as a man of letters, and a good man of letters from his family. – **Şehmus Diken, Ekspres**

The novel invites the reader to confrontations through discussions and internal conversations ranging from the dialogues of its characters to their conscience accounting, by making the reader experience encounters that can be considered surreal within the boundaries of normal life. – **Fatih Polat, Evrensel**



Dawn by Selahattin Demirtaş

Dipnot, 2017, 144 pp., LiteraryFiction (Stories)

English edition of Dawn received “Pen Translates” Award!

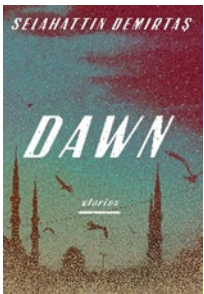
Complete English translation and synopsis is available!

All rights available!

These stories are marked by Demirtaş’s trademark sensitivity, humor, and intelligence, this time reflected in a surprising flair for writing narrative fiction.

To quote Yetvart Danzikyan in the newspaper *Agos*: “We know that Demirtaş possesses a strong sense of humor, and that he has already done his part to wear down the ruling opposition with the language of humor, yet without disrespect for the gravity of the topics at hand. This characteristic comes through in many of his stories as well.” Danzikyan also comments on Demirtaş’s powerful interior monologs, of which there are quite a few, belonging to a wide variety of characters. Demirtaş has managed to invent a unique voice for each.

Somewhat unsurprisingly (for those aware of Demirtaş and the HDP’s politics), Demirtaş has dedicated the book to “All the women who have been murdered, and who have been victims of violence.” And indeed, the title story, “Seher,” is about a young woman by the same name who is murdered in an honor killing, reluctantly, by her younger brother. It is indeed the darkest, bleakest story in the book, told with heart-wrenching simplicity.



Blurbs and Reviews

Selahattin Demirtaş’s story collection, *Seher*, presents a portrait of a place, a people, a circumstance that readers will struggle to look away from. Often almost overwhelming in how unflinchingly they reckon with violence and conflict, these stories are also witty, and powerfully humane. Demirtaş is a talented writer and an urgently important voice.
– **Sarah Jessica Parker, SPJ imprint, Hogarth**

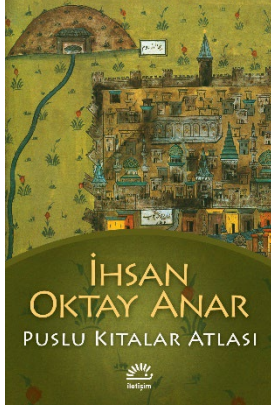
Imprisoned Kurdish lawyer and progressive politician Demirtaş delivers a closely observed series of portraits of lives oppressed... A welcome debut collection. One hopes for more and that Demirtaş will not be silenced by his captors. — **Kirkus**

[Demirtaş’s] visceral tales expose unfathomable darkness with an unshowy, fable-like straightforwardness as the book nonetheless subtly arcs toward hope... Already a publishing sensation with 200,000 copies sold in Turkey alone, Demirtaş’ empathic collection shines the light that its title promises. — **Booklist**

Selahattin Demirtaş’s short stories are beautiful and full of surprises, especially in their bold portrayal of women. A new addition to Turkey’s tragic canon of literature written in prison. – **Jennifer Clement, author of Gun Love and President of PEN International**

The disciplines of politics and art are nothing alike. While politics requires a principle of saying the politically right thing at the right time while concealing your real thoughts; the artist on the other hand is conditioned to dig deep down into his heart, revealing to the masses his most hidden feelings. In this respect, I think Selahattin Demirtaş’s invaluable stories deserve a special place. These stories, which give voice to the scream of a heart sensitive to the pain before it, touch a human vein much deeper than that of politics. ... The common ground that will united everyone in this country is hidden in the enchanting creativity of art, because art is the voice of the conscience. And that is the language that Selahattin Demirtaş speaks. – **Author and former MP Zülfü Livaneli**

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***Atlas of Misty Continents* by İhsan Oktay Anar**

İletişim, 1995, 238 pp.

Rights sold: Arabic (Sophia), Bulgarian (ZHAR), Dutch (De Arbeiderspers), Uzbek (Huzur Publishing House) **Russian (EKSMO)**

English translation available!

The novel is both mystery and comedy, a complex meditation on the nature of existence that is rendered with beautiful lightheartedness.

For all its philosophizing, it is unswervingly accessible and never fails to entertain. More than anything, it is testament to the power of Anar, creative, thoughtful, and forever humbly conscious of the writer's place in his world.

İhsan Oktay Anar's award-winning first novel, a gripping tale of adventures set in Ottoman Istanbul that plunges into the philosophical heart of what it means to exist—or not exist—in this world. It is the end of the seventeenth century in Konstantiniyye, now known as Istanbul, and a book has fallen into the hands of Uzun İhsan Efendi, a book that turns out to be a translation of a work by Rene Descartes. Although he is expected to deliver the book to someone who has a strikingly similar name as himself, he finds himself overtaken by curiosity and he starts to read it. Until that time, Uzun İhsan Efendi made it a habit of sending himself off into the realm of dreams with the help of a sleeping tincture because he lacks the courage to go out and explore the world himself. But once he starts reading the book, his life is turned upside down; he starts questioning his own existence, ultimately deciding that reality is naught but a dream. Ultimately, he sends his son Bünyamin out into the world to live all that he has never been brave enough to bear, ushering him off into a realm of joys and sorrows with the words "Never fear the world and its thousand and one vestiges"—and the philosophical adventures continue. *Atlas of Misty Continents* was re-released as an illustrated novel in 2015 and has received critical acclaim yet again.



İhsan Oktay Anar was born in 1960. He was awarded his BA, MA and PhD degrees in philosophy at Ege University. Today, he is a lecturer at the same university. He has seven published novels: *Puslu Kitalar Atlası* (*Atlas of Misty Continents*, 1995), *Kitab-ül Hiyel* (*The Book of Science*, 1996), *Efrasiyab'ın Hikayeleri* (*Stories of Efrasiyab*, 1998), *Amat* (2005), *Suskunlar* (*The Silent Ones*, 2007), *Yedinci Gün* (*Seventh Day*, 2012) and *Galiz Kahraman* (*The Ignoble Hero*, 2014).

FEATURED MODERN CLASSICS

SEVGİ SOYSAL
Yürümek



Walking by Sevgi Soysal

İletişim, 2003 (1970), 152 pp., Literary Fiction (Novel)

Rights sold: World English (Archipelago)

Now licensed to **MTQ** for **UK and Commonwealth!**

English sample translation available!

This is the story Ela and Memet, from early childhood through adolescence and well into adulthood, when, finally, their paths cross and they become lovers. Up until then, they have lived their lives in parallel, each wrestling with the social dictates of femininity and masculinity, and the norms of each imposed upon them, struggling to come to terms with their sexualities, in a repressive society that bombards them with mixed messages. Attempting to play some part in the shaping of their selves, at times they turn to politics, at others, to poetry and philosophy. When they turn to each other, they are hungry for connection. Yet, despite their best efforts, the walls dividing them seem too great to scale. Far from a romantic fairytale, the story of Ela and Memet is a much too human tale, one in which the best decision is to keep on walking...

"No surprise [that this novel] is treasured by feminist scholars as a manifesto before its time, and by contemporary readers as an incisive critique of sexual politics today... What most draws me to this novel, though, is its manner of telling - its weaving of landscapes, rural and urban, natural and unnatural, into its tapestry of terse, tightly focussed, bitterly funny sexual vignettes, The overall effect is as mysterious as sex itself" - **Author and translator Maureen Freely**



Sevgi Soysal was born in Istanbul in 1936. Her work is inspired by her childhood in Ankara, youth and student movements in Turkey, revolutionary dreams, and experiences of leftist intellectuals in prison and in exile. In 1974, Soysal won the prestigious Orhan Kemal Award for Best Novel for *Yenişehir'de Bir Öğle Vakti* (*Noontime in Yenişehir*), which she wrote while in prison. *Seher* (*Dawn*) was published in 1975, a beautiful thematic companion to her memoirs of prison life, which were originally published in the newspaper "Politika" and later in a single volume as *Yıldırım Bölge Kadınlar Koğuşu* (*Yıldırım District Women's Ward*) 1976. She wrote a brilliant set of endearing and illuminating story collections, novels, and memoirs over

the course of her short life. Soysal died at the age of 40 of cancer in 1976. She left behind an incomplete novel, *Hoşgeldin Ölüm!* (*Welcome, Death!*).

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SEVGİ SOYSAL
1934-2018
Şafak



Şafak

Dawn by Sevgi Soysal

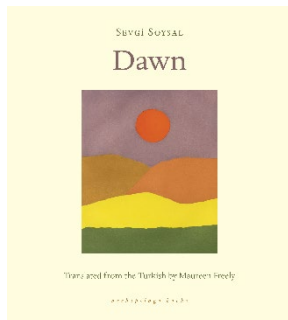
İletişim, 2003 (1975), 229 pp., Literary Fiction (Novel)

Rights sold: Arabic (Al Arabi), Brazilian Portuguese (Editora Tabla), German (Schöffling), **Tamil (Kalachuvadu)**, World English (Archipelago)

Now licensed to **MTQ** for **UK and Commonwealth!**

As the sun presses down on Adana, köftes and cups of cloudy raki are passed to the guests of a dinner party in the home of Ali - a former labourer who gives tight bear hugs and radiates the spirit of a child. Among the guests are a journalist named Oya, who has recently been released from prison and is living in exile on charges of leftist sympathizing, and her new acquaintance, Mustafa. Together they sit among calico cushions, debate communism and socialism, words rumbling around the room "like hot peppers." A swift kick knocks down the front door and bumbling policemen converge on the guests, carting them off into holding cells, where they'll be interrogated and tortured throughout the night.

Fear spools into the private shells of their minds, into the tip of a pen being forced into confession, into claustrophobic thoughts of a return to prison, just after tasting freedom. Bristling snatches of Oya's time in prison rush back - the wild curses and laughter of inmates, their vicious quarrels and rapturous belly-dancing in the courtyard. Her former inmates created fury and joy out of nothing. Their cloistered yet brimming resilience wills Oya to fight through the night and is fused with, every word of this blazing, lucid novel.



Blurbs and Reviews

Like Pamuk's *Snow*, *Dawn* is the Turkish tragedy writ small in contrast to *Snow*, it places gender at its heart - **Maureen Freely**

Sevgi Soysal's unique voice continues to echo today long after her passing in the antagonistic environment of the 1970s, when the country was divided between leftists and rightists, Soysal questioned, in clever, flowing prose, patriarchal precedents on all sides ... She was the writer of women dangling on the threshold-between sanity and insanity, society and the individual, setting the table and walking away, endless self-sacrifice and impromptu selfishness.... She created female characters who straddled the divide between living for others and following their hearts. - **Elif Shafak, from her**

memoir, Block Milk

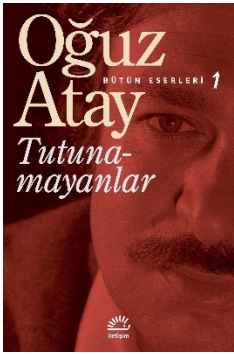
That Soysal's work is often categorized as Turkish coup literature sometimes detracts from the breadth of her literary creativity and unapologetic feminism ... *Dawn* is daringly explicit about the tribulations of the female body, from accounts of sexual assault in prison to the shame women feel about menstruation. - **Ayten Tartici, The New York Times**

The fluid shifts in points of view underscore the precariousness of the characters' lives during a tumultuous and violent period following a recent coup ... [*Dawn*] powerfully underscores how the threat of violence drives all the characters into suspicion and paranoia. This story of persecution convinces with its urgency and humanity. - **Publishers Weekly**

Soysal does not disguise which side she is on - that of the downtrodden, the workers, the women, those opposed to the military government and its martial law. We see her own story through Oya but also the stories of the others, some enthusiastic opponents of the government and others just trying to make a living, honest or otherwise. - **The Modern Novel**

By *Dawn*'s end you may well feel you, too, have spent a night in the cells with [Soysal's characters] and developed that accidental comradeship. In one way or another, their lives will have touched you and, whatever hope you have left, you will hope for them. An important addition to the literature of oppression, *Dawn* will resonate with the experience of many even fifty years later. - **Grant Rintoul, 1st Reading**

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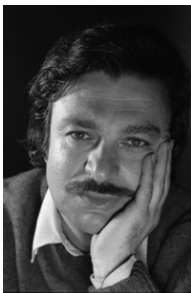
***The Disconnected* by Oğuz Atay**

İletişim, 1984 (1972), 736 pp., Literary Fiction (Novel)

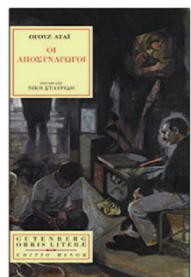
Foreign rights: Arabic (Dar Al-Kaytab), Azerbaijani (Qanun), Dutch (Athenaeum Polak & v Gennep-expired), French (Emmanuelle Collas), German (Binooki-expired), Greek (Gutenberg), Georgian (Academic Press), Serbian (Dereta)

Upon learning that his friend Selim Işık has committed suicide, the young engineer Turgut Özben sets out on a quest to uncover his friend's past. He talks with people that Selim knew, and each conversation reveals to him a new aspect of his friend. As the details of Selim's past and personality are elucidated, they lead Turgut to question and to try to come to terms with his own life: Selim is a man who fails to meet society's expectations, who just cannot deal with his life or the world around him; in other words, he is a complete "loser," or "disconnectus erectus", to use the term coined by Selim to designate himself and his "kind." in the course of his quest to uncover Selim, Turgut realizes that he has accepted conventional middle class values and lifestyle without question, and thus does he become unhinged.

Originally published in 1972, *The Disconnected* is a landmark in Turkish literature. A pathbreaking novel, it is an innovative work of daring experimentation in terms of literary technique and narrative structure which has been a source of inspiration for countless Turkish authors who, came in its wake. Cleverly mocking the petite bourgeois world via its anti-heroes, *The Disconnected* presents a nuanced treatment of the Turkish intellectual's ambivalent relationship with the West.

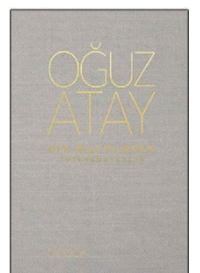


Oğuz Atay (1934-1977) was a pioneer of Turkish modernist fiction, known especially for his two novels, *Tutunamayanlar* (*The Disconnected*) and *Tehlikeli Oyunlar* (*Dangerous Games*), as well as his short story collection *Korkuyu Beklerken*, (*Waiting for the Fear*). He died in 1977, before being able to complete what he hoped to be his greatest project, the novel *Türkiye'nin Ruhu* (*The Soul of Turkey*). His books continue to be bestsellers in Turkey, where they have sold nearly two million copies.

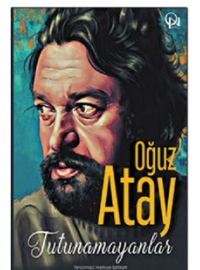


Blurbs and Reviews

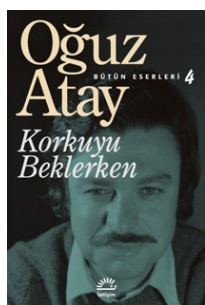
Probably the most eminent novel of twentieth-century Turkish literature, a work that won high critical acclaim and a popular following *The Disconnected* offers an endless series of tragicomic observations, an expansive and critical panorama of Turkish manners, attitudes and clichés through a profound sense of irony, parody, dark humor and existential questioning. Although it poses an earnest challenge to even the most skilled translator with its kaleidoscope of colloquialisms and sheer size (nearly 700 pages), it represents Turkish literature at its best. Its translation into the wide-known language of the world is a must. - **Turkish National Commission for UNESCO on its selection of *The Disconnected* as one of three novels recommended for translation**



"My heroes are Ahmet Hamdi Tanpınar, Oğuz Atay, and Yusuf Atılgan. I have become a novelist by following in their footsteps... I've learned from Oğuz Atay that you can write about the middle class and intellectuals with more of a Chekovist level of humanity, instead of complaining, and be local while using the literary techniques of the West. Oğuz Atay himself is quite influenced by James Joyce and Nabokov. Yet we read him as a local writer. That's why I love Yusuf Atılgan as well; he manages to remain local although he benefits from Faulkner's works and the Western traditions. These are my heroes." - **Orhan Pamuk, Interview with Çınar Oskay, Millivet.**



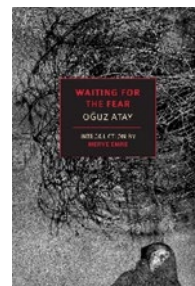
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***Waiting for the Fear* by Oğuz Atay**

İletişim, 1984 [1973], 196 pp., Literary Fiction (Stories)

Foreign Rights: Albanian (Botimet Living}, ***Azerbaijani (Alatoran)*** Dutch (Uitgeverij Van Oorschot), English (NYRB}, French (Emmanuelle Collas), Georgian (Academic Press}, German (Binooki-expired}, ***Greek (Gutenberg/Dardanos), Russian (Eksmo)***



The eight stories in this book all focus on characters living on the margins of society. Dramatic, at times even tragic, they are also shot through with irony and humor.

A nameless young man, of a thoughtful and misanthropic turn of mind, returns to his home on the outskirts of an enormous nameless city to find waiting for him a letter in a foreign language of which he has no knowledge at all, and from this anomalous, if seemingly trivial, turn of events, one thing after another unfolds with stark inevitability.

In a nod to Gogol's "The Overcoat," another hero is a speechless beggar wandering around the back streets of Istanbul dressed in a woman's fur coat who will end up stuck in a shop window like a manikin. Elsewhere, a professional story peddler lives in a hut beside a train station in a country that is at war—unless it isn't. He can't remember.

Reviews and Press:

Oguz Atay stretched the possibilities of fiction and critiqued his changing nation with playful, surreal stories. - ***Ayten Tartıcı, New York Times "For This Turkish Writer, the Flaws of Language Were Its Greatest Asset,"***

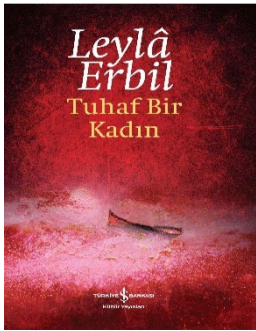
Atay's set-ups are vivid, absurd at times, and his characters often don't have all the information, or skill, or confidence they might need. In their bumbling and making-do, Atay finds moments of searing reality and observation, most often around his fixation with language and expression. - ***"Lit Hub's 38 Favorite Books of 2024", J.F., Lit Hub***

Widely considered Türkiye's first postmodern writer, Atay utilized many of the genre's archetypal features, including metafiction, fragmentation, irony, collage, and unreliable narrators—as well as a manifest distrust of language and narrative. - ***Eamon McGrath, Los Angeles Review of Books***

Turkish writer Atay makes his English-language debut with this alluring 1975 collection, sharply translated by Hubbell, of dreamlike fables and horror stories.... Devotees of modernist literature will be grateful for Atay's hypnotic and intense writing. - ***Publishers Weekly***

Atay's elliptical, uncanny, and deeply disturbing stories get under the reader's skin as much as those of Kafka and Poe. - ***Edwin Frank, Editor, New York Review of Books***

In his contempt for authority of all kinds, [Atay] forms an attachment to the 'language of the misfit,' the voice that sets itself in opposition to the dominant voice of the culture. - ***Meltem Gürle, literary critic***



***A Strange Woman* by Leyla Erbil**

İş Bankası, 2011, (1971), 188 pp., Literary Fiction (Novel)

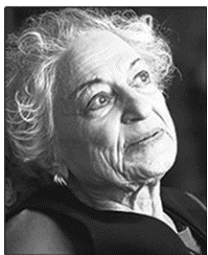
Foreign rights; Arabic (Al Arabi) Brazilian Portuguese (Editora Tabla), English (Deep Vellum), Greek (Printa & Roes), Malayalam (Green Books)

Expired contracts: Bulgarian (Aviana), Croatian (HENA), German (Unionsverlag), French (Belleville)

Complete English translation available!

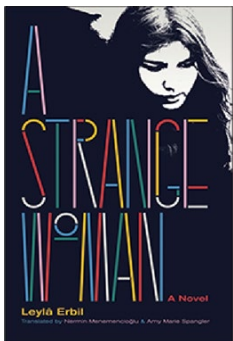
A Strange Woman is the story of Nermin, a young woman who aspires to be an intellectual in an oppressive social environment. The four subsections of the novel, entitled, consecutively, "The Girl," "The Father," "The Mother," and "The Woman," narrate the struggle and quasi-enlightenment of Nermin through the viewpoints of the main characters involved. The novel deals, critically and analytically, with the social and political history of modernizing Turkey, its achievements and crises, through the use of multifarious viewpoints and techniques including documentation, dialogue and interior monologue.

"In her works, Leyla Erbil always dedicates herself to the concerns of the disadvantaged and places herself deliberately at locations, where she comes to disputes. With a sure feel, she decides on a precise narrative style, in order to depict the situation of the humans who will be wiped out between the two fronts." - **Turkish PEN Committee**



One of the most influential Turkish writers of the 20th century (and now the 21st century!), Leyla Erbil (1931 - 2013) is an innovative literary stylist who tackles issues at the heart of what it means to be human, in mind and body. Erbil ventures where few writers dare to tread, turning her lens to the tides of social norms and the shaping of identities, getting down to the nitty-gritty of emotional conflict, and plumbing the depths of history and psyche. In 2002 and 2004, Erbil was nominated as candidate for the Nobel Literature Prize by Turkey PEN for "her mastery in Turkish language and literature, her unique world that she creates in her works through her creative language and the universality of this world, her contribution to arts and also her sensitive intellectual manners for ordinary people, life and world".

Blurbs and Reviews

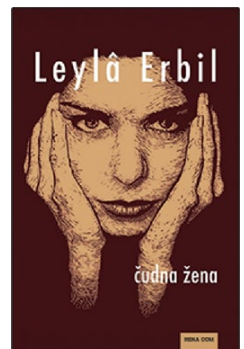


Erbil succeeds in crafting a portrait of a young woman from fractured and contradictory points of view. - **Publishers Weekly**

What makes this novel extraordinary is its feminist nature...published at a time when the word feminism had not yet entered the Turkish vocabulary and mindset, and as such, it was ground-breaking in confronting issues such as virginity, incest, and sexual and physical abuse. - **Carol Khoury, Asymptote Journal**

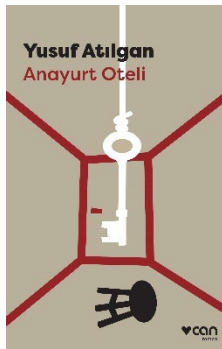
Nermin's strangeness does not necessarily have the power alone to upheave the system, but it operates as a reflection of the system's own absurdity and malleability. Her strangeness finds representation in the translation itself, with its insertions of poetry and song, an expression of language that doesn't find itself beholden to limitations. Throughout the text Nermin pushes against love and revolution just as the text pushes against the manifestations of realism. - **Marina Manoukian, Full Stop**

A captivating and deeply original coming-of-age story set against the backdrop of political turmoil where a young woman's desire to become a poet brings hope, beauty, and vibrancy to each page. I felt like a fiercely intelligent thinker after finishing *A Strange Woman* and was left inspired by the strength and perseverance of the women in the book. It's wonderful that this remarkable translation of *A Strange Woman* is now here to illuminate us further on modern Turkish literature. - **Szilvia Molnar, author of Soft Split and The Nursery**



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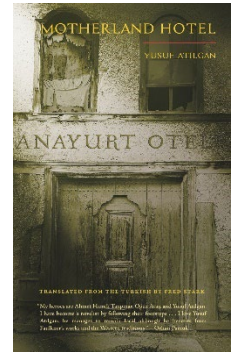
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***Motherland Hotel* by Yusuf Atılgan**

Can, 1973 [2017], 112 pp. | Literary fiction (novel)

Foreign Rights: Albanian (Fan Noli), Azerbaijani (TEAS), Chinese (Shanghai Sanhui Culture and Press), Dutch (Uitgeverij Jurgen Maas), English (City Lights), Georgian (Siesta), Hebrew (Hakibbutz Hameuchad – Sifriat Poali), Italian (Calabuig, literary imprint of Jaca Book), **Russian (Eksmo)**, Spanish (Galloneró)



- *Complete English translation available
- *Made into award-winning film in 1986

***“Motherland Hotel* is a startling masterpiece, a perfect existential nightmare, the portrait of a soul lost on the threshold of an ever-postponed Eden.” Alberto Manguel**

Zeberjet, the last surviving member of a once prosperous Ottoman family, is the owner of the ***Motherland Hotel***, a run-down establishment near the railroad station. A lonely, middle-aged introvert, his simple life is structured by daily administrative tasks and regular, routine sex with the hotel's maid. One day, a beautiful woman from the capital comes to spend the night, promising to return “next week,” and suddenly Zeberjet's insular, mechanical existence is dramatically and irrevocably changed. The mysterious woman's presence has tantalized him, and he begins to live his days in fevered anticipation of her return. But the week passes, and then another, and as his fantasies become more and more obsessive, Zeberjet gradually loses his grip on reality. ***Motherland Hotel*** was hailed as the novel of the year in Turkey when it was published in 1973, astonishing critics with its experimental style, its intense psychological depth and its audacious description of sexual obsession.

Zeberjet was compared to such memorable characters as Quentin Compson in Faulkner's *The Sound and the Fury* and Meursault in Albert Camus' *The Stranger*. While author Yusuf Atılgan had already achieved considerable literary fame, ***Motherland Hotel*** cemented his reputation as one of Turkey's premier modernists.

“This moving and unsettling portrait of obsession run amok might have been written in 1970s Turkey, when social mores after Atatürk were still evolving, but it stays as relevant as the country struggles to save the very democratic ideals on which the Republic was reborn.” **Poornima Apte, Booklist, Starred Review**

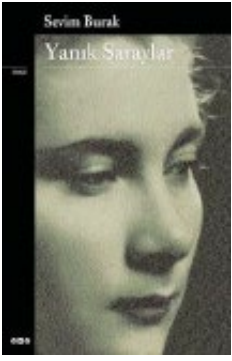
***“Motherland Hotel* presents a portrait of a solitary life sheltered in a corner of Turkey in the 1970s, but when a guest fails to return as promised, the novel becomes a powerful story of loneliness and obsession. Yusuf Atılgan, like Patrick Modiano, demonstrates how the everyday can reflect larger passions and catastrophes. Beautifully written and translated, *Motherland Hotel* can finally find the wider audience in the west that it deserves.” Susan Daitch, author of *The Lost Civilization of Suolucidir*.**



Yusuf Atılgan (27 June 1921, Manisa - 9 October 1989, İstanbul) was a Turkish novelist and dramatist, best known for his novels *Aylak Adam* (*The Flâneur*) and *Anayurt Oteli* (*Motherland Hotel*). A pioneer of the modern Turkish novel, Atılgan's work, in dealing with the existential crises of human beings, probes the depths of human psychology. After graduating from Istanbul University's Turkish Language and Literature Department, he moved back to the town of Manisa, where he took up writing. His novel *Aylak Adam* (*The Flâneur*) was published in 1959, followed in 1973 by *Anayurt Oteli* (*Motherland Hotel*), which gained further fame when a film based on the novel was made in 1986. In 1976, he began working in İstanbul as an editor and translator. Atılgan died of a heart attack in 1989 while in the middle of writing a novel titled *Canistan*, later published in incomplete form. Atılgan is also the author of popular children's book and a collection of short stories.

published in incomplete form. Atılgan is also the author of popular children's book and a collection of short stories.

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***Burnt Palaces*, by Sevim Burak**

Yapı Kredi, 2004 (1965), 90 pp., Literary Fiction (Stories)

Foreign rights: **Denmark (Forlaget Container)**

English sample translation available!

In *Burnt Palaces* the author tells the stories of the colourful ethnic minorities of Istanbul, especially those who lived in the small district of Kuzguncuk on the Asian banks of the Bosphorus. Those were the Jewish, Greek, and Armenian communities living in interaction with the sovereign Muslim population. She depicted various conflicts at the heart of Turkish society in a period of transition; from the declaration of the Republic up until the 1960's. Her texts are full of witty depictions of the conflict between the old habits of older generations and the new codes of the young republican citizens; between the Ottoman style decadent families and the republican style newly rich; between Muslims and non-Muslims, and between men and women. Most of the characters that appeared in her texts were collected from the stories that her grandparents often repeated to Sevim as a little girl and adolescent. Yet Burak's was not a realistic or naturalistic approach. The author processed the material she had taken from real life stories in her own way, and through her highly poetic style she remodeled her characters, and their real life stories. A powerful example of this is "Ah Ya Rab Yehova" (Oh God Jehovah!), stylistically a dead serious parody of the Old Testament, having to do with the birth of a child to a Jewish mother and a Muslim father, a coupling frowned upon by the community. Burak dedicated the story to her own mother.



Sevim Burak was born on June 29, 1931, in Istanbul to a Jewish mother of Bulgarian descent and a Turkish Muslim father. She grew up in the multicultural neighbourhood of Kuzguncuk. She ceased studying after middle school to begin working. She would later work as a model before starting her own fashion atelier. Burak was married and divorced twice and had a son from her first husband and a daughter from her second, with whom she lived in Nigeria for nearly two years in 1976-1977, an experience which would leave its mark upon the short stories of her second collection, *Afrika Dansı* (*African Dance*).

Suffering from a severe heart condition, she passed away on December 30th, 1983. The publication of Burak's first book, a daring collection of short stories titled *Yanık Saraylar* (*Burnt Palaces*), in 1965, shocked the Turkish literary scene and firmly placed Burak at the front of the avant-garde. Though clearly a pioneering work, *Yanık Saraylar* (*Burnt Palaces*) was underappreciated by many at the time, and when Burak failed to receive the Sait Faik Award for this collection, she withdrew from the literary scene, claiming that she had been effectively excommunicated by it.



***Ford Mach 1*, by Sevim Burak**

Yapı Kredi, 2003, 145 pp., Literary Fiction (Novel)

Ford Mach 1 is the story of a destructive love. It is the story of a woman who holds out against the social alienation that gradually encroaches upon us, by identifying with an automobile which symbolizes the very values that she has declared her enemy. Thus it is, essentially, a story of self-destruction.

In *Ford Mach 1* Burak has left us with yet another challenging text, one in which reality and dream melt together, told in a narrative that flows, as if one is talking to oneself. She tells the story of her own drama, slowing ripping apart a thick, dusty curtain as she seeks to understand just where she's been taken captive, and begins to understand that she has been defeated—gone mad—for no apparent reason.

In a letter about the writing process, Burak explained: "I was 40 at the time, Elfe (her daughter) was always by my side, and we'd go out in search of cars, especially the MACH. ... I never did get to ride in one, not even once. BUT, I sat at home and wrote epics in Its honour. I mean, the car's. And that novel was the novel of the final days of my youth and my passion. I still haven't been able to complete it. Because I haven't been able to fall in love with anyone but that car. ... *Ford Mach 1* scares me intimidates me. I don't know how I'll seize it and recreate it in its various facets. ... But I will defeat *Ford Mach ONE*, I will force it into the shape I want, and liberate myself from it."

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Zaven Biberian
Karincaların Günbatımı
Roman



The Twilight of the Ants by Zaven Biberian

Aras, 2019 (1970), 528 pp., Literary Fiction (Novel)

Foreign Rights sold: French (Metis Presses- expired)

Complete French translation available!



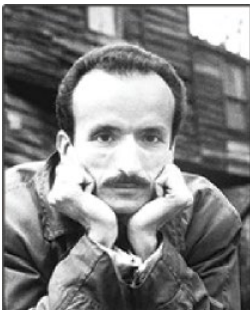
Biberian's "ants" are the little people laboring away, keeping their heads down as they try to dodge the boots that incessantly seek to crush them. For them, the sun has set, twilight has arrived.

During WWII Turkey conscripted thousands of non-Muslim citizens and sent them to work in far-flung reaches of the country laboring on infrastructure-better to have the infidels swinging shovels than bearing arms. One such young man, Baret, returns to his family home in Istanbul after three and a half years in grueling work camps. But, in a scene that is a foreshadowing of what's to come, Baret's mother doesn't recognize him at first: For what used to be a well-off, affectionate family has become unrecognizable, to themselves and others.

Baret's once well-to-do family has been devastated by the Wealth Tax imposed upon non-Muslim citizens. Baret's father, Diran, forced to sell most of the family's possessions in order to pay the tax and avoid being sent to a labor camp himself, has taken to drinking, and is forever bickering with Baret's mother Arus, while his older sister Hilda has begun doing tailoring jobs at home, her mother all the while bemoaning having turned away so many suitors back when Hilda was still of "marrying age."

Arus pesters Baret to go ask her brother Suren for a job. For the tables have turned, and whereas Diran used to be the respected "monsieur" of the family, it is Suren who possesses wealth now (just how, we will learn later), and can look down his nose at those who once belittled him. Instead of visiting his uncle Suren though, Baret takes to spending time with his uncle Dirdad, a man shunned by the community for long ago abandoning spouse and child to become a recluse on one of the Princes' Islands.

When a death in the family leads to a bitter revelation, Baret leaves home, presumably for good. When he does come back some time later, what he finds is a haunting scene, as disturbing to the reader as it is to him.



Zaven Biberian (1921-1984), renowned Armenian author, editor, and translator. Born and raised in Istanbul, at the age of twenty Biberian was conscripted by the Turkish army and sent off to work in labor camps alongside thousands of fellow non-Muslims. This experience and its aftermath serve as the basis for his novel, *Karincaların Günbatımı* (*The Twilight of the Ants*). Biberian's first article for an Armenian newspaper, "The End of Christianity," caused an uproar among the Armenian community. He would later be forced to leave the newspaper due to his socialist views. After serving time in prison, he left Turkey altogether and moved to Beirut. There he lived for four years working as a journalist before returning to Istanbul, where he took up politics and ran for office as a member of the Workers' Party of Turkey. Never one to blindly fall in line with social norms, Biberian kept his critical pen sharp, tackling all forms of oppression, whether the object of his criticism be the Armenian community, the Turkish state, or the nuclear family. Biberian is finally garnering the recognition he deserves as the author of some of the greatest modern classics of the 20th century.

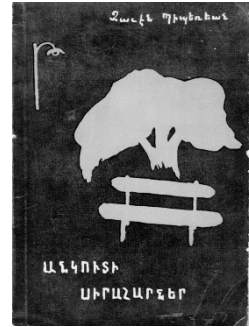
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Zaven Biberyan
Meteliksiz Aşıklar
 Marie Nicholson'un damgasıyla
 İstanbul'da geçen Türkçe yazdığı

***Penniless Lovers* by Zaven Biberyan**
 Aras, 1962 [2018], 221 pp., Literary Fiction (Novel)

All rights available!
Complete French translation available!



A virtual X-ray of 1950s Turkey, this scathing social critique is a masterpiece of existentialist fiction.

Sur, a high school senior, is dating Norma, but his family doesn't approve—she's working class, too old for him, and moreover, her mother's Greek. What are two penniless lovers to do when faced with opposition from all sides? Sur is filled with rage, at his parents, at Istanbul's Armenian community, at the society around him and the binds that strangle his being. It is after the riots of September 6-7th, when non-Muslim minorities in Istanbul found their shops and homes looted, with many forced to abandon the city for good, while the military coup of May 27th looms on the horizon. The city is thick with tension. Meanwhile, Sur must stand up to his parents, for whose values, conservatism, and bourgeoisie lifestyle he harbors a deep disdain. Yet he lives under their roof, and is dependent upon them for his survival. How can he possibly reconcile his passion for Norma, and determination to be with her, with his dependence upon the very family he loathes? Will he be destroyed by his own rage, or will rage set him free? Meandering from the Princes' Islands to Eminözü to Şişli, set in an Istanbul that no longer exists, *Penniless Lovers* nevertheless still resonates with readers today, for its main theme remains, sadly, prevalent: The struggle of the individual to break free of society's shackles.

Blurbs and Reviews

We can see from *Penniless Lovers* that Zaven Biberyan internalized a world view that is holistic in its consideration of society, and that his ideology is reflected in his work. Biberyan's success lies in how he combines his own perspective, which takes in all of society, and individual existentialism to produce highly original work. There is no other explanation for why we are still voraciously devouring his books 50 years on. - *Metin Celal*

Sur ... shows the reader how an Armenian family (or actually, it could just as well be Turkish, Jewish, or Greek) is based upon a foundation of lies, unhappiness, and wiles. ... What triggers Sur's insurrection is a lack of money. The fact that his father fails to provide him, still a student, with sufficient funds to take his girlfriend to the islands, or out to dinner, and the sexual appetite for which he has no outlet, are factors that fuel his rage. Yet at night, he weeps. Sur's interminable questioning of everything around him, and his ever-shifting mood is portrayed masterfully in this novel. - *Banu Yıldırım Genç, Agos*



Zaven Biberian
Yalnızlar

The Slut by Zaven Biberian

Aras, 1966, [2000], 226 pp., Literary Fiction (Novel)

Set in the 1950s' Istanbul, *The Slut* takes place over a single weekend in the neighborhood of Kadıköy. In a breathtaking, evocative narrative that cuts like a diamond, Biberian creates a universe in a microcosm, rife with familiar themes like strained family relations, gossiping neighbours, suffocating patriarchy, the clash of classes, and the slip-slide of social status.



Yeranik is obsessed with her family legacy—the only problem is, there is no legacy. Pupul, Yeranik's sister suffers from constant boredom, and the man of the house Krikor is fed up with both of them. In his 40s and still not married, Krikor remains an aged adolescent. His mother Yeranik claims to want to see him married, yet cannot seem to find a girl "royal" enough for them. Gülgün is a servant to Osman and Mübeccel, her adoptive parents, yet she believes she deserves much more. She was not adopted out of love, but rather to be exactly what she is: a virtual slave. She is under constant scrutiny not just by Mübeccel but by the whole neighbourhood. She dreams of better days when she will be just like those women in the erotic magazines, days when she will be desired just like them. Even if everyone disagrees, she knows she has what it takes. Unfortunately, the only one who seems to be desiring her is Ali, the butcher—and she deserves more than a butcher! The neighbourhood men meanwhile will continue to demean her as "the slut" each time she passes before their lustful gaze.

Zaven Biberian depicts how the society's and the government's oppression effects people's minds and souls. All the characters are trapped between binary oppositions; wealth and poverty, urban versus rural, male and female. We understand once more in this novel what makes Biberian a modern classic: he does not create villains or heroes, but rather flesh and blood human beings, flawed through and through.