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## Fiction

### Algan Sezgintüredi (1968)

#### *Katilin Şeyi / The Murderer's Thingamajig (Versus, 2007)*

Crime Fiction

367 pages

Meet Vedat Kurdel: handsome, single, 35-year-old university graduate of Management, (relatively, ahem) low IQ, high EQ, utter failure, consummate loser—that is, until he and his childhood friend and best buddy, Tevfik Dağdelen, a.k.a. Tefo, with the encouragement of Tefo's father, retired police officer Nezih, set up a private detective bureau: Nezih Dağdelen and Partners Private Investigation Ltd.

Vedat is the brawn and Tefo the brains in this super duo, who rise to fame upon successfully nabbing Turkey's first serial killer. It is the story of this first major case that Vedat himself, a currently budding author, often bumbling idiot, ultimately endearing guy with a heart of gold, tells us in the first of a series of thrilling, suspenseful, oftentimes hilarious detective novels.

This is how it all begins: After a night at the movies Vedat stumbles (pretty literally) upon the case that will buoy the pair to fame, when he encounters a dead body (for the first time in his life, it just so happens) in the backyard of an apartment building in Kadıköy, Istanbul (the quaint neighborhood in Asian Istanbul from which both Vedat and Tefo hail and in which both still reside). When it becomes clear that the woman whose body Vedat has found is the third such victim to be discovered in the past three months, the police force and the media quickly swing into action. Now is Tefo and Vedat's chance! With help from "the inside," thanks to uncle Nezih's reputation and connections, they begin pounding the streets of Istanbul in search of the serial killer who, meanwhile, strikes again, wielding his murder weapon, the mysterious thingamajig...

#### *Katilin Meselesi / The Murderer's Question (Versus, 2007)*

Crime Fiction

385 pages

Dynamic duo Vedat and Tefo are back in Algan Sezgintüredi's second detective novel, *The Murderer's Question*. Readers of the first novel, *The Murderer's Thingamajig*, will recall how the pair nabbed Turkey's first serial killer in a high profile case that catapulted them to fame. Now budding author Vedat flexes his narrative muscle to tell us about another curious case, the "plot" of which bears perplexing similarities to Shakespeare's Hamlet.

When Vedat is called upon by an old army buddy (more of an acquaintance really), Davut, to come investigate in Pınarkesen, a small Aegean town outside of Izmir, he figures why not. Vedat's bosom buddy Tefo has recently gotten hitched and headed off to a honeymoon in Bodrum, and the truth is, deep down, Vedat is jealous—of Tefo for having found his life partner, and of Tefo's life partner for being the new object of Tefo's attention and affection (not that Vedat would ever admit to *that!*). So Vedat decides to tackle this case on his own.

Pınarkesen is a typical Aegean town, full of vineyards and olive tree groves, a feudal society cloaked in capitalism. Once famous for its wines and a nearby archaeological site, the town recently pulled in its share of tourists. When Vedat arrives though, he finds a sedate town in economic doldrums.

Vedat is quickly filled in on the reason for his summoning: Şaduman *bey*, a beloved wealthy local who basically owns the region, died of a sudden heart attack in his yard one day after lunch. It's not until many months later, when a ghost, according to witnesses, the ghost of none other than Şaduman *bey* himself, appears on the scene, that locals begin to have second thoughts about the cause of the local lord's death. Could his brother Şahap have had it out for Şaduman? Is Şaduman's son Selçuk, who's now heard those rumors about Şahap *bey* and Şaduman's wife, planning to kill his uncle? Could this beloved family really be as kind-hearted as the locals claim, or is it all just a facade behind which they turn their evil tricks? Is there a murderer in their midst, and if so, what was his beef with Şaduman *bey*? The more Vedat investigates though, the fishier things start to smell. Besides, there's something odd about the men who work at the

nearby stone quarry. Could they be zombies? What exactly is afoot in the town of Pınarkesen? *That is the question!*

To find out, Vedat has no choice but to call in his better half, Tefo, who will reveal the shocking truth to the townspeople in a stunning finale.

***Katilin Uşağı / The Murderer's Butler (Versus, 2010)***  
**274 pages**

**Crime Fiction**

April, 2009: "The moment the bullets began to rain down, I pushed Tefo onto the ground and jumped on top of him. As the click of automatic guns joined the bloodcurdling cries laden with fear compounded by the shock of this sudden confrontation with horror, and the place was doused in blood, I grit my teeth and shielded my bosom buddy's body..."

Thus does the third in a series of novels about the exploits of detective dynamos Vedat and Tefo kick off. Again Vedat is at the helm of the narrative. This time, our odd couple is in Polenezköy, just outside Istanbul, at a party being thrown by a rich businessman. They're on a typical case, i.e., getting paid to sniff out the truth about suspicions of adultery. Suddenly though, they find themselves tackling a whole new case, when the party is attacked and the guns start talking, resulting in many deaths, including that of famous businessman Faruk Yutmaz. The police write it off as a mafia-esque clash and close the case. But Faruk Yutmaz's wife Şahane suspects that someone had it out for her husband, and she wants to know who. She hires Vedat Kurdel to take on the case. That's right, Vedat Kurdel, because Tefo, upon the request of his pregnant wife, has agreed to distance himself from danger. Though sad to lose his bestest friend and the brains of the business, Vedat is determined to see the job through to the end. He soon proves that the bullet which killed Faruk Yutmaz came from a Kanas, a gun used by sharp shooter assassins—which means that the businessman was killed not by a random bullet, but as the victim of a premeditated murder.

As Vedat proceeds with his investigation, the number of murder victims starts to pile up. Finally, Tefo decides to make his return. The two detectives get the henchman to talk, at which point they've nearly solved the murder. This time, Vedat has made a considerable cerebral contribution, in addition to his usual brawn, and so he asks to be rewarded—that is, to play the Hercule Poirot (a role thus far inevitably snapped up by Tefo) in the little reunion at which the truth would finally be revealed. But then something unexpected happens, and Vedat doesn't get the Poirotvari ending he had hoped for. What, exactly, is going on?!

**Alper Canıgüz (1969)**

***Gizli Ajans / The Secret Agency (İletişim, 2008)***  
**204 pages**

**Crime Fiction**

Musa, a young advertising copywriter a bit on the lazy side, who believes that the world is conspiring against him personally... Pure-hearted Şaban, his roommate, who approaches everything in life with a deep and intimate curiosity... And, an advertising agency, managed by a cruel cat and staffed by a group of bizarre employees: violet-eyed art director Sanem, the olive-skinned, sexy secretaries Mehtap and Sevilay, creative director Çeşme who weeps nonstop, Ercan the tea server who can read souls like a seismograph. And the well-known stars: Tesla, Prince Charles, Kaan Sezyum, the Little Prince, Superman and others...

***Oğullar ve Rencide Ruhlar / Sons and Suffering Souls (İletişim, 2004)***  
**204 pages**

**Crime Fiction**

Join five-year-old Alper Kamu, pint-sized philosopher and crime-solver extraordinaire, in the enthralling, highly amusing, clever-as-can-be *Sons and Suffering Souls*.

*Sons and Suffering Souls*, a hilarious novel by Alper Canıgüz, is about the adventures of a smart ass, wisecracking five-year-old, Alper Kamu. As his name (a direct reference to the French philosopher Albert Camus) suggests, this little philosopher does not think, act or talk like a five-year-old. What's more, he takes

on the quest of solving the mystery behind the murder of Uncle Hicabi, the widowed, retired police officer who Alper finds in his apartment with his throat slit. To find out who is behind the murder of Uncle Hicabi, Alper questions numerous people in the neighbourhood in the episodic chapters of the novel that follow. And so we come to know a series of colourful lower middle-class Istanbul stereotypes. These include two young students, long haired rockers who go by the names Erkin and Koray (the "John and Lennon" of Turkey); Yakup, the likable gossip and owner of the neighbourhood corner shop (by Alper's estimation, a latent homosexual, based up on his tendency to wax poetic about the handsome young men about town); the harmless—or not?—neighbourhood idiot Loony Ertan, and Uncle Hicabi's son who's paranoid about the "Greek enemy." Alper's initial efforts lead him nowhere in terms of the investigation, but they do give him a chance to analyse these characters and humorously philosophise on human nature and its frailties from the perspective of a(n albeit highly advanced!) five-year-old boy.

### **Ayla Kutlu (1938)**

*Kadın Destanı / The Epic of Women (Bilgi, 1994)*  
296 pages

**Literary Fiction**

A rewriting of the five-thousand year old Sumerian narrative the *Epic of Gilgamesh*, Ayla Kutlu's challenging novel sets out to question, alter, and recreate the legend which stands as a surviving epitome of masculinity. Giving voice to women who are of minor importance in the original epic, Kutlu retells her tale from a female point of view, the harlot and priestess of the Sumerian Goddess Inanna. The heroine of this epic recounts the sufferings of women in the ancient city of Uruk under the rule of Gilgamesh, the pursuer of immortality. This is an aspiring and poetic novel which reinvents a male-centered, destructive and chaotic universe and brings to light not the glory of the conquerer but instead, the pain inflicted on those who are conquered.

### **Barış Bıçakçı (1966)**

*Bir Süre Yere Paralel Gittikten Sonra /  
After Gliding Parallel to the Earth for Some Time (İletişim, 2008)*  
136 pages

**Literary Fiction**

A group of people gather around the suicide of a young woman, Başak. Başak, a young artist who lives with her mother and brother, ends her life by throwing herself out of a window, for no precise reason, as her suicide note reveals. Each chapter of the novel is a slice from the life of the characters surrounding Başak, eventually explaining their relationship to her and how they were affected by her death. Barış Bıçakçı's truly original and sentimental novel is a touching tale of how love, in all its forms, manifests itself, how we choose to show and hide it, and how we embrace it in the moments we need it most. The novel demonstrates how losing a loved one can so change us at heart, and draw us closer together, as we read on and see how Başak's loved one's first mourn her death, then accept it, and finally come around to rejoicing in the love they have for each other.

### **Behçet Çelik (1968)**

*Dünyanın Uğultusu / The Drone of the World (Kanat, 2009)*  
231 pages

**Literary Fiction**

Ahmet is a man experiencing an existential crisis in the midst of a global economic crisis. When Ahmet is fired from his job, one of many to be let go due to the crisis, he's not sure what to do with himself. But then it seems Ahmet never quite knows what to do with himself. He wasn't quite sure what to do with himself when he was with Özlem, and so he looked on as their relationship drifted towards its inevitable demise. He's not sure what to make of his attraction to two other women who enter his life after his company drops him either--the sophisticated, worldly Ayla and the young, political Aynur who still harbors hope for the future of the world we live in. As he questions his relationships, he questions himself, and what it means to be alive. And there is no theme more universal than that.

## Demet Altınyelekliođlu

*Moskof Cariye Hürrem /  
Hürrem: The Concubine from Muscovy\** (Artemis, 2009)  
813 pages

**Historical Fiction**

**Over 30,000 copies sold**

The story of one woman's life, beginning on the vast Russian steppes and ending in the palace of Süleyman, ruler of the largest empire the world had ever seen...

Known as Roxelana to Europeans, Hürrem, wife of Sultan Süleyman the Magnificent, was born Alexandra Anastasia Lisowska. Captured by raiding Crimean Tatars as a young girl, Alexandra was sold in slavery and eventually chosen to become part of Süleyman's Harem, where she gradually rose through the ranks to become Süleyman's 'favorite' and the Valide Sultan, mother of the succeeding Sultan. One of the most, if not the most influential women in Ottoman history, Hürrem's story has fascinated historians and lay people alike throughout the ages.

Now author Demet Altınyelekliođlu recounts Hürrem's story in a masterful work of historical fiction, portraying Hürrem not as the cliché she has become—an insatiable woman thirsting for blood and power—but as an innocent girl wrested from her homeland, a woman of intellect and strength, determined to survive, a wise advisor and powerful administrator in her own right, and a loving mother who will do whatever it takes to protect her children.

It's the early 16th century. A ship makes its way along the Black Sea, rough winds filling its sails, to Istanbul. It bears a gift from the Crimean Khan to Sultan Süleyman: a young girl captured in the Russian steppes. For months the beautiful concubine Alexandra will await the day when she will be called to the Sultan's presence. In her short life she has experienced indescribable pain, bone-chilling fear, but she has not lost hope, and her will is made of iron. The day will come, she knows, when she will rise to become partner to the crown and throne of the Ottoman Empire. But no matter what the cost, her children will not be made to suffer what she has suffered, will not face the horror that she has faced. She has a destiny, and she shall fulfill it. It will be a destiny of her own making, even if it means engraving her name in history with the blood she spills...

\* This novel is the first in the Ottoman Dynasty Series, a series of novels based upon the lives of the women who were part of what has become known as The Sultanate of Women, a period of 130 years during which the Imperial Harem, and five women in particular, wielded extraordinary influence over the Ottoman Empire. These are the stories of those five powerful women: Hürrem (2009), Mihrimah (2010), Nurbanu (2010), Kösem (2011), and Safiye (2011).

*Cariyenin Kızı Mihrimah /  
Mihrimah, the Concubine's Daughter* (Artemis, 2010)  
763 pages

**Historical Fiction**

**Over 10,000 copies sold in two months**

Daughter of Sultan Süleyman the Magnificent and Sultana Hürrem, Sultana Mihrimah led an extraordinary life that would take her from the imperial palace to the battlefields where she was known to accompany her father, from the role of daughter of the Sultan to that of surrogate Queen Mother. A wise advisor to her father and brothers, a generous patron of the arts, and commissioner of some of the most prominent and innovative architectural works ever to be built in the Ottoman Empire, Mihrimah's legacy lives on still today.

In Altınyelekliođlu's novel though, we find not just the legend but the woman Mihrimah, a woman of flesh and blood. Forced into an unhappy marriage with the future Grand Vizier, though her heart yearned to be with one sailor, Mihrimah would later become the object of the famous architect Sinan's passionate but

unrequited love. When her husband Rüstem dies in 1561, Mihrimah supervises the construction of his mausoleum, a mosque built by the architect Sinan. But when Mihrimah decides to use her wealth to commission a mosque of her own, Sinan builds Mihrimah Mosque in Edirnekapı, on the highest of the seven hills of Istanbul.

This is the story of Sultana Mihrimah.

**Lamia, (Artemis, 2010)**  
**550 pages**

**Historical Fiction**

**Over 10,000 copies sold**

The actress Lamia: Primadonna of cinema and theater, a diva beyond compare. Adored by the camera, she shined and dazzled in every scene. Men were drawn to her like moths to a flame. Women detested her. But none of them knew the wounds she carried inside, the constant state of emotional exile that seemed her fate. They thought she was mean, harsh, devoid of any feelings whatsoever. But little did they know what her boisterous laughter masked. The truth is, she was at a place where nothing mattered. Including herself.

The story of the rise and fall of the most famous actress of her age, Lamia reveals the ugly reality behind the shiny facade, the dark shadows that make the spotlight shine, the pain and suffering, the grit and grind of life at the top. The ascent is hell, the descent, deadly. Just ask Lamia...

## **Enis Novel**

**P (Okuyan, 2007)**  
**284 pages**

**Commercial Fiction**

He was born in İstanbul with an exceptionally huge penis. He finished the French Lycée Saint de Quimsin thanks to the hidden privileges provided by his prominent member. When guns began to explode in his home country, during which time he was studying at the College for the Education of Yuppies, he wimped out and fled the country. He enrolled to study at House of Lords University. He let the porn industry use his penis as a model to cover his education expenses. He returned to his country after completing his traineeship abroad. Until he found a job in the field in which he had received education, he carried on putting his natural advantage to use and worked as a gigolo. For years he carried out the duties assigned to him as "penis representative" in the advertising sector. In the end, he finally realized that having a big penis was just like having a big ego, so he travelled to the Far East to tame his penis and save his life from its clutches. After years of apprenticeship spent with a penis kung-fu master, he discovered "the path to truth" and on his return voyage to his country, by some strange twist of fate, he became a folk hero and found true love.

This is the story he tells in his first and last novel, P. I'll be honest with you; none of this really happened and so in truth, he's nothing but a novel character.

P is a novel of black humor and popular culture. In a chase after its 32.6 cm hero, it satirizes lives that are fueled by nothing but an ego drive, male and female relationships, lives that have been cut down to the five senses, how human relationships turn into power struggles, formalism, identities established upon trademarks, consumer madness, neglected inner worlds, hopeless quests for enlightenment, the lack of love, the hopeless yearning we have for love, and the insanity of the collective mind.

### Ersan Üldes (1973)

*Zafiyet Kuramı / The Theory of Infirmity (Plan B, 2007)*  
230 pages

Literary Fiction

Excerpt in Best European Fiction 2011, Dalkey Archive Press

The Theory of Infirmity is a humorous novel about the weaknesses or, as it were, “infirmities” of human beings. In his third novel, Ersan Üldes grips, shakes, and surprises the reader with his biting, clever sense of humor. Out of his hatred for writers, Meriç begins to make whatever changes he pleases to the novels he translates from German, and then, after one fascinating day, he himself takes up writing. He takes an entirely unique approach to the art of the novel, and as we read about his adventures, we follow him through the process of writing the novel as well.

### Gaye Boraloğlu (1963)

*Aksak Ritim / Syncopated Rhythm (İletişim, 2009)*  
236 pages

Literary Fiction

\* Film rights optioned to Defiant Film International

A tale of passion and violence, Aksak Rhythm takes the reader on a heady ride through the broad avenues and back streets of Istanbul, as it traces the tumultuous would-be relationship of an unlikely couple, who might just be caught up in a downward spiral...

Fifteen-year-old Güldane is a budding beauty, a Gypsy girl living with her family in the back streets of Istanbul. While her father Cevdet makes a dubious living dealing in mind-altering substances, with the help of her tabor-playing younger brother Yunus, Güldane secretly scares up a few extra bucks now and then by staging a revealing show that turns the local boys to puddy. As her ‘real’ job, Güldane takes up selling flowers on a busy avenue, using cunning tactics to entice drivers waiting for the light to turn green. But then one fateful day, chauffeur Halil, a handsome man in his mid-thirties, decides to have some fun with Güldane. Güldane, though feeling a tingly attraction to the precocious Halil, does not take kindly to his teasing. Her revenge is unintentionally harsh, and Halil ends up driving into a construction pit, and finally, in a coma.

As Halil deals with his demons and tries to get a grasp on the man he had been before the wreck, he is inexplicably drawn to the memory of a beautiful young Gypsy girl. Clearly she holds the key to something, and so he sets out to find her. When he does, both Güldane and Halil find themselves grappling with emotions that they cannot suppress. Walking the slippery line of violence and passion, rage and lust, neither is ever sure of their footing. But surely, someone must fall.

### Hatice Meryem (1969)

*İnsan Kısım Kısım, Yer Damar Damar /  
It Takes All Kinds (İletişim, 2008)*  
286 pages

Literary Fiction

Kozluk is a town inhabited by the laziest of idlers, the shabbiest of scoundrels, the most brazen of thieves, the poorest of the poor, the vilest vagabonds, and the most down and out ruffians. It is a little past Istanbul, a little before it, a little to the right of it and a little to the left – but by no means in the center. Nobody there cares about the European Union, environmental disasters, or a stock market opening at the highest of peaks and closing in the most abysmal of slumps. The most the women complain about is their husbands; the most the men complain about is their wives. As for the youth, they couldn’t care less about bad decisions made by the current government or the consequences of global warming. Their dreams are steeped in the gleam and glitter of shops in sprawling shopping centers. They’ve got one topic of conversation: that day’s football match. Oh, and unemployment, they talk about that, too! And hopelessness, destitution, and loneliness!

If one day, all of the inhabitants of Kozluk, old and young, male and female alike, were to up and disappear from the face of the earth, perhaps not a single soul would notice their absence. For in the end, the town's existence and its absence are one and the same, really.

***Sinek Kadar kocam olsun başımda bulunsun /***  
***May I Have a Fly-Sized Husband to Watch Over Me (İletişim, 2002)*** **Literary Fiction**  
**95 pages**

What would be the first thing on your mind when you woke up to a new day in Istanbul if you were, let's say, a butcher's wife? What if you were a woman who had enslaved her life to a drunkard, a man your neighbors would find fast asleep on a bench at the park, a spot where he would stop for a leak on his way back home from the local meyhane. What would be your most secret amorous desires if you were a midget's wife? Hatice Meryem's novella consists of 30 chapters which each pull the reader into the everyday life, heart and mind of a woman playing wife to a certain man. Gripping in terms of her humorous style, challenging in subject matter, in her usual radical tone, Meryem picks up your common heroines to tell their stories of marriage and womanhood.

**Mehmed Uzun (1953-2007)**

***Ronî Mîna Evînê-Tarî Mîna Mirinê /***  
***Luminous Like Love, Dark Like Death (İthaki, 1998)*** **Literary Fiction**  
**358 pages**

This novel by Mehmed Uzun, the first novelist to write in Kurdish, was a breakout hit for the author, and has sold over 30,000 copies to date in its Turkish translation. Set in an unidentifiable yet familiar geography, this suspenseful yet lyrical novel tells the story of Baz and Kevok, two characters who share a homeland, yet whose lives take very different paths. Baz, orphaned during an attack on his village, grows up unaware of his heritage to become one of the toughest officers the military has; there is nothing Baz won't do to protect his country from the insurgents mounting attack from the mountains. We get to know Baz, a notorious yet mysterious figure in the war-torn region, in all his ruthlessness; Baz, the orphan who takes refuge in the arms and loins of motherly prostitute Mader; and Baz, who struggles in vain to keep his marriage alive. And we read Kevok's story, the story of a young university student fervently dedicated to her homeland, which is waging a war for its independence from the mountains that embraces it. Kevok joins the insurgents and takes up arms. But then something goes terribly wrong, and Kevok is caught in a downward spiral, her fate becoming intertwined with that of Baz.

**Murat Gülsoy (1967)**

***Karanlığın Aynasında / In the Mirror of Darkness (Can Yayınları, 2010)*** **Literary Fiction**  
**240 pages**

Orhan is a mediocre doctor, leading an unhappy but stable and controlled life. This changes once and for all with the appearance of Ece, a theatre actress suffering from panic attacks, who he meets one night in the emergency service of the hospital he works at. The result is not only the fusion of two bodies, but also the fusion of stories in past, present and future times. As we wander around in the exhibition rooms of the novel's museum on an eerie journey, the recounted stories of these desperate characters obsessed with their past, fuse into one. When he looks in the mirror, the mirror of darkness, an odyssey into the mysterious labyrinths of the mind, Orhan finds Ece's reflection staring back at him instead of his own, and discovers he is trapped in Ece's body, leaving the reader, caught in the vortex of the novel, wondering which—if any—of these characters really exist. This is precisely the schizoid question posed, since after all, the reader is only in a novel. And so we continue reading, perhaps for the same reason that the characters too forge ahead: we are fueled by the undeniable, irresistible existence of the "dark matter" somewhere deep in our souls.

Sarp, Orhan's schizoid cousin, eventually becomes the character we turn to in our effort to grasp reality in this truly genius mind-twisting metafictional work.

*İstanbul'da Bir Merhamet Haftası /*  
*A Week of Kindness in Istanbul (Can Yayınları, 2007)*  
256 pages

Literary Fiction

Murat Gülsoy is known for his explorations of narrative techniques, and his outstanding novel *A Week of Kindness in Istanbul* is no exception. In the seven chapters of the novel, seven pictures taken from Max Ernst's collage novel: *Une Semaine de Bonte (A Week of Kindness)* are delivered to seven people, on the seven days of the week, by a fictive author who asks them to look at the pictures and write whatever comes to mind. Through their reading and interpretation of the collages, Murat Gülsoy's seven Istanbulite protagonists reveal their inner selves, opening up seven different windows for the reader into today's Istanbul. The black and white surrealist pictures come to life in the lives and imaginations of these characters, who are each linked to the fictive author in some way, and who each write in their own unique literary style.

Halil, father to a friend of the fictive author, is a senior character who had always wanted to write. Melancholic about the past, pessimistic of the future, he presents vivid descriptions of his friends and family with his humorous powers of observation.

A divorced, middle aged academic in the social sciences, Ayşe analyses the pictures parallel to her life crises. Through a cold blooded self-analysis, she theorizes the condition of being an intellectual woman in a third world, Muslim country.

Ali, the least self-aware character in the beginning, arrives at a painful confession by the end of the novel. During the process of writing, his eyes are opened to his weaknesses, his unhappy marriage, and his past sins.

Akın, a former political activist who is a white collar worker today, sees his life span in the pictures of Ernst, and tries to hide his betrayal behind his poetic narration. His lines uncover the story of a young university student who lost his love because of his cowardice, and whose life was ruined by the dark political atmosphere following the 1980 Turkish coup d'état.

A young married working mother, Deniz writes about her secret life enriched with fantasies. The ambiguity of the surreal pictures provokes her oppressed sexual desires and her thoughts and feelings explode in a wild stream of consciousness narrative.

Erol, an old friend of the fictive author, resists becoming a part of his experimental project at first. He and the fictive author once shared the ambition of becoming a writer, but only one of them managed to succeed. Therefore he feels challenged by his friend's request. Nevertheless, he finally decides to play and the surreal plot he weaves turns the whole novel into a metafictional work.

Yağmur is the fictive author's young cousin. In the huge city of Istanbul, the cousins have been drawn apart by the daily rush of their individual lives. The crowded solitude of Istanbul embraces Yağmur and thus her narrative is dominated by her fears, nightmares, and despair.

*Sevgilinin Geciken Ölümü /*  
*The Lingering Death of a Lover (Can Yayınları, 2005)*  
200 pages

Literary Fiction

*The Lingering Death of a Lover* is the story of a man taking care of his wife who is in a coma. Serap is hit by a car one night, on her way to the cinema with her friend, and ends up in a vegetative state. Cem, a successful journalist, quits his job and, isolating himself from the rest of the world, becomes his beloved wife's dedicated nurse. Trapped in a strictly planned daily routine at home, Cem reads Serap the paper, talks to her, cleans her lovely but mute body, cooks for her even though she cannot eat. The psychological stress on Cem deteriorates his state of mind. His imaginary conversations with Serap, hopeless investigations on the brain and soul, the guilt and suffering caused by their imperfect past, all gradually alter his mental health. This desperate love story becomes a battleground of science and mystic forces. The

novel explores the condition of modern man: suspended between life and death, East and West, science and belief, love and despair.

***Bu Filmin Kötü Adamı Benim /***

***I'm the Bad Guy in This Movie (Can Yayınları, 2004)***

**Literary Fiction**

**272 pages**

The main character, the middle aged writer manqué, Önder and his wife Defne have moved to a beautiful Aegean village to live in peace. Here, far from the chaotic big city life in Istanbul, he wants to write a novel. His motivation is to prove himself to his dead father, a physicist who had dedicated himself to the modernization of Turkey. Önder has failed to walk in his father's footsteps; he is a university drop out and this makes him feel pretty much like a loser. *I'm the Bad Guy in This Movie* consists of alternating chapters of Önder's life and his novel. The novel in the novel tells the story of what Önder's life was like five years ago. The Önder in his novel is in a love triangle, whereas in real life his marriage is about to collapse. The son in the novel is betrayed; Önder is the one responsible for betrayal in real life. These two gripping plots run parallel to each other and reveal that being the victim or the survivor are just two different roles in life. The postmodern structure of the novel transforms Önder from a naïve buildingsroman character to a bad guy. The image of his dead father becomes an allegory of the figure for the founder of the modern Turkish Republic and Önder himself becomes the parody of the imperfect and hopeless postmodern intellectual.

**Müge İplikçi (1966)**

***Kafdağı / Mount Kaf (İletişim, 2008)***

**Literary Fiction**

**170 pages**

Zahide Sohni Mühür takes a liking to the USA, where she's gone to study dentistry, and even warms up to the idea of seeing herself as an American. However, life and historical coincidence have other plans in store for her: She's about to be branded a terrorist. When her husband is wanted by the police for ties to a terror organization, the FBI takes Zahide into the witness protection program. Yet she can't shake off the suspicion that surrounds her, and neither can she prove her innocence. When several CIA agents become involved, Zahide's life turns into a living hell: Now suspected of being a member of Al-Qaeda, Zahide becomes a complete mess. As part of the delivery program, she is transported from one location to the next in one of the CIA's notorious torture planes. In the course of this long journey, Zahide will lose not only her honor, but her loved ones, her memories, and, finally, her identity as well. These are the twisted things that happen to your brain under torture.

**Oğuz Atay (1934-1977)**

***Tutunamayanlar / Disconnectus Erectus (İletişim, 1972)***

**Literary Fiction**

**736 pages**

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, *Disconnectus Erectus* 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, *Disconnectus Erectus* presents a nuanced treatment of the Turkish intellectual's ambivalent relationship with the West.

## Sevgi Soysal (1936-1976)

*Tante Rosa* (İletişim, 1968)  
105 pages

Literary Fiction

A masterful critic of social injustice, gender inequality, and militarism, Sevgi Soysal's writings are essential to understanding Turkey since the 1960's. The novel *Tante Rosa* contains fourteen interlocking stories about the adventurous—and equally disastrous—life of an unrelentingly happy woman named Rosa. Sevgi Soysal never wearied of pursuing her own unique literary quest. She strove to develop a method that she called "new realism," in order to reveal reality in its multiple facets. *Tante Rosa* is the product of that quest. Sevgi Soysal treats the misfit Rosa's individual destiny with such a delicate literary touch that the social reasons behind what makes up the individual are always right there in front of us. Despite the pain so acutely described in *Tante Rosa*, it ultimately remains an ebullient novel, enriched by humorous elements—a modern fairytale of odd incidents, oddly true to life.

## Şebnem İşigüzel (1973)

*Kirpiklerimin Gölgesinde / In the Shadow of My Eyelashes* (İletişim, 2010)  
160 pages

Literary Fiction

In her latest novel Şebnem İşigüzel brings to life the horrifying experiences of a ten year old girl who lives in the woods with her mother, brother and grandmother. Raped by her brother, beaten and tortured by her mother, she is utterly helpless in the face of the evil world she is up against. Her sole refuge and source of comfort is the forest, her bond with nature and the animals all that is pure in her universe. She is torn from this world when she is sold into prostitution by her mother and sent to Istanbul, where she is forced to serve in a child brothel where she is subjected to acts of extreme inhumanity. This second half of the novel, in great contrast to the nourishing nature of the forest, is a display of the horrifying evil essence of human nature.

İşigüzel's style and imagery is extraordinary. So extraordinary that in a novel such as this, you may wish for less vivacity, so you can sleep after putting the book down. For no matter how much this book may be a work of fiction, the truth that it holds can at times be too much to bear.

Sometimes in life, the shadows of your eyelashes are the last place left where you can seek refuge. Everyone does evil to you. Still, how beautiful the forest, the trees, the water, the birds, and the sky were. If you were to ask me, "What do you think is the most beautiful part of life?", I'd answer, "All of it." I'm hopeful about happiness. A doe being hunted wishes to escape from the hunter, to right its wounded body and run away til the very end. And it does so, no matter how deep or mortal its wounds. It gets up from the ground where it lies, shot. And when it realizes that it is going to die, you are amazed by the strength of its resistance, the resistance of an animal that sheds tears, in the face of death. In this life of mine, there's no place left for me to live, not even in the shadow of my eyelashes. I thought these thoughts, and then I went and did that awful thing. I killed my mother.

## Sel Publications – Women’s Short Stories Anthologies

Anthology / Short Story

*İstanbul in Women’s Short Stories* (Sel, 2008)  
295 pages

*Ankara in Women’s Short Stories* (Sel, 2008)  
206 pages

*İzmir in Women’s Short Stories* (Sel, 2009)  
182 pages

*The Black Sea in Women’s Short Stories* (Sel, 2009)  
176 pages

*Europe in Women’s Short Stories* (Sel, 2010)  
190 pages

*Southeast Anatolia in Women’s Short Stories* (Sel, forthcoming)

In this series of anthologies, Sel Publications has brought together short stories by Turkey’s leading women writers. Each anthology is rife with images of the city or region it features. In these volumes, however, places are more than just settings; each locale is in itself a protagonist (or antagonist!) of the story.

This series of portraits of the many faces of Turkey include, the Istanbul anthology, dedicated to the city of cultural and historical wealth and social and political change, the Ankara anthology, dedicated to the orderly capital of bureaucrats and politicians, the İzmir anthology, dedicated to the Aegean pearl of sand, sea, love and history, the Black Sea anthology, dedicated to Turkey’s northern coast, a lush land where rain falls almost all year round, and finally, the Europe anthology, a book of tales about foreign cities, homes away from home, and exile..

## Non-Fiction

**Hülya Adak, et. al.**

*İşte Böyle Güzelim / That’s the Way It Is, Sweetie* (Sel, 2008)  
125 pages

Inspired by Eve Ensler’s *The Vagina Monologues*, four women set out to record the many and varied experiences of sexuality that they listened to, and that they told. The result is this volume: stories of sexuality—sometimes blatant, sometimes veiled, sometimes heart-rending, sometimes hilarious, but always intriguing and touching. However, the stories have not remained on paper. For like the monologues that inspired their emergence, these stories have become vignettes read on the stage at various venues throughout Turkey, by women from across the country, actresses and non-actresses alike. This is a book about women’s sexuality, told by women, to women.

**Pınar Öğünç (1975)**

*Jet Rejisör / The Jet Director* (Roll, 2008)  
125 pages

A portrait of Turkey’s cult director İnan Çetin, and the story of Turkey in the turbulent times of 1960s-1980s, via an entertaining yet touching romp through the country’s B-film industry. Based on interviews conducted with the director by one of Turkey’s premiere young journalists...

In telling the story of how he got into film and of the nearly 150 films he directed over nineteen years, Çetin İnanç, director of the world renowned cult classic B-film *The Man Who Saved the World*, not only paints a portrait of Turkish cinema from the early 1960s until the mid-1980s, but provides fascinating insight into what it meant to survive in Turkey in a turbulent era. At times hilarious, at times heart-rending, the ever humble Çetin İnanç takes us on a stroll through the fast times of the Turkish B-film industry, from its rise to its peak and back down again.