

PUBLISHING IN TÜRKİYE



2026

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23–25 March 2027

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12th İstanbul Publishing Fellowship



**23-25
March 2027**



Applications are open



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HALİL ÇELİK

CHAIRMAN OF THE ASSOCIATION OF PRESS
AND PUBLISHING

Dear Publishing Colleagues,

It is a pleasure to welcome you to the 2026 edition of TURLA – Turkish Literature Abroad.

Since its launch in 2017, TURLA has served as an important platform for introducing Türkiye's rich literary and publishing landscape to the international publishing community. Led by the Association of Press and Publishing with the support of the Turkish Ministry of Culture and Tourism, the initiative continues to build connections between Turkish publishers and publishing professionals around the world.

As Türkiye's publishing industry continues to grow, evolve, and expand its international reach, TURLA aims to bring this dynamic landscape closer to our global partners. Through this new edition, we share recent developments in the Turkish publishing sector, highlight its international activities, and offer insights into the people, institutions, and ideas shaping publishing in Türkiye today.

We are also pleased to present a carefully selected collection of titles across children's literature, fiction, and non-fiction, reflecting the diversity and creative strength of contemporary publishing in Türkiye.

Throughout 2026, TURLA continues to bring Turkish publishing to major international book fairs and professional gatherings, creating new opportunities for dialogue, rights exchange, translation, and long-term collaboration.

We invite you to discover the stories, voices, and publishing opportunities emerging from Türkiye, and we look forward to building new connections across languages, cultures, and borders.

Welcome to TURLA 2026.

**Chairman of the Association of Press
and Publishing:**
Halil Çelik

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What Is the Turkish Publishing Sector Telling Us in the First Half of 2026?

MÜNÜR ÜSTÜN

CHAIRMAN OF THE FEDERATION OF PROFESSIONAL PUBLISHING ASSOCIATIONS (YAYFED)



2025 Data – Where Did We Leave Off?

The first half of 2025 ended with approximately **176 million books** produced in Türkiye. When we look at the same period of 2026, we see **168.4 million books** and a decline of around **4%**.

At first glance, the conclusion seems obvious: the publishing sector has contracted. But is it really that simple?

As we have learned from previous years, publishing statistics should not be read through a single figure. Monthly fluctuations, changing reader preferences and, most importantly, the performance of different publishing categories tell us much more about where the sector is heading.

And 2026 has already given us some interesting clues.

A 4% Decline: Should We Be Worried?

The year certainly did not begin easily. By the end of May, book production was running **9% behind 2025**, and May alone recorded a decline of approximately 14%.

Then came June.

With **38.6 million books** produced in a single month, June recorded a **13% increase** compared with the same month of 2025. This strong performance reduced the cumulative decline for the first half of the year from 9% to around 4%.

So, have we overcome the decline? It is still too early to say.

However, June reminds us of something important: the Turkish publishing sector continues to have a remarkable capacity to recover after difficult periods. What happens in the second half of the year will therefore be much more decisive than the 4% decline suggests on its own.

The Surprise of 2026: Fiction

Perhaps the most interesting part of the 2026 figures appears when we stop looking at the total and start looking at **what people are reading**.

Despite the overall decline, **Adult Fiction grew by approximately 8%** in the first six months of the year.

This is worth paying attention to.

In a publishing market traditionally dominated by educational publications, the growth of fiction tells us that readers' relationship with books cannot be explained only through necessity, education or examination-oriented reading. Literature continues to find its audience.

For publishers, authors and rights professionals, this may also be one of the most promising signals of the year.

While total book production declined by 4%, Adult Fiction grew by 8%. Perhaps the real story of 2026 is not how many books we are publishing, but what readers are choosing to read.



168.4M

BOOKS
PRODUCED
JAN-JUN 2026

-4%

VS. FIRST HALF
OF 2025

+8%

ADULT
FICTION

+7%

CHILDREN'S
& YA

+13%

JUNE 2026
VS. JUNE 2025

Children's Publishing Is Still the Rising Star

Last year, we described children's publishing as one of the rising stars of the sector. The 2026 figures suggest that this was not a temporary development.

Children's and Young Adult Books grew by approximately 7% in the first half of the year, becoming one of only two major categories to record growth.

Why does this matter?

Because children's publishing has gradually developed beyond being simply another category on publishers' lists. Illustrated books, early-learning publications, children's fiction and young adult titles have created a highly active field, both in the domestic market and in international rights trade.

The continued growth in 2026 suggests that children's publishing has not yet reached its ceiling.

And What Happened to the Other Categories?

This is where the picture becomes more complicated.

Educational publishing still holds an enormous place in Türkiye's publishing industry. In June alone, educational titles accounted for **57.5% of all books**

produced. Yet, across the first six months of 2026, the category declined by approximately **3%** compared with the previous year.

Adult Culture Publications fell by **7%**, while Academic Publications declined by **2%**. The sharpest decreases were seen in Imported Books, down **24%**, and Religious Publications, down **31%**.

Does this mean readers are simply reading less?

Not necessarily.

When fiction grows by 8% and children's publishing by 7% in the same market, the figures point not only to contraction but also to a **change in the balance between publishing categories.**

And perhaps that is the question we should be following most closely in 2026.

FIRST HALF OF 2026

A total of **168,370,270 books** were produced in Türkiye during the first six months of 2026, approximately 4% fewer than in the same period of 2025.

But behind that decline is a much more interesting story.

June brought a 13% increase. Fiction grew. Children's publishing continued its rise. Meanwhile, several traditional categories lost ground.

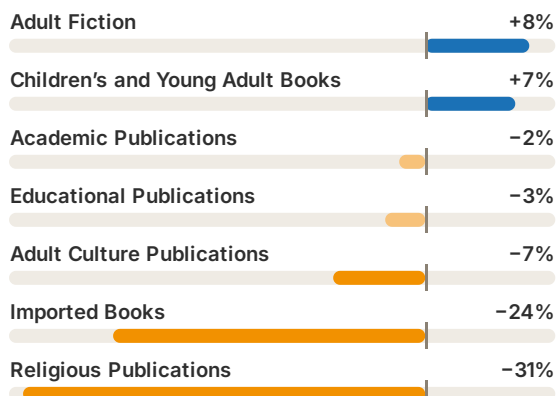
For now, it would be premature either to describe 2026 as a year of recovery or to view it simply as another year of contraction.

What we can say is this: **the Turkish publishing market is changing.**

And the second half of the year may tell us just how significant that change really is. ■

Change by Category, H1 2026

Book production compared with the same period of 2025



A Book Is a Work of Art: An Interview with Melike Günyüz

MELİKE GÜNYÜZ

PUBLISHER, CHILDREN'S BOOK EDITOR,
AUTHOR AND ACADEMIC

Interview: Edanur Altunok



In the manifesto, you speak about not imposing an “adult correction” on the way children perceive the world. When designing the Biennial, what did you pay particular attention to in order to truly place the child’s perspective at the centre?

Ultimately, as children walk through those corridors filled with art and illustration, there is a feeling we hope they will experience. But we do not tell them what that feeling should be.

What we were trying to say was actually quite simple: **a book is a work of art, both through its words and its illustrations. And that work of art can be transformed into other art forms, which in turn can become powerful experiences.**

If you walk through an art-filled space and it makes you feel good, that sense of well-being is precisely what we wanted children to experience. But we did not want to define that feeling for them or tell them how they should respond. We wanted them to move freely through the space, look at the works through their own eyes, and allow their own emotions to emerge.

Rather than deciding, as adults, how a child should interpret a work or what they should take away from it, it was important for us to create a space in which children could shape their own experience.

Picture books appear throughout the Biennial in many different forms, from exhibitions and workshops to immersive spaces. What was the

process of taking a book beyond its pages and transforming it into a physical art experience?

From the moment we decided to organise the Biennial, we knew that our audience would be extremely broad. We wanted to reach everyone: from a one-year-old child just beginning to consciously see and perceive the world, to grandparents; from publishers and international professionals to editors, as well as high school and university students who might simply have come to the library to study. Naturally, the works on display needed to appeal to people of very different ages and interests.

Then there was the venue itself. We were working with an enormous historical building, with more than a kilometre of walking space. We did not want visitors to walk through the corridors feeling that they were seeing the same thing again and again.

So, as visitors moved from one corridor to another, we changed the way the works were displayed. We moved from circular exhibition areas to rectangular ones, from spaces where light itself became part of the exhibition to paper sculptures and dioramas, labyrinth-like corridors and different kinds of installations.

“A picture book serves a purpose far beyond simply being a book. Picture books are among a child’s first encounters with art.”



Pezzettino, *Minikkalem* and *Uçurtma*, for example, the architecture added another dimension to the experience. The venue, the works and the curatorial approach complemented one another beautifully.

Achieving this required a large creative team. Alongside our curator, sculptors, stage designers and lighting specialists all contributed to creating this diverse environment.

As a publisher, children's book editor, author and academic, I have always believed that a picture book serves a purpose far beyond simply being a book. Picture books are among a child's first encounters with art. They bring together the words of an author, the work of an illustrator inspired by those words, and the contribution of a designer who transforms the words and images into a physical book.

Through colour, texture and different artistic styles, a picture book becomes a multidimensional work of art capable of evoking many different emotions.

This was precisely what we wanted to make visible at the Biennial. We wanted to show that each illustration in a book can carry meaning on its own, even if we remove the text; that images can create new stories independently of the written narrative; and that each one deserves to be viewed as a work of art in its own right.

There were even some books selected by our curator that initially made me wonder, "Why did we choose this one? Is there really enough here to exhibit?" But once those illustrations left the pages of the book and appeared on screens or within the exhibition space, I began to see them differently myself.

It made me realise just how important a curatorial perspective can be in recognising something distinctive in a work. Today, even as a publisher, I look at some of those books differently.

Turning to the publishing side, a picture book represents a creative world jointly shaped by the author, illustrator and publisher. When bringing these works into the Biennial, how did you collaborate with rights holders and publishers? What role did copyright and permissions play in the process?

The Biennial was free of charge, and our artists made their works available to us on a voluntary basis. But, of course, that did not remove the need to address copyright and usage permissions properly.

We first obtained permission from the publishers and then worked individually to secure the necessary permissions from the rights holders and creators. Publishers holding the relevant copyright or illustration rights allowed these works to be exhibited at the Biennial without any commercial gain being involved.



When we later extended the exhibition, we obtained permission again because the original permissions had been granted for a limited period.

I am truly grateful to my colleagues in the publishing industry for their support. They understood what we were trying to achieve, placed tremendous trust in us and became part of something very special.

Looking beyond the Biennial, what steps do you think the Turkish publishing industry needs to take to give high-quality Turkish picture books and illustrators greater international visibility?

We have been attending Bologna for many years. Bologna is not only a children's book fair; it is also an extraordinary international showcase for illustration. I have always admired the way different countries present their works there and how award-winning illustrations are exhibited.

I used to wonder, "If we were to create something like this, what would we exhibit? Do we even have enough work?"

Through this Biennial, we saw once again that Türkiye has highly talented professionals and exceptional artists capable of producing very strong work. With good curation, we can create remarkable projects and present them internationally. In that sense, I think the Biennial also gave us a renewed sense of confidence.

We welcomed important international guests and award-winning illustrators, and they too were very impressed by the way the works were presented. Representatives from the Bratislava Illustration



Biennial also visited us. I believe what emerged was genuinely of a very high international standard.

In recent years, I have been particularly impressed by the exhibitions China has created at international book fairs. But this experience showed me something: **we can do it too. We simply need the ambition to do it and the ability to present our work well.**

And that brings me to design. Design is incredibly important. Sometimes you have beautiful illustrations but the final book is poorly designed. At other times, strong design can take the illustrations somewhere entirely new.

I think one of our major shortcomings in Türkiye today is the lack of designers who specialise specifically in picture books. Over the last ten or fifteen years, we have seen very strong cover designers emerge in adult publishing. But when it comes to children's books, there are still too few designers specialising exclusively in this field.

Not every illustrator is necessarily a designer. We need both **good design and good presentation.**

Literary and rights agencies are another important factor. International rights transactions are increasingly conducted through agencies, so publishers need to provide their agents with the right information and material.

It is extremely valuable when an author, editor or publisher can explain why they believe in a particular book, what makes it distinctive, or where they think it might find an audience. The more strongly the publisher and the creative team stand behind a book, the better equipped the agent is to present it to

international publishers.

Copyright is not only about publishing a book in another language; it can also allow a work to find new life in an exhibition, a digital environment or another art form. Do you think these creative possibilities of copyright are sufficiently recognised within publishing?

We live in a multimedia world today. I say this very often: **first, we need a good story—something worth saying.**

Once that begins in the mind of a writer, it can be transformed into a book, a film, an animation, a song, a theatre production, a screenplay or even puppet theatre. One work can also inspire other books and other artists.

“The words and images within a book can leave the page and find new life in entirely different art forms.”

So we should not think of a book's journey as being limited to the printed page or to its publication in another language. The words and images within a book can leave the page and find new life in entirely different art forms.

I believe the Biennial was an important experience in broadening this perspective. It demonstrated how publishing can connect with other creative disciplines, and I think it represents an important step towards enriching the way we approach these possibilities in Türkiye.

If you could take one Turkish picture book from this Biennial and bring it to readers anywhere in the world, what do you think would be the most important factor in helping that book reach an international audience?

I think one of the most important things is to genuinely believe in that book and to **know how to tell its story.**

For a book to travel internationally, the publisher, author, editor and rights agent cannot work entirely independently of one another. When an author or editor tells an agent, “This is what is important about

this book,” “This is why we created this story,” or “We believe this could resonate in this particular market,” they are giving the agent something extremely valuable to work with.

Because when you introduce a book to publishers in other countries, it is never simply a few lines in a catalogue. You talk about that book again and again. You show people your favourite page. You explain what makes it special.

And when the book is finally sold into another language and you hold that new edition in your hands, the excitement is shared not only by the author and publisher but also by the rights agent who has spent so much time presenting and advocating for that book.

Of course, not every book finds the same response in every country. Sometimes there is a book you love and truly believe in, yet somehow it never finds the right international home. And sometimes a book you did not expect becomes incredibly successful. There is not always a rational explanation for that.

Ultimately, what we want most is to see the books we publish reaching different readers, in different languages and on bookshelves around the world. To make that happen, we need not only good books, but also **strong design, effective presentation, committed rights agents and, perhaps most importantly, people who genuinely believe in the book.** ■



Shaping the Future in a Capital of Culture

ALİ GÜNEY

DIRECTOR OF THE SOCIAL INNOVATION AGENCY (SİA)



Bringing together academia, public institutions, and industry professionals, Türkiye's Publishing Summer School is nurturing a new generation of publishing talent while building a sustainable future for the sector.

I see Türkiye, with its young population and dynamic intellectual capital, as one of the most important markets in the global publishing industry.

The technological changes that have transformed publishing in recent years demand more than technical adaptation. They also call for a broader transformation, driven by qualified professionals who can respond to the evolving needs of the industry. In this context, I believe the Publishing Summer School, established in Konya, offers a valuable and sustainable model for developing the next generation of publishing professionals.

Launched through a collaboration between the Ministry of Culture and Tourism's General Directorate of Libraries and Publications, Konya Metropolitan Municipality, and Necmettin Erbakan University, and coordinated by the Social Innovation Agency (SİA), the Publishing Summer School has now completed its fifth year.

More than a professional training programme, the initiative represents a model of cooperation that brings together public institutions, local government,

academia, the publishing industry, and civil society around a shared vision.

Held every August, the week-long programme is designed around the current needs of the publishing sector. It offers young people who aspire to build a career in publishing the opportunity to learn directly from experienced industry professionals. Its approach extends beyond editorial training, providing participants with an understanding of how a publishing house operates, from content development to business management.

“Above all, the Publishing Summer School is an investment in people.”

Over the years, the programme has explored a variety of themes, including Children's and Young Adult Publishing, Quality Academic Publishing, and Digital Publishing. The fifth edition focused on Cultural Publishing, reflecting the importance of cultural production within the broader publishing landscape.

Each year, 24 aspiring publishing professionals meet with leading figures from the industry to explore the many dimensions of publishing, from editing and copyright management to bookstore operations and international book fairs. Through this comprehensive approach, the programme aims to equip participants with the knowledge and practical skills required to become the cultural entrepreneurs of tomorrow.

5th

EDITION
IN 2026

24

PARTICIPANTS
EACH YEAR

1 week

EVERY
AUGUST

Konya

HOST
CITY

Hosted in Konya, one of Türkiye's prominent cultural centres, the Publishing Summer School also demonstrates the value of developing professional expertise through cooperation between institutions and the industry.

As the cultural economy is expected to gain greater strategic importance in the coming years, I believe initiatives of this kind illustrate how Türkiye's publishing sector can prepare for the future through

data-driven policies and stronger collaboration between academia, public institutions, and industry professionals.

Above all, the Publishing Summer School is an investment in people. By nurturing qualified professionals and future leaders, it contributes not only to individual career development but also to the long-term growth and sustainability of Türkiye's publishing industry. ■



5th Publishing Summer School

KONYA · 24-30 AUGUST 2026

İstanbul: Where Literatures and Cultures Meet

INTERNATIONAL İSTANBUL ARABIC BOOK FAIR

İstanbul has long been one of the world's great cities, shaped and enriched by the interaction of different languages, cultures, and collective memories. Situated at the crossroads of Europe and Asia, the Mediterranean and the Black Sea, the city has served for centuries as a shared cultural space where diverse languages, faiths, and traditions coexist.

Today, this multilayered identity remains very much alive. With a population exceeding 16 million, including more than one million foreign residents, İstanbul continues to welcome communities from across the world, each bringing its own language, literature, and cultural heritage. In this context, an international book fair held in İstanbul is far more than an exhibition of books; it is a reflection of the city's diverse and inclusive character.

Over the past eleven years, the International İstanbul Arabic Book Fair has become an important part of this cultural landscape. In 2026, the fair brought together approximately 300 publishing houses and organisations from 30 countries and welcomed nearly 160,000 visitors over nine days, establishing its

position as one of the world's largest Arabic-language book gatherings held outside Arab countries.

Yet its true significance lies not simply in these figures, but in the cultural diversity it brings together. From communities living in Türkiye to the Balkans, the Caucasus, Central Asia, and the Arab diaspora in Europe, the fair creates a meeting point for a remarkably broad geography, giving it an international dimension that extends well beyond a conventional publishing event.

İstanbul's historical role as a crossroads of languages and cultures makes this gathering particularly meaningful. Here, Arabic is not merely a language of publication; it also serves as a medium for new cultural exchanges between Turkish, Arabic, and other languages. The cultural heritage of Arab communities living in Türkiye has increasingly become part of the city's literary, intellectual, and publishing life. In this way, integration moves beyond the idea of one culture adapting to another and becomes a process of mutual interaction and shared cultural production.



11

YEARS

~300PUBLISHERS &
ORGANISATIONS**30**

COUNTRIES

~160KVISITORS IN
9 DAYS**2,000+**WORKS IN
TULIA

**“A place where books cross borders,
languages enter into dialogue, and
different cultures coexist without
losing their distinct identities.”**

One of the most significant literary outcomes of this exchange is the growing international circulation of Turkish literature through Arabic translation. Developed within the framework of the fair, TULIA – Turkish Literature in Arabic brings together records of more than 2,000 works translated from Turkish into Arabic. Documenting the authors, titles, and genres that have reached Arabic-speaking readers does more than preserve the history of these translations; it also establishes a valuable foundation for the future international journey of Turkish literature.

Another defining characteristic of the fair is its commitment to providing space for different voices, perspectives, and cultural memories without placing one above another. Alongside books, hundreds of cultural and artistic activities featuring poetry, music, art, and programmes for children and young people bring together authors, publishers, translators, and readers from numerous countries.

This rich programme, combined with the remarkable diversity of its visitors, is among the qualities that distinguish the International İstanbul Arabic Book Fair from other book fairs. Throughout its nine-day programme, the fair creates opportunities for cultural exchange that extend far beyond the exhibition halls.

İstanbul thus becomes a cultural crossroads not only between Türkiye and the Arab world, but also among Europe, the Balkans, the Caucasus, Central Asia, and Arab diaspora communities.

After eleven years, perhaps the fair’s most valuable achievement is the space it has created: a place where books cross borders, languages enter into dialogue, and different cultures coexist without losing their distinct identities.

After all, literature’s journey across the world begins not simply when one culture tells its story to another, but when cultures meet with a willingness to listen to one another. ■



The Biggest Supporter in Promoting Turkish Literature to the World: TEDA

TANER BEYOĞLU

DIRECTOR GENERAL OF LIBRARIES AND PUBLICATIONS,
MINISTRY OF CULTURE AND TOURISM OF THE REPUBLIC
OF TÜRKİYE



What Is TEDA?

To what extent are Turkish culture, art and literature reflected in the world? What needs to be done to promote works published in Turkish globally? TEDA is a project established in 2005 in response to these questions.

A significant gap was identified in the translation of works published in Turkish—each of which is a unique work of art—into other languages and their dissemination to different countries. The TEDA project, developed in 2005 to address this gap, took its current form following final revisions in 2008 and 2009.



TEDA, the Translation and Publication Grant Programme of Türkiye, supports foreign publishers in translating, publishing and promoting classical and contemporary works of Turkish culture, art and literature in languages other than Turkish.

TEDA aims to establish a cross-cultural connection by bringing Türkiye's cultural and literary heritage to foreign readers. On the one hand, local publishers gain visibility and recognition in the international market; on the

other, foreign readers gain a deeper understanding of Turkish literature, culture and art through works that have received translation support.

Who Can Benefit?

Only publishing houses located abroad can apply for this programme, and applications are evaluated by the project committee. Publishing houses that are eligible receive conditional financial support for the translation or publication of the relevant work in accordance with the committee's decisions, and must publish and present the work to readers within



Since 2005, TEDA has provided 4,832 grants for 2,656 works by 1,125 authors, published by 1,145 publishing houses in 70 languages across 101 countries.

two years of signing the contract.

Within the scope of TEDA, more and more books are being introduced to the international market and reaching foreign readers every year. Between 2005 and September 2026, the Ministry of Culture and Tourism provided 4,832 grants for the translation and publication of 2,656 works by 1,125 Turkish authors. These works were published by 1,145 publishing houses in 70 different languages, reaching readers in 101 countries.

The translation support provided within the scope of the programme contributes directly

and indirectly to the translation profession and its practitioners, both financially and morally. In order to develop and support the literary translation profession, our Ministry has been organising Literary Translation Workshops since 2006.

Encouraging more publishers from other countries to apply to our Ministry under the TEDA programme to translate Turkish cultural, artistic and literary works for readers in their countries could further strengthen cultural and literary relations between those countries and Türkiye. ■

Under the TEDA Translation and Publication Grant Programme, which provides financial support to publishing houses abroad for translating and publishing works from Turkish into foreign languages, 4,832 grants have been provided since 2005.

4832

**To get more information,
please visit the website**

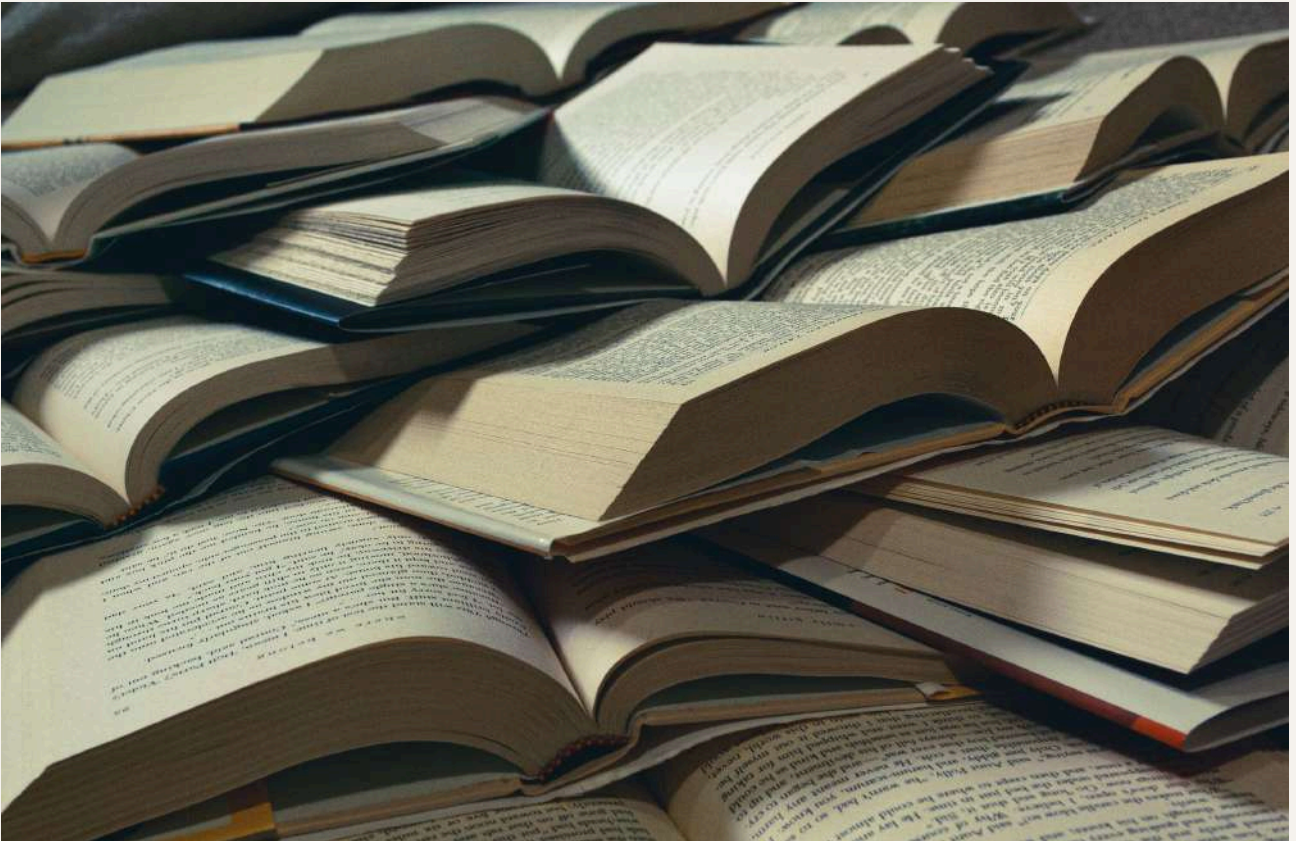


What Should You Do to Receive TEDA Support?

If you are a publishing house operating outside of Türkiye, then you have already met the first requirement. However, you must also follow these steps:

- Applications can be submitted online at teda.ktb.gov.tr
- A copy of a document proving that the applicant is engaged in publishing activities in their country.
- A copy of the agreement showing that the copyright holder has given permission.
- A copy of the agreement with the translator.
- The book or copy on which the translation is based.
- The publisher's publication catalogue or electronic catalogue.
- The translator's CV.

Of course, we also recommend that you visit <https://teda.ktb.gov.tr/> for other items and conditions to consider during the application process.



12th İstanbul Publishing Fellowship



**23-25
March 2027**



What Do We Provide?

Applications to the programme are evaluated every year, and accepted participants are offered one of three support packages.

Golden Support Package

- Plane ticket (round trip, economy class)
- 4 nights' accommodation
- Airport–hotel transfer
- Breakfasts and lunches are provided throughout the programme
- Participation in seminars and business meetings
- Translation support during meetings

Silver Support Package

- 4 nights' accommodation
- Airport–hotel transfer
- Breakfasts and lunches are provided throughout the programme
- Participation in seminars and business meetings
- Translation support during meetings

Bronze Support Package

- Airport–hotel transfer
- Lunches are provided throughout the programme
- Participation in seminars and business meetings
- Translation support during meetings

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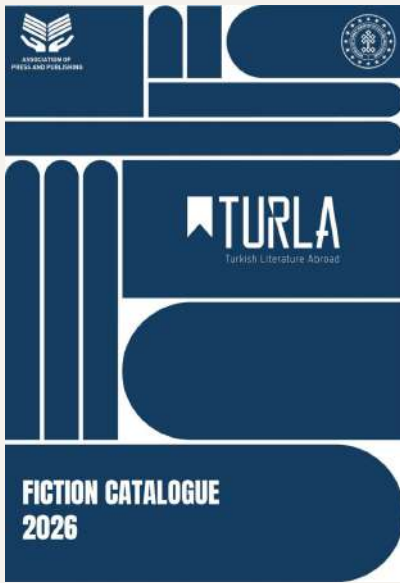


TURLA CATALOGUES

Here's to many more inspiring journeys with TURLA!

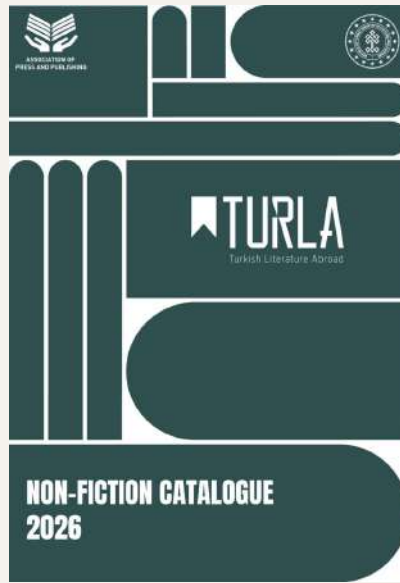
Scan the QR codes to view the latest TURLA catalogues.

For inquiries, contact us at: info@turlameetings.com



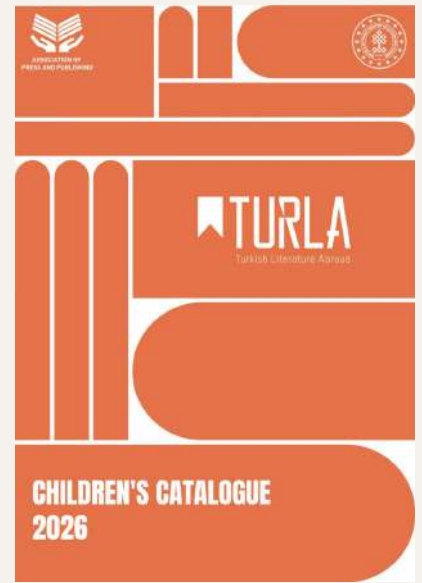
Fiction Catalogue

Scan the QR code to view
the catalogue



Non-Fiction Catalogue

Scan the QR code to view
the catalogue



Children's Catalogue

Scan the QR code to view
the catalogue



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PUBLISHING IN TÜRKİYE



Association of Press and Publishing

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