

Translations of A. S. Pushkin's Works into Turkish from "The Queen of Spades" to the "Secret Dairy"¹

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Abstract

The most important point between Turkish and Russian Cultural relations is the literary relations. And generally, intercultural circulation of literature is actualized through interpretations.

The date of literary interpretations which were translated from Russian Literature to Turkish Literature goes back to the end of 19th century. The most remarkable works among those interpretations are A. S. Pushkin's. It is thought-provoking that, the genres of the interpretations which were translated from his works offer parallelism to the processes of Turkish Literature that it passed through.

In this article, the works of A.S. Pushkin were being translated into Turkish throughout the 20th century, interpreters, and publishing houses are going to be studied through prism of the social platforms that Turkey passed through.

Keywords: The translations of Pushkin's works into Turkish, translators, publish houses

Introduction

The second phase of the sixth century, which was the period of Ottoman Empire, is worth of considerable attention due to its different vital-existential philosophy and the translational experience possessing a natural superiority.

Translational activities, conducted during the Tulip Era (1712-1730) were directed towards both – East and West. This was an era which created Tanzimat (1839) genre in Turkish Literature that aimed at fundamental changes in general. Especially, till the second part of the nineteenth century, when the Department of Compilation and Translation was abolished, works in the translation field had been conducted in the Western directed manner (Kayaoğlu 1988: 311-316). That time when the general concept of the West had been introduced in such a way, the aim was shaped to translate specific technical works and terminology, rather than translating from European literary works and the translation was basically made from French.

Russia has conducted translational works of Western Literary writings long before Turkey (Behramoğlu 2001: 67, 69, 70, 76, and 79). Before A. S. Pushkin (1799-1837) Russian literary works were saturated by imitation of European Literature in general and has created the creative and authentic world of its own (Ülken 1997: 304-307; Haşim 1991: 136) and had reached the peaks of perfection by the end of the nineteenth century. Just like the Tanzimat era, which was the result of the translational activities in Turk-

ish Literature and the earlier periods, no translations of the Russian Literary works (Zelinski 1978: 28; Pospelov 1995: 485; Ortaylı 1999: 257) had been made in Turkey due to some historical and ideological preoccupations. Basic works that had been translated were only the works of historical genre encompassing the period starting from the Peter the Great till the era of Catherina II (18 century) which is considered to be the era of Russian awakening. These are 'Tarih-i Katerina' (Queen Catherina's Chronicles) and extracts of depictions of reforms conducted by Peter I in the technical fields (Tanpınar 2003: 47, 147).

In this article we will examine Turkish translations of A. S. Pushkin which is considered to be one of the greatest Russian poets and whose works have been translated into all European languages (including Turkish) by the end of the 19th century, except Portuguese. Pushkin, being a representative of the 'Golden Era' of the Russian Literature, had an enormous influence on poets, writers, literary theorists and critics (Kirpotin 1971: 48,49). The Turkey's 'adventures' of Pushkins works (Behramoğlu 2001: 21; Zelinski 1978:28) will be examined from the chronological and sociological perspectives.

I. Pushkin translations from Tanzimat Era (1839) till the Turkish Republic (1923)

Nineteenth century is known as an era of division and high tensions in relations between Ottoman and Rus-

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sian Empires. The attempts of the Tsarist Russia to realize its imperialistic inspirations over the Ottoman Empire has caused the tendency to seek the patronage of Western countries (Niyazi 2000: 80) and paradoxically, from the other side, as in the case of M. A. Kavalalı, searching for help from Russia itself. This fact had a negative cultural manifestation in the translation field in general.

Other negative facts were: the small number of translation works conducted in Ottoman Empire, high level of illiteracy of the Ottoman society, small number of published works not exceeding few thousand copies... (Ortaylı 1999: 248).

Ahmet Mithat (1844-1912), in the context of these negative factors - 'Total absence and life in credit' (Tanpınar 2000:77-79) mentions the following in his introduction of 'Hasan Mellah': "We are the nation which started reflecting and reasoning on Literature and ideas in general only three years ago".

Nineteenth century, when Abdulhamid II (1842-1918) ruled (1876-1909) the Ottoman Empire, reflects the period of intensive transferring of Western scientific-technical achievements. The number of newspapers and especially journals and other types of publications had been increased and attempts had been made for transferring the knowledge and information from Europe in all fields of social and natural sciences to the Turkish language of the above mentioned period. Turkish intellectuals used to read French translations of Russian Literary works basically and the very first work translated into Turkish was A. Griboyedov's (1795-1829) stage play named 'The Woes of Wit' (Гореотума) in 1883. The translator was Mehmet Murat from Dagestan region. The translation had been conducted directly from the Russian language (Vasiliyev, Averyanov 2005:16).

Many literary works of Russian Realist writers were translated, as in that time (from the establishment of literary society named 'Edebiyat-ı Cedide' till 1896), the priority was given mainly to the Realist writers. Those were some works of such writers as: (along with A. S. Pushkin) M. Y. Lermontov (1814-1841) and L. N. Tolstoy (1828-1910) (Redakcionnaya Kollega 1999: 391).

Russian Turkologist Olga Lebedeva (1845-?), who learned Turkish and Arabic in the Faculty of Oriental Studies of Kazan University (Vasiliyev, Averyanov 2005: 16) and who considered translation of Russian literary works into Turkish a "holy" mission, traveled to Istanbul in 1881 in order to get a permission for publishing her translations in Ottoman Empire (Shifman 1971: 366).

The Ottoman administration of that period did not give permission to Lebedeva/Madam Gülnar for publishing the Pushkin's translations, as she was regarded as Russian spy (Ortaylı 1999: 235). Thus, the attempt of publishing the translations of Pushkin's works, on which we focus on in this article, was a failure.

After eight years, during the meeting of Orientalists in Stockholm, 1889, Lebedeva met AhmetMidhat, who was a Turkish Romanist, journalist and publisher. During the meeting they agreed on publishing Lebedeva's Turkish translations of Pushkin's "The Queen of Spades/ Пиковаядама", "Blizzard/Метель", Lermontov's 'Демон/Демон' (1828-1839) and four works of Tolstoy. Besides, AhmetMithat provided an assistance in improving the quality of Lebedeva's Turkish translations of the following works: Tolstoy's 'Ilias' and Pushkin's "Blizzard", writing introduction parts for each of them. In addition to this, Lebedeva's work entitled 'Poet Pushkin' was published at that time (Vasiliyev, Averyanov 2005:16). 'Poet Pushkin' work, which belonged to the biographical genre, introduced the thematic of Pushkin's opera and romance together with works like Yevgeny Onegin, Boris Godunov and other poets had not been introduced to the Turkish reader for a long time until the first initiatives for translation took place.

By means of the "Tecüman-ı Hakikat/Interpreter of Truth" (1878-1921) newspaper, published by AhmetMidhat with the circulation of 40 thousand, Turkish reader has acquainted with some of the pieces of the Russian Literature. These pieces caused greater interest in Turkish reader than it was before. In addition to this, the small pamphlet entitled "Russian Literature", published in Istanbul in 1896. It consisted of the above mentioned pieces of Russian Literature and was sold in a short period of time. Through this pamphlet Turkish reader gained the systematic knowledge about the history of the 19th century Russian Literature at the first hand. Despite all the deficiencies, the above mentioned work became a source of reference regarding the issue of Russian Literature. In the third edition of Pushkin's biography A. Midhat writes about Pushkin in the introduction part: "He is a poet of such a great importance that his true value and contributions to his nation can be understood only after his death. Their artistic values created within the national boundaries gain the universal character. By now, Pushkin has become a writer far beyond the Russian national border which created the universal cultural values (Mihaylov 1951: 158)".

N. S. Mihaylov did the comparative analysis of correspondence between originals and translations of the following works - "Blizzard" and Pushkin's biography written by Lebedeva "...Despite of many deficiencies, which encompass biographic data and their subjective evaluations, deliberative or unconscious skipping, arbitrary editorial insertions, absence of poetical harmony, stylistic irregularities, use of long and complex sentences instead of Pushkin's short and clear expressions, these translations of Lebedeva and Midhat made a great contribution in the issue of introducing the world wide known Russian poet to the Turkish reader and their importance should not be underestimated (Mihaylov 1951: 160)."

Lebedeva, inspired by the popularity of her translations in 1890's, made a further translation of Pushkin's writings. These were: "The Captain's Daughter", "The Fountain of Bakhchisaray/Бахчисарайский фонтан" and several lyrics of the poet which were prepared for publication. After the refusal of Ottoman administration regarding the publishing of the translations in Istanbul, Lebedeva published them in Kazan, Russia. Intensive cultural ties with Istanbul by the end of the 19th century, using Arabic alphabet for Turkish and Tatar languages, the possibility of acquaintance with these translation by the Ottoman intellectuals if they were published in Russia, were important factors for translators' motivation. It is notable that translations of Pushkin's works in Ottoman Empire commenced much earlier when translations of the Russian literary writings into Turkish were made from the secondary source of European languages, mainly – German and French.

The fundament of translations of Russian literary pieces had been provoked (Draganov 1899: 76) by the representative of the poetic genre named Servet-i Fünun ("The Wealth of Knowledge") (1896-1901), Nigâr Hanım (1856-1918), who knew fluent German Language taught by her father – Osman Pasha (1832-1900) in the military school. She did translations of Pushkin, Lermontov, Jukovski's lyrics from German to Turkish, serializing those translations in her collection entitled "Efsus". These translations were resonated in the literary societies of St. Petersburg in 1892 (Gazeta Zvezda 1892/2).

The censorship of the translations of Russian poets and writers existing before the Jön Türk Revolution (1908) would leave the place for slightly freer environment in the translational activities after 1910. As a result of insistence of the Russian part, translations have been made from M. Gorky and Tolstoy (Göle 1992: 24). Besides, in this period of time Raif Necdet (1881 - 1936) conducted translational works related with different Russian writers, also Yakup Kadri Karaosmanoğlu (1889-1974) translated various writings of Dostoyevsky (Ülken 1997:341). However, in this period there were no translations of Pushkin's writings. Orientalist V. A. Gordlevski is worth of a special attention due to the quality of translations of a new Ottoman Literature and the role that he would play in it (Gordlevski 1961: 518).

Despite of the fact that the Ottoman Empire and Tsarist Russia took places in the different political formations during the World War I which started in 1914, and this naturally led to the negative effects in the cultural interactions between them, some translations of Russian literary pieces have been published in Turkish journals by 1918. These were: Dostoyevsky's "White Nights" in journal "Yeni Mecmua/New Periodical" (1917), M. Gorky's novel "Friend/Товарищ" in the journal "Dergah".

Again, in this period of time there have been no translations of Pushkin's writings as well, however, Tanpınar

(1901-1962) notes that in this particular period of time the influence of Russian novel in Turkish literature had started (Tanpınar 2000: 125).

II. From the formation of Republic (1923) till the start of Cold War era (1946)

During the formation of Turkish Republic from 1920's till 30's, new regime struggled for independence on different fronts together new reforms led to the understanding in which translations of foreign literary pieces had not been realized as there was a need for the 'Identity formation' of a new nation and therefore, Turkish national issues have been elaborated more intensively in this period of time.

In 1920-30 years mutually conducted translation played an estimable role in establishing good relations between Turkish Republic and Soviet Union (Haşim 1991: 36). It is well known, that during this period, being inspired by some ideological expectations, Turkish writers sympathized the Soviet regime. After returning to Turkey in 1928, Nazım Hikmet (1901-1963) started to work as a journalist in various newspapers publishing, doubling movies in addition to this. He also made a translation of M.M. Zashenko's novels from French to Turkish (Pranonov 1997: 84), contributing to the translational activities of Russian literary writings in general. In 1928 Ahmet Cevat (1892-1937) translated Pushkin's work named "The Captain's Daughter/Капитанская дочка". These were the first important steps in the sense of translation of Russian literary pieces in the newly created Turkish Republic.

In 1933, with the publishing of Turkish translations of the following Pushkin's works- "The Captain's Daughter", 'Blizzard', 'The Shot/Выстрел', 'The Squire's Daughter', conducted by Samizade Sureyya (Behramoğlu 2001: 24), 35 years stagnation in the issue of Pushkin's Turkish translation has come to an end. In reference to the 100 years anniversary of Pushkin's death, poets following short novels had been re-published in Turkish: Boris Godunov, The Gypsies, Queen of Spades, Egyptian Nights, Goblins, Coffin Maker, The Squire's Daughter. At the same time, in newspapers like "Akşam" (1920-1971), "Son Posta" (1930-1960) and others, it is possible to find different types of publications dedicated to Pushkin during that period of time. During the mentioned period of 30 years of the twentieth century, when there was a common tendency of enrichment of Turkish language with various linguistic theories, the special emphasis was on Pushkin's contribution to the formation of Russian literary language in the works of some Turkish critics. In this context, Hasan Ali Ediz (1904-1972) would mention the following: "From the beginning Pushkin, together with writers like Karamzin, Jukovski and Batushkov was the pioneer in the field of reforming the Russian Language but later he has left them far behind...He was the first writer to establish the new

literary language destroying the old 'sophisticated style' of writing...created the artistic fundament for expressing ordinary folks thoughts and feelings...Pushkin has created the fundament for the classical Russian prose...Lermontov and Gogol would only follow his line" (Prahamov 1997: 165) and by saying so he draw attention to the possible contribution of Pushkin's conceptual linguistic understanding to the Turkish Language which was in search of new perspectives of development.

Like SamizadeSureyyaErdoğan, Turkish writers and poets emphasized the facts that Pushkin was not well known in Turkey; there was a lack of information about the author (Pushkin 1933). The absence of high qualified translators led the translation process through the secondary source of European translations. The member of the Young Turks Committee KazimNamiDuru (1875-1967), in the introduction of his publication entitled 'Pushkin's life and character' mentions the following: "Pushkin, being the founder of the Russian literary language and being the romanist and dramatist of the Realist genre, has opened the new perspectives for popularization of Russian national culture throughout the world...". He used as a reference the following works: Veresayev's "Pushkin's Life" (in French), Shklovsky's "Burning Life", Krapotkin's "Pushkin's Glances to Life" and Gorky's thoughts on Pushkin, Lunacharsky's thesis and by doing so, he showed clearly the reality of gaining knowledge about Pushkin from the secondary sources approving the statement of Tanpinar that Turkish nation did not have any idea about the past of the world literature which she made in 1939 (Tanpinar 2000: 77-79).

Before the World War II, one of the compassionate supporters of innovations – Sadri Ertem(1898-1943) published the series of articles related with Pushkin entitled 'Fellow Pushkin' in journal named "Kurun". On a question - 'What did Sadri Ertem find in Pushkin's writings?', V. A. Gordlevsky gives such an answer: 'In Pushkin's writings Sadri Ertem has found citizenship, freedom of thought, quintessence of the humanist hero struggling against Tsar, inhumane aristocracy and their collaborationists' (Gordlevski 1961: 519).

III. Time period after the Cold War (1991)

The class of intellectuals during Tanzimat Era used to follow the foreign literary trends continuously. This type of trend provoked the translation of different world classics and modern literary pieces into Turkish from Latin, Greek, Italian, French, English, German, Russian and other languages creating the 'ground' for cultural interactions during the World War II (Tanpinar 2000: 119; Kayaoğlu 1988: 316) In the above mentioned list of world classics and modern literary pieces, classics of Russian literature did not have a noteworthy position. Especially, during the

post-war period when the humanist trends in literature have become actual, the majority of translations consisted of continental Europe's and American literary pieces (Enginün 1992: 11). Humanist values, humor (subtle causticity typical for Pushkin), love towards the ordinary folks, joy of life; these were themes, searched in the literary pieces of the Turkish cultural life (VarlıkDergisi, Haziran/June - 2002). Despite of the above mentioned values typical for Pushkin's works; they did not attract as much attention as his Western contemporaries did.

The compulsory changes brought by the World War II in the political systems of many countries andFulton'sskillful speech in 1946,provoked the term – Cold War that was successfully adopted and all these factors caused the creation of Western and Eastern Block ideological trends in literature in general as well.

After the World War II the list of most popular foreign writers changed in Turkey. If the previous generation used to read writers and poets like Valery, Proust and others, the post-war generation favored Apollinaire, Blaise; from Americans - Edgar Allan Poe, Whitman and others (Tanpinar 2000: 119,120), on 3-4 May, 1939, the state agency of Translation Commission (TercümeEncümeni) adopted the decision regarding the works that should be translated in the following sequence: From the Russian writers and poets - Griboyedov, Gogol, Lermontov, Gancharov, Turgenev, Dostoyevski, Ostrovski, Tolstoy, Chekhov, M. Gorky; from the literary critics: Belinski, Chernishevski, Dobrolubov, adding Pushkin's selected stories - 'Boris Godunov' and 'YevgeniyOnegin'(Kayaoğlu 1988: 288).

In 1940 during the fourth meeting of the Translators' Society Dr. Adnan Adıvar (1881-1955) presented three different lists of literary pieces that were translated. In the first list none of the Russian writers or poets took place, while in the second list only N. Tolstoy's 'War and Peace' held a position and in the third one it was Lermontov's 'The Hero of our time'. None of Pushkin's literary works were added to the list (Kayaoğlu 1988: 288).

In 1940, in journal named 'Tasfir-i Efkar'Tanpinar mentioned the fact that GaffarGüney published his translation works in a book entitled 'Selected Russian Stories' and added the following afterwards: "...translation works of Hasan Ali Ediz and Gaffar, who introduced Pushkin to the Turkish reader to some degree is worth of attention" (Kayaoğlu 1988: 288). By mentioning this, the author emphasized the rareness of Turkish translations of Pushkin's writings.

By the end of 1940's Pushkin's following literary works were translated and published in Turkish: Kirdzhali/Кирджали, The Captain's Daughter/Капитанскаядочка(translators: ErolGüney, Sabahattin Ali), the Queen of spades, Biyelkin Stories, Dubrovsky, Egyptian Nights (translator: Hasan Ali Ediz), Boris Godunov,

small tragic stories and Pushkin's other narrations were translated into Turkish together with other world classics. These translations were basically made by the following experts of Russian Language and Literature: Hasan Ali Ediz, ErolGüney (1914-), ServetLunel, NihalYalazaTaluy (1900-1968) with other translators.

Among 1247 volumes of translations and 1120 of world classics published in 1940-1966, only 88 were the classics of the Russian Literature, 3 of them were additional works and other three volumes were of a scientific character (Kayaoğlu 1988: 306).

1960's was the period of intensive translational activities of ideological writings of Russian writers and poets. The period is worth mentioning due to the growing interest towards Soviet Union, Soviet history, culture and literature, which resulted in an increased number of translations of Pushkin's writings. The agreement on cooperation in the cultural sphere between Soviets and Turkey played an important role in the above mentioned process in 1960's (Mango 2004: 62).

During this period the following piece of a Russian writer was translated: The Captain's Daughter, (NihalYalaza Taluy-1960 and ZeynelAkkoç – 1969)

In the following years Atol Behramoglu (1942-), who was considered as Pushkin's translator basically translated almost all of his stories and lyrics into Turkish. Behramoglu mentions that he got interested in Pushkin's writings after reading authors literary piece named Dubrovsky (translated by H. A. Ediz) which he found in his father's library (journal 'Varlık', Haziran/June 2002). His translational activities lasted till 1960's (Behramoğlu 2001: 11).

In this context, during the time period of 1960-80, works of 19th century Russian writers and poets, together with new translations had been republished in Turkey. These were the following: Gorky, Shalohov, L. Leonov, A. Tolstoy, Ostrovski, Furmanov, Serefimovich, Babel, Gladkov, Bulgakov, Polevoy, Erenburg and Simanov. Also, modern Soviet poets and writers had been translated: Ahmatova, Evtushenko, ResulGamzatov, Dumbadze and others. It should be mentioned that the works of the above mentioned writers were introduced to the Turkish readers shortly after they had been published in the Soviet Union. Along with the above mentioned writers, lyrics of the following Russian poets had been translated into Turkish during this period: Mayakovski, Yevgeniy Esenin and Voznesenski. Especially, after 1960's, another phase of stagnation appeared in the translational activities of Pushkin's writings into Turkish.

Despite of the fact that there were attempts to overcome this type of stagnation in translational activities by publishing the following work of Pushkin in 1972 - A Journey to Erzurum/Путешествие в Арзрум, the Queen of spades, Arab of Peter the Great, Story of Goryuhi Village, the socialist thematic translations were given the

priority due to the demands of the officials leaving the above mentioned literary pieces in the shadow.

This was the period when the interest towards Pushkin and other humanist writers faded in Turkey and consequently, there was a need of seeking such literary writings which tended to reflect different world views. Besides, Pushkin, being an artistic genius was considered to be the Father of Russian literary language, and as Behramoglu mentioned, it was difficult to translate the depth of his thought (Behramoğlu 1972: Introduction). On the other side, Tolstoy's inference regarding Pushkin where he stated that 'Pushkin's best pieces is his poetry', had been widely accepted in Turkey and as a result of this, Pushkin was perceived as a writer-poet whose writings were difficult to translate.

Atol Behramoglu started translation of Pushkin's writings in the late 1970s. Among his translations there are poems like "Chadaev", translations of some epigrams, the following poem starts in such a manner: "I fell in love with you, may be this passion..." contributing to the mission of introduction of Pushkin's poetry to the Turkish reader.

In 1980s, along with Behramoglu, the following translators have contributed to the translational activities: Azer-Yaran (1949-), UgurBuke (1947-) and others.

In 1982, FeridunShehri (1954-) mentioned the following regarding the translation of 'A Journey to Erzurum' translated by AtolBehramoğlu in journal called "Somut": "Behramoglu's translations of Pushkin's narratives aroused the further interest in Turkish reader for his poetry which would be translated by him as well" and by mentioning this, he emphasized the scarcity of translations of Pushkin's works (Feridun, "Somut", Haziran/June-1983).

A. Bahremoglu's translations of Pushkin were published in the second part of 1990s with the following title: 'I set up superhuman monument to myself'.

After 1990s in Turkey, compared to other periods of its history, a serious progress had been detected in the translational activities in general. Starting with Samizade in 1930's, the list of translators goes in such a sequence: Hasan Ali Ediz and NihalYalazaTaluy in 40's, AtolBehramoğlu in 1960's (almost all of Pushkin's works) and some others as well: CelalÖner (Queen of Spades), VedatGültek (The Captain's Daughter), HalûkMadencioğlu (Selected Poems: Aleksander Sereyevich Pushkin), Tomris Uyar (Small Tragic Stories), Erdal Alova (Tale of Tsar Sultan), Orhan Shamhal (Selected Works, Pushkin), Despina Limoncuoglu (Dobrovsky), Metin Yardımcı (History of Pugachev Rebellion), Rana Chakiroz (History of Pugachev Rebellion), Murshit Balabanlılar (Peter the Great's Negro/АрапПетраВеликого), Shefika Shukuoglu (The Captain's Daughter), Kanshaubiy Miziev – Ahmet Necdet (Love Poems, Yevgeniy Onegin), Azer Yaran (Yevgeniy Onegin)...

The majority of the above mentioned translators

translated Pushkin's literary pieces not from the original language which is Russian but from the secondary source of European languages.

The most popular Pushkin's work, except his stories is considered his poem-roman 'YevgeniyOnegin' which, according to 19th century critic of Russian Literature – Belinsky, is the encyclopedia of the Russian Life. Vladimir Nabokov, writer of a Russian origin, has stated the following regarding translation of Pushkin's writings: "...It is impossible to give a meaning according to its original deepness of thought to his writings when being translated to the foreign language" (Sunday Times, 1 January 1978). Despite this, Pushkin's masterpiece was translated into Turkish twice by the beginning of the 21'st century (Puşkin 2005).

Translation of the above mentioned work was followed by the translation of 'Secret Dairy', the literary piece, belonging to Pushkin is being widely disputed. Translation of the mentioned work has been released in USA first time in 1986(Pushkin 2004). The work contains the explicit confessions of a poet regarding the engagement in sexual relationships with his wife, two sisters-in-law and other women. The work is considered as "belonging" to the last years of the famous writer containing the thematic which varies from Erotic to Pornography. The mentioned work was translated in Turkish by two different translators in the same year (in Russia - RuskayaGazeta, third issue, 19-26 February-2005) and like in the Western press would get (Özkök, Ertuğrul, HürriyetGazetesi, 25 March, 2001) positive (!)/negative evaluations in Turkey as well (Behramoğlu, A., PuşkinveNazım, Cumhuriyet, 24 February, 2001) and it can be said that the work's ownership problem is still being disputed in Turkey.

Conclusion

The period when the translation of Russian Literary writing started is 19th century which is distinguished from the past epochs in the Ottoman state's history for the intensity of the conducted translational activities. If is not difficult to notice that translations conducted in the mentioned period of time did not have any exact aim but rather had a spontaneous character.

Pushkin's first literary work which was translated into Turkish is 'Queen of Spades'.

Pushkin's writings translated into Turkish during the Ottoman Empire and later during the Republic of Turkey, stemming from the socio-political priorities set in this direction, generally correspond to the realities which took place in Turkey during the above mentioned periods.

The mentioned process which can be perceived as a correspondence of models caused the hidden trend of imitation of Russian literature by Turkish writers which started from AhmetMithat (Acaib-i Alem, 1882, Müşahadat

1892) (Mithat2004 : 116,120,132,140...); who created the Realist/Naturalist genres in Turkish Literature in 1880-1896. It has to be noted that these were the facts that simplified the process of Pushkin's works' translations in Turkey.

Starting from the adoption of the second constitution (II.Meşrutiyet) till the establishment of the Turkish Republic in the translational activities conducted in Turkey, philosophical works have been preferential and especially in the first part of the 20th century, as it was thought that within the sociological structure of the Ottoman Empire, literary pieces like Queen of Spades, Gambling,Usury, Genocide, Slavery, Calamity and other works could have negative effects, the permission for Pushkin's works' translations into Turkish had not been given.

Beginning from the first years of the Republic until the middle 1930s, when the translation of didactic genre writings gained actuality, Hasan Ali EdizveKazımNabi's emphasizes on Pushkin as of a writer which caused the 'Linguistic Revolution' in his native language, SabriErtem's emphasizes on 'Freedom' and 'Humanism' in Pushkin's literary works. In1938-46 the interest towards Pushkin's works increased.

From the point of view starting of translating Russian literary writings from the original source language, 1950 is of an importance while the number of translated works in this period is not of a high quality.

In 1966-1980, translation conducted from Russian literary patterns represented the ideological source for the Left Wing society, in Turkey they were divided in two major ideological parts – Right and Left wing ideologies.

In this period of time, because of the clear ideological contents, writers like Gorky, Sholokhov and others translations into Turkish were more preferable than Pushkin's writings.

Translations conducted in 1983-1989 years do provoke some questions. The period after 1990, with the rapid developments in the press and publishing spheres in Turkey, with the end of Cold War and with the desire of acquaintance with the Russian Spirit, the number of translations of the Russian literary pieces increased accordingly. All these resulted in great attention to Pushkin's works today.

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