

BEYOND THE BOOK: The Periodical as an ‘Excavation Site’ for Translation Studies¹

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Although books constitute only a part of the broader field of print culture and translations circulate in various other forms such as magazines, newspapers, and journals, most translation research appears to assert the hegemony of the book over other print genres through the concepts and methodologies it mobilizes. Translation researchers have usually drawn upon periodicals as methodological or complementary tools that they can deploy in verifying their hypotheses. They have construed translators and translation within the periodicals as detached from the surrounding context rather than developing a holistic approach towards the links between translation and these particular print genres, which deserve and require to be regarded as “typologically distinct” and “historically coherent objects” (Latham and Scholes 529). However, due to the advantages it possesses over the book genre, periodicals may be an ideal ‘excavation site’ for tracing the role that translation and translators have played in culture in the course of history (Pym, “Cross-Cultural Networking” 751). The synchronicity of a periodical with current events, the concomitance of translations and other types of rewriting in an issue, the specialized content and readership unified by similar interests, all, lay ground for a rich contextualization of translation and enable a more thorough historicization, more so than is the case with books.

Meanwhile, the newly developing discipline of periodical studies which is in search of typological descriptions and scholarly methodologies for defining the periodical as a genre and which welcomes interdisciplinary contributions to the field, barely takes translation and translation studies into account. Periodicalists have largely ignored translation, which is often a major textual and editorial tool in the structural and semantic organization of periodicals drawing upon foreign sources.

As opposed to mainstream discourse in both fields, the present study focuses on the link between translation and the periodical as a genre and draws attention to the mutual relevance of translation studies and periodical studies. It particularly aims to foreground the periodical as a unique ‘excavation site’ for translation historiography due to the various advantages it provides over the book genre and offers conceptual and methodological tools for analyzing periodicals with a particular focus on translation and translators.² The study confines itself to only a single periodical as a case study: a once-popular Turkish film fan magazine, *Yıldız* (1938-1954). It intends to display

^{1*} The present article is based on my PhD dissertation, titled “The Periodical as a Site of Translational Inquiry into Hollywood-Driven Vernacular Modernism: The Turkish Film Magazine *Yıldız* (1938-1954)”, which spread over six years from 2010 to 2016 and was submitted to Boğaziçi University.

² Some research in the field of periodical studies takes ‘the periodical’ to refer only to journals or magazines and underline the distinctiveness of these publications from literary genres and newspapers which do not have specialized content and a readership united by similar interests (see Ardis, Latham and Scholes). I would like to contend, however, that from the perspective of translation studies the term ‘periodical’ may also cover part issues, reviews, newspapers and other serials and therefore the methodological and conceptual tools offered in the present study may well be applied to them.

that translation—as a textual and editorial tool—plays a large role in the composition, maintenance of the magazine and in the formation of its readership. Focusing on a film magazine allows for an unusual multidisciplinary cross-fertilization. In addition to allowing to trace the role and position of translation in a print genre, which has long been neglected in translation studies, an analysis of a film magazine serves as a different ‘gateway’ for exploring relations between the fields of cinema and translation, and challenges mainstream discourse and research on filmic translation.

Charting Translational Habitus in the Periodical

In their seminal article marking the rise of the field of periodical studies, Sean Latham and Robert Scholes point out the need to approach periodicals not simply as containers of discrete bits of information or resources to be disaggregated into their individual components, but as spaces where as a complex choir of voices, texts engage in dialogue with each other to form a self-contained whole and a coherent metanarrative³. However, shifting the focus from the book genre has caused a challenge to existing paradigms and opened up new conceptual and methodological questions regarding the distinctive characteristics of the periodical as a genre in its own right. Due to the heterogeneous, fragmentary and derivative structure of the periodical, it has proven difficult to discuss the genre using traditional notions of ‘text’ and ‘authorship’ (Beetham; Binckes; Brake; Lutes; Powell; Pykett). A Bakhtinian view appears to offer a fruitful perspective on the ‘anatomical’ dimensions of the singularly plural and plurally singular nature of this collaborative genre. Mikhail Bakhtin’s theories of the “dialogical” (i.e. interactive) nature of utterance and of the intertextuality of written language and the novel are ideally exemplified in the periodical. Similar to the novel, the individual utterance in the periodical finds its meaning in dialogue with other utterances and this renders the discourse dialogic through its historical, ideological and cultural aspects. However in comparison to the novel, the complex habitat of the periodical which is composed of different types of texts lay ground for a richer contextualization. The columns allocated to advertisements, readers’ letters and suchlike grant scholars a more accurate insight into the cultural context surrounding these texts, thus enabling a more thorough historicization of them. Moreover, Bakhtin’s idea of “heteroglossia” is particularly helpful in thinking about the concatenation of diverse and at times contradictory subjects, voices, and visual images of newspaper and magazines (Bandish; Brake; Brake and Humpherys). I would like to argue that, in periodicals drawing upon foreign sources, translation adds further layers and voices to the heteroglossia which is formed through textual richness and variety. Operating in dialogue with other texts and voices, translation contributes to the composition and maintenance of the heterogeneous and fragmentary structure of the periodical. The exploration of the dialogical relationship translation enters into with other heterogeneous components of the periodical and how it contributes to the polyphony needs further discussion. Such a discussion may well be seen as an ideal starting point for interdisciplinary work including translation and periodical studies.

Peter Brooker and Andrew Thacker attempt to detail the heteroglossic make-up of the periodical through the notion of “periodical codes” they developed from Jerome McGann’s “linguistic” and “bibliographic codes”. They suggest that typography, design, material aspects and

³ The ideologically constructed unitary voice that lends unity to the periodical.

a multitude of related elements interact with semiotics and semantics of actual words in the periodical, thereby constructing a coherent whole. Matthew Philpotts, in “Defining the Thick Journal”, has taken the periodical codes further still, with a view to forming the basis for a comparative and typological analysis in periodical studies. Following Pierre Bourdieu’s discussion of the journal *Nouvelle Revue Française* (273), Philpotts theorizes the periodical as a site of socio-cultural practice and, crucially, as an agent in its own right in the cultural field. He also uses the concept of “common habitus” for defining a shared, institutional set of dispositions that generate practices and perceptions in the periodical. I argue that in periodicals depending on transcultural interactions, translation becomes one of the key dynamics in making and maintaining the common habitus. Therefore, in the face of such a case it is impossible to capture the common habitus of the magazine without first characterizing its “translational habitus,” which can be defined as “shared socially acquired tendencies that constrain translators’ action” in a particular field of translation (Sela-Sheffy 9). At this point, charting the patterns in general and mapping the complex textual topography of the periodical with special emphasis on translators and translation necessitate a systematic approach.

According to Philpotts, the common habitus, represented by the title of the periodical, acts as a unifying principle for its social strategies and contributes to the formation of a meta-narrative. He further suggests that the common habitus of a periodical as a cultural institution can be traced through five sets of periodical codes: (1) temporal, (2) material, (3) economic, (4) social and (5) compositional. All these codes operate in dialogue with each other and construct a consistent periodical issue or periodical series. By “temporal codes”, Philpotts refers to the periodicity, regularity and longevity of a periodical, in addition to the date of publication of a specific issue, and he discusses the influence of these variables on the content of a periodical. “Material codes” pertain to the physical characteristics of the periodical, such as number of pages, typefaces and quality of its paper. “Economic codes” are related to the periodical’s financial orientedness (i.e. whether it is subsidized or aims for financial profit). The two remaining categories of periodical codes—social and compositional—are the most complex ones. “Social codes” cover the network of agents involved in the production, circulation and reception of the periodical such as the editor, contributors and readers. While diverse agents contribute to the polyphony of the periodical and constitute its heteroglossic structure, the role of the editor seems to be to orchestrate the heteroglossia within the periodical. At this point Philpotts links the common habitus of the periodical to the individual habitus of the editor (29-36). “Compositional codes” refer to textual, visual elements and design within the periodical. The concept of periodical codes developed by Philpotts appears to be useful for exploring the functioning of the periodical as a genre and revealing its common habitus. Besides, it also provides us with an invaluable analytical toolbox for exploring the position and function of translation in a periodical. I would like to argue that a periodical translation can feature a multiplicity of code/categories and interact with each of these codes in a different way. Charting the place of translation vis-à-vis these codes offers a valid departure point for a rich discussion.

The concept of the codes suggested by Philpotts, along with the Bakhtinian and Bourdieusan perspectives on the functioning of the periodical, prove fruitful in terms of identifying the generic and anatomical dimensions of *Yıldız* (1938-1954), which devoted nearly its entire space to Hollywood films and stars and appeared as a cross-cultural site loaded with translation-based

text productions. Tracing translation in the magazine vis-à-vis periodical codes and linking it to broader historical and contextual factors lead to an appreciation of the diverse roles translation and translators played in the early cinematic repertoire in Turkey and provide insight into their (re)presentations.

Below, I will start by providing a brief hinterland of the magazine. The social, political and cultural contexts in which *Yıldız* was published and read will be explored and linked to the metanarrative of the magazine. This will be followed by the discussion of temporal, material, economic, compositional and social codes of the magazine and the place of translation vis-à-vis these codes. Within the scope and space limitations of the present article, the analysis of the *Yıldız* film magazine will be a diachronic one: Rather than dealing with single issues or a corpus of issues, I will consider all the issues of the magazine published between 1938 and 1954.⁴ Through close reading and “not-reading”⁵ (Murphy), I will chart the translational habitus of *Yıldız* throughout its entire lifetime, tracing the patterns and changes in the magazine. This diachronic exploration will be based on my research of all 434 issues of the magazine and on the online database I created throughout this survey.⁶

***Yıldız* as a Gateway to the ‘American Dream’**

From the 1920s onwards classical Hollywood and the American Dream allured the Turkish audience. The developments in the repertoire of cinema paralleled the socio-political developments of the era. Beginning in the early 1940s, the USA became the potent symbol of modernity and democracy in Turkey (Bora 147, 169; Eroğul; Avcioğlu, 533-566). For some critics, America symbolized a “different” West, the “very” West, and was the best role model for Turkey (Bora 147). In the post-war era, the USA and Turkey developed much stronger ties. Through the Truman Doctrine (1947) and the Marshall Plan (1948) the USA lent full political and economic support to Turkey. These policies not only provided financial aid to Turkey but also, promoting the consumption of American books, magazines and films, aimed at accelerating the Americanization of the Turkish socio-cultural field (Oktay 70; Gürata 71-72). Following these aid policies, a hegemony of Hollywood films over the repertoire of cinema in Turkey was established in an irreversible way (Gürata 72). As was the case in the USA and in other places, Hollywood films were more than just a mode of entertainment for Turkish people. They influenced the whole way of life, from clothing to hairstyles, to manners (Gürata 68). The movies were considered by far the best propaganda in Turkey for an American way of life and goods (Hinkle 168-170). The penetration of American influence and the growing admiration of American culture was perpetuated through film magazines. In the 1930s and particularly the 1940s, the number of film magazines and newspapers devoting space to Hollywood films and stars mushroomed. These film magazines played a key role in ensuring that the desired meanings of films were conveyed, and with them the

⁴ The synchronic analysis I offered in my PhD dissertation (Özmen) complements the diachronic analysis presented here. It may well be furthered in future research.

⁵ J. Stephen Murphy (vii) prefers the term “not-reading” to Franco Moretti’s (2005) well-known “distant reading”, arguing that Moretti’s account and analysis of long-term historical patterns has very little to do with the act of ‘reading’.

⁶ See <http://translation.ege.edu.tr/files/translation/icerik/yildizcontents.pdf>

desired notion of modernity. Together with many other film fan magazines, *Yıldız* as the most popular and long-lasting film magazine of its time was modelled on American film magazines and became instrumental in preserving the illusion of Hollywood films outside movie theatres.

Yıldız was published by Türkiye Publishing House in 1938, in the golden days of Hollywood in Turkey and became the yardstick by which all other fan magazines were judged. The title of the magazine as the embodiment of the common habitus indicates from the very beginning that film stars would constitute the focus. Positioning Hollywood stars at its centre while keeping the American way of life in the background, the magazine devoted most of its pages to Hollywood stars' romances, marriages, families, houses and hobbies. It introduced Hollywood stars as parents, gave tips on beauty, stardom and fashion, and acquainted readers with the special days celebrated by Americans such as Christmas and Mother's Day. Largely through translations the magazine articulated, mediated, and reinvented the experience of American modernity, as well as fostered a climate of admiration and respect for American culture. Under the umbrella of a metanarrative that was dominated by the image of Americanization, various dialogic micro-narratives can be traced in the magazine. The recurring themes, repeated patterns in *Yıldız* and the issues addressed in the readers' column mainly revolved around three themes: construction of femininity, the USA as a dream world and stardom.⁷ As is the case among all the single issues, individual entries, diverse genres and contributors of the magazine, the dialogism operated at the level of metanarrative in *Yıldız* and even created tension between different narratives, between translated texts or between translations and indigenous⁸ texts. This continuous tension and negotiation between different narratives in the magazine may well be regarded as a reflection of Turkey's distinctive reception of American modernity.

Having determined its implied readers to be women and creating its content accordingly, *Yıldız* pursued a strategy similar to its counterparts in the USA. Most of the entries in the magazine pertain to purported attributes of femininity or involve the construction of female subjectivities. However the representations of female Hollywood stars gave rise to tension between different conceptions of femininity, all of which were dimensions of the American "new (modern) woman" (Rosenberg). On the one hand, by drawing on images affirmed within patriarchal society, translations such as "İyi Bir Ev Kadını" [A Good Housewife: Jane Wyman] (01.09.1944) and "Linda Darnell: Kocamdan Çok Memnunum" [Linda Darnell: So Glad of My Husband] (01.02.1945) reproduced traditional gender roles. On the other hand, the discourse on glamour and thus consumption constructed through translations such as "Seksapel İstiyorum" [I Want Sex Appeal] (01.06.1940) arguably constituted a reconfiguration of feminine ideals. Encouraging women to be overtly sexy, to display sensuality, embrace cosmetic beauty and consume generously

⁷ However, it would be reductive to limit the narratives in the magazine to these three alone; they have been selected simply because they are so prominent, even in the titles. Further analyses on the issues of the magazine will certainly complement my findings and expand on the dialogisms mentioned in this section as well as lending an ear to other competing voices.

⁸ In this paper, the term "indigenous text" refers to those produced directly by the agents of the magazine in Turkish (rather than translated from any other foreign sources).

⁹ An image that epitomized American modernity in the 1940s and included diverse, even contradictory representations, such as that of the housewife or the femme fatale.

in a period characterized by hardship ran counter to conventional definitions of Turkish traditional femininity.

Presenting Hollywood stars as icons of modernity, the magazine also offered readers the possibility to be part of another world, a dream world, far removed from the difficulties of everyday life in Turkey. Not surprisingly, due to the origin of the films, this dream world was always associated by readers with the USA. Readers wrote many letters expressing their adoration of 'American' stars and the USA. Most of them wanted to look like American stars (01.04.1944), marry a Hollywood star (01.08.1945), planned to go to the USA (01.11.1940, 15.12.1948) or wished to learn English (01.05.1945). It is apparent that the dream world, which was constructed mostly through translations, created a kind of illusion and this illusion captivated the readers of the magazine. However, when the readers started to take the illusion more seriously than it 'should' have been and when it became a matter of preference for the USA over their own country, the editor would draw the line through the answers he gave in the readers' column. The unitary voice acclaiming the USA as a dream world was also interrupted by the expression of nationalistic sentiments. While texts on Hollywood stars and films dominated the magazine and appeared to apotheosize Americanness and the American dream, the magazine was no less forthcoming in acclaiming Turkishness. In the readers' column, readers were advised to find a Turkish spouse (01.01.1939) and were instructed to live and act according to the ideals and values of Turkishness (01.06.1939, 15.06.1939, 01.09.1939).

It was not only the texts on stars that were imported into the Turkish context through *Yıldız*. The very concept of stardom was too. The discourse on Hollywood stardom, which was formed through translations in the magazine, later served as a model for the construction of a discourse on Turkish stardom in indigenous texts. The same format that was used to introduce Hollywood stars was deployed for Turkish stars. Notwithstanding the similarities between the pieces on Hollywood and Turkish stars, they appear to have managed gossip and private information on these stars in different ways, giving rise to a heterogeneous discourse on stardom. While Turkish stars tended to be portrayed in Hollywood terms, certain aspects of the texts clearly reflected the particular constraints in the Turkish context with respect to the construction of private space, social status and sexuality of female stars.

The Translational Habitus and Periodical Codes of *Yıldız*

A multitude of thematic concerns and texts that made up the heteroglossic structure of the magazine and its exclusively American-oriented metanarrative were the outcome of translation practices. The magazine largely relied on the texts taken either from the promotional materials sent by the Majors¹⁰ (such as press books and bulletins) or from the foreign film magazines which were in turn dependent on the information provided by the studios. A large proportion of these appeared to be texts on foreign film stars, which also constituted the focus of the magazine. Although the sources used were not cited in the magazine, the provenance of the published texts unintentionally became evident in some of the responses given to readers' letters: "You are right in your criticism. But, please never forget that we receive Hollywood news either directly from the bulletins coming

¹⁰ Leading film companies in the studio era: MGM, Paramount, Warner Bros., RKO and Fox

from Hollywood or from American magazines” (1 January 1948). In another reply, it is stated as follows: “We compile Hollywood news from special materials received from the USA. We write what is written there. If there is a mistake, that is not ours, that is the Americans” (Yıldız, 15 September 1941). Although it is clear that an overwhelming majority of texts—including serialized novels, stories, articles, interviews, features, columns allocated for the latest Hollywood news—possess intertextual relationships with foreign sources, the sources used were not cited in the magazine and translational practices mostly remained concealed. The texts did not bear translators’ names and sometimes they were attributed to Turkish authors as ‘writer’ or released anonymously. Therefore in my discussion of translated texts in *Yıldız* film magazine, I did not confine myself only to manifest translations which were openly acknowledged/presented as such or credited to a foreign author or a translator. I take translation in a wider sense so as to include texts which were the end result of translation processes even when this was not specified clearly in the magazine. However, in *Yıldız*, concealed translations did not appear only in the shape of textual replacements as implied by Gideon Toury (70-71).¹¹ These concealed translations occurred without total textual replacement, a fact that leads me to view “concealed translation” not only as a finished product but also as a tool, a process, for structuring cross-cultural texts. For example, the information on films and stars that was compiled from foreign sources was provided to Turkish readers along with the views of the agents writing for *Yıldız*, as in the case of “Gable’dan Haberler” [News from Gable] (1 November 1943). Moreover, in the present case, concealed translation is not limited to the relationship between two written texts originating from different cultures. The term can also refer to the relationship between published texts in *Yıldız* and Hollywood films, as in the case of serial novels or film stories, or between translated texts and oral texts, as in the case of interviews done by Turkish correspondents living in or visiting the USA.¹² Translation both as a product and a process interacted with the periodical codes of *Yıldız* in different ways. Below I will analyze the place of translation vis-à-vis these codes.

Temporal Codes: After being published every 15 days for 12 years, *Yıldız* continued to be published weekly for 6 years. The crucial position that translations occupied within the magazine account for both the longevity of the magazine and the demise of *Yıldız* in 1954. The interest of readers in translated texts and the flow of information from Hollywood film studios and American film magazines sustained the magazine for years. Thus, it is far from coincidental that the end of *Yıldız*’s publishing life coincided with the end of the studio and star system which characterized classical Hollywood cinema and the concomitant failure of the Majors to supply potential source texts on films and stars.¹³

¹¹ Toury defines concealed translation as follows: “Knowledge of the existence of a text in another language and culture, which a target-language text is taken to have replaced, may also serve as a trigger for adopting the assumption that that text is a translation. This last possibility is of paramount heuristic importance for cultures, or historical periods, where translations exist as concealed facts” (70-71).

¹² For example “Esrarlar Diyarında Bir Gezinti” [A Trip to the World of Mysteries] by Sedat Arbağlı (15 September 1939-15 October 1939)

¹³ The period between the 1920s and the 1950s, which was known as classical Hollywood was characterized by its distinctive studio system. This system may well be described as a method of film production and distribution dominated by Hollywood’s biggest studios. Forming an oligopoly, the Majors exercised control over film production, distribution and exhibition not only in the USA but also in other countries (see Bordwell et al.; Hansen).

Also striking is the fact that, in certain periods, particular kinds of translated texts tended to be published more regularly whereas at other times such translations were not so much in evidence. Throughout the 16 year lifetime of *Yıldız*, the publication of informative texts on Hollywood films and film stars continued unabated; there were more notable discontinuities in the publication of other genres. For example, translated short stories only appeared in the magazine between 1939 and 1942. Serialized film novels were published irregularly after 1950. Hollywood film stories, which could be found in practically every issue of the magazine between 1939 and 1944, appeared with less regularity after 1945.

Material Codes: The proportion of translations to indigenous texts was always high in the magazine. Translated texts occupied a larger physical space. After 1939, the number of pages in the magazine was reduced from 50 to 25-30 pages, and while this did result in the removal of some indigenous texts from the magazine it also had an impact on the amount of space that was set aside for certain genres, most of which were translations. For example, while film novels initially took up four pages, later on the number of pages was reduced to two. Moreover, even though readers requested more news and articles on Hollywood films and film stars, the magazine could not publish them due to the scarcity of paper.

Economic Codes: *Yıldız* was financially linked to the Türkiye Publishing House. Given the sizable interest of readers, the longevity of the magazine and the quantity of advertisements the magazine attracted, one may conclude that the magazine provided satisfactory profits for the publisher. Since the magazine was mainly made up of translations, translations and their creators played a major role in *Yıldız*'s high circulation.

In the case of *Yıldız*, translation can be linked to economic codes of the magazine in at least two other ways. Firstly, from the perspective of the magazine, translation was much more affordable than indigenous writing due to the lacunae in copyright protection of foreign works. While copyrights law of the time was in effect for indigenous works, it did not encompass translations. Secondly, the magazine was a place for the promotion of translated books as well as indigenous ones. Many books published by the same publishing house were advertised in the magazine.

Compositional Codes: The heteroglossia of the magazine derived to a large extent from the co-existence of multiple visual, design and textual codes. The textual codes tended to be complemented by illustrations such as photographs and pictures of film scenes and film stars that the magazine had acquired through film exporters or from foreign film magazines. It is highly possible that the visual codes in the magazine had an impact on the production of textual codes. Eser Tutel, a translator who worked closely with the editors of the magazine at the time, recalls that in some cases textual materials were arranged according to the illustrations and photos taken from American magazines: "Then we said 'take this scene; if necessary, we will add two or three sentences to the story in order to make the girl look like the one in the picture or modify the story so that it takes place in a speedboat rather than an automobile'" (Tutel 33).

As for the interaction between translation and the design codes, it could be argued that the multi-column format on some pages and the disruption of textual unity by splitting a text across various pages had a bearing on both the production and reception of translations. In order to retain

the attention of readers, translators may have had to opt for additions, omissions or a special arrangement of the text. At the same time, from the perspective of readers, the practice of displaying a range of texts side by side on the same page, which would have necessitated dividing up individual pieces, may have reinforced the illusion which was closely related to the American dream; more precisely, the juxtapositioning of diverse varieties of text on the same page may have blurred the line between the fictional and the factual.

The polyphony of *Yıldız* can be observed most clearly in the area of textual codes. As mentioned earlier, the majority of texts appearing in the magazine could be said to have had some kind of translational dimension, even if they were by no means all examples of ‘translation proper’. The magazine published a combination of manifest and concealed translations. My survey of the issues reveals that similar issues and text varieties prevailed in the magazine. I classify the textual content of the magazine under six main headings: popular literary texts, musical texts, informative texts, trivia, advertisements and the answers column.¹⁴ Translation permeates nearly all textual contents.

Under the category of popular literary texts, short stories and serialized film novels were the most outstanding genres. The total number of short stories published in the magazine was 270. These can be grouped under 3 headings: film stories (153), stories attributed to an indigenous author (87), stories attributed to a foreign source (30). All film stories but one were related to Hollywood films. The summaries of the films were rewritten in narrative form for the benefit of magazine readers. Except for a few cases, these translations remained concealed and the name of the translator was not provided. The pages allocated for the stories changed in every issue and the narratives were accompanied by the stills taken from the film scenes.

All indigenous stories in the magazine featured local names and local settings and were by an author. However it is still possible that some of these stories are concealed translations since localization of names and settings was a common strategy used by translators at the time.

Besides film stories and indigenous stories, the magazine published 30 stories which were attributed to foreign sources without referring to an author. 15 of them were introduced as “Bir Amerikan Hikayesi” [An American Story].¹⁵ The stories were usually between two and four pages long. In contrast to the general strategy followed by the magazine, that of concealing translations, there was a remarkable emphasis on the fact that these texts were translations.

Throughout its publishing life, *Yıldız* serialized 64 film novels. Between 1939 and 1949, the magazine serialized at least four different film novels every year. Except for the last two years (1953-1954), the magazine regularly released serials and these film novels became one of the driving forces of the magazine in terms of its composition and sales. Synopses or plots of Hollywood films were transformed into pieces of prose fiction which could be divided up and published in sequential issues; the magazine labelled this kind of serialized film plot a “film novel”. *Yıldız* tended to release

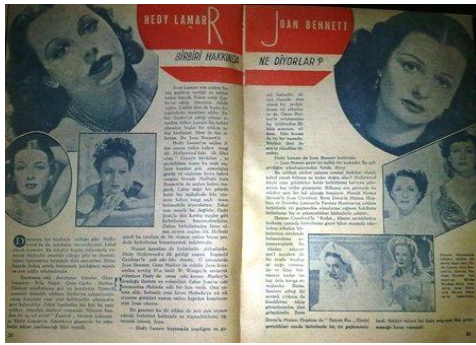
¹⁴ These textual products, which provided the main content of the magazine, are displayed in detail in the database I created through surveying all the issues of the magazine. See <http://translation.ege.edu.tr/files/translation/icerik/yildizcontents.pdf>

¹⁵ For example, see *Yıldız* 15.02.1941.

the film novel for a Hollywood film just after its production and release in the USA or, at the very latest, in the following year. Most of the film plots were original scenarios. For the films which were based on novels, the publishing house developed a different strategy which will be mentioned later. The name of the translator was usually mentioned, which makes the film novels appear as manifest translations. Wild coincidences, melodramatic events, open-ended plots, recurring characters and cliff-hanger actions were the main common characteristics of these serialized film novels. The films at the root of works of serial fiction were usually in the genres of romantic drama or crime drama. Out of a plot that could be condensed into just a few pages, translators would create a serial which would often last at least four issues, including two pages in every issue. My research has revealed that some film novels were actually borrowed from foreign film magazines. For example, “Oğlum Oğlum” [My Son My Son] which was published between 01.02– 01.05.1943 in *Yıldız* was a version of 12-13 page film story that had appeared under the heading ‘movie book’ in the May 1940 issue of *Photoplay*, bearing the same title.

As from 1943, the magazine allocated space for the lyrics of film songs, their translations and tips for pronunciation. *Yıldız* published 171 songs. Of these 171 songs, 141 were in English and mostly taken from the popular Hollywood films of the time. There was no mention in the magazine of the sources of the lyrics or the names of their translators. For instance, in the 01 February 1947 issue of *Yıldız*, there were two film songs: “Ansızın Bahar Oluyor” [Suddenly It’s Spring] and “Love Letters” [Aşk Mektupları]. In both cases, first the lyrics in their original spelling (English) were presented line by line, and this was followed by the phonetic transcription of the lines. Lastly, readers were offered the translation of the song in the form of prose. Since the source texts, their transcriptions and translations were provided together, it could be argued that the column allocated to lyrics was the part of *Yıldız* where translation as a practice was most visible.

Besides popular literary texts and lyrics, the magazine allocated a large space for informative texts which include texts on foreign film stars, texts on popular issues such as fashion, dance and womanhood, texts on foreign films and texts on film industry. As is evident from the name of the magazine, texts on foreign film stars constitute the core of the magazine. In addition to regular columns such as “Hollywood’dan Haberler” [News from Hollywood], “Hollywood’dan Dedikodular” [Gossip from Hollywood], which were all gossip columns including several short news items on stars, the magazine published 2913 texts on foreign film stars and stardom. 2726 of them were directly related to Hollywood stars. The emphasis was mostly on female Hollywood stars. An analysis of the titles of articles on stars indicates that a number of themes recurred throughout the publication. The most frequent themes during the 16 years of *Yıldız* seem to have been marriage, love, family, beauty, stardom and motherhood. The following titles can be given as examples: “Loretta Young ve Ailesi” [Loretta Young and Her Family] (15.04.1945) “Yıldızlar Cevaplıyor: Evli Kadınlar Çalışmalı mı?” [The Stars Answer: Should Married Women Work?] (15.03.1947). All the texts on foreign film stars were taken from the sources provided by the studios or from foreign film fan magazines. With regard to these texts, translation appeared in two forms: (1) in the wholesale translations of foreign sources and (2) as a specific strategy for producing texts based on foreign sources. For instance, the article “Hedy Lamarr ve Joan Bennett: Birbirleri Hakkında Ne Diyolar?” (15.01.1941) was a wholesale translation of the text “Hedy Lamarr VS Joan Bennett” that had been published in *Photoplay* in November 1939, with no indication of its source and translator.



Hedy Lamarr-Joan Bennett
(*Yıldız*, 15 January 1941)



Hedy Lamarr VS Joan Bennett
(*Photoplay*, November 1939)

On the other hand, the text on “Spencer Tracy”, which had been published on 01.02.1949 in *Yıldız*, was stated to be written by compiling texts from *Photoplay* and bulletins sent by the MGM studio. While the category of texts on film stars was the part where translation was the chief textual tool, it was also the part where translation was strikingly invisible. Out of 2913 texts, 1992 were published anonymously, without being credited to an author or translator. In only 193 texts on foreign film stars was there some kind of recognition—whether direct or indirect—that they were the outcome of a translation process. Their actual translators, however, were not always visible.

Besides the aforementioned texts, *Yıldız* published cartoons, jokes, funny anecdotes, puzzles, riddles, guessing games and organized competitions, all of which can be grouped together under the title ‘trivia’. Although they did not occupy a large space in comparison to other texts, they were especially significant in establishing a dialogue between the magazine and its readers. The category trivia related to translation in three main respects. First of all, some of the jokes, puzzles, riddles and games such as “Bunları Tanır mısınız?” [Do You Know Them?] (01.12.1940) were directly taken from foreign film magazines and studio bulletins. Secondly, to congratulate readers for participating in competitions or for solving riddles, the magazine awarded readers with books, most of which were translations. Thus, for the magazine, the competitions were also a means of publicizing the translated novels released by the same publishing house and of developing interest in them. Thirdly, the prizes, most of which were directly related to women, also give an idea about the imagined audience of the texts published in the magazine.

Advertisements, usually from one to three pages long, were one of the constituent parts of the magazine. The advertisements were related to translation in at least four ways. Firstly, they manifest the implied readership of the magazine as predominantly female and therefore give clues about the target readership of the translations published in it. Secondly, it may well be argued that the advertisements mediated the readers’ experience of the texts in the magazine. The metanarrative, which was constructed mostly through translations and which was closely related to the USA, beauty and women, was reinforced through relevant advertisements placed in the magazine. Thirdly, some of the advertisements were translations. It seems highly likely that the advertisements for products or at least instructions on how to market them were provided by American film studios along with the bulletins they sent. Finally, it should not be overlooked that the magazine advertised translated novels released by Türkiye Publishing House.

In the answers column, English letter samples were provided to readers and the letters they received from Hollywood studios were translated. The answers column reveals that readers were not concerned about what they were reading and watching and had an indifferent attitude towards the activity of translation in the magazine. In the entire lifetime of *Yıldız*, only 26 answers out of hundreds were related to translation.

Social Codes: The publisher, editors, translators and readers can be listed as the primary agents to be explored under social codes. The publisher, Tahsin Demiray, and the editors-in-chief, Cemil Cahit Cem and Sezai Solelli, had a considerable impact on what and how to translate, on the presentation of the translations and translators in the magazine and on the discourses created through texts. For both the publisher and editors, translation was significant in terms of text production and gaining readers. Tahsin Demiray was the founder of Türkiye Publishing House which, as a pioneering institution, schooled many people who would later become well-known names in the field of publication. He was also one of the leading figures in Turkish politics. Demiray had a highly eclectic habitus combining pro-American views with nationalist conservatism and pan-Turanism (Ertürk; Sucu). He argued that, as individualistic societies, the Anglo-Saxon countries constituted an ideal model for Turkey (Demiray 48-49). It is clear that the metanarrative of *Yıldız* ran parallel to Demiray's own pro-American sentiment; the translations which made up the magazine fostered a climate of admiration and respect for American culture. The in-depth analysis of some texts in *Yıldız*, however, indicates that Tahsin Demiray's nationalistic and conservative ideology had an impact on the imagination, translation and dissemination of American modernity in the magazine.

Yıldız had only two editors in 16 years: Cemil Cahit Cem, from 1 November 1938 to 1 February 1943, and Sezai Solelli, from 1 July 1943 to 17 April 1954. For both editors who followed similar paths and thus shared a common habitus, translation was the key editorial tool for textual production and thus the overall composition of the magazine. Besides orchestrating the polyphony in the periodical, they also contributed to text production in the magazine, in their capacities as both translators and authors. With the triple habitus involving the dispositions of editorship, authorship and translatorship, they played a large role in the selection of the translations to be published in the magazine and the way the texts were translated and presented. Translators, as regular contributors to *Yıldız*, played a large role in the formation of the common habitus and thus formed 'the nucleus' of the magazine. However they were not identified and introduced in a consistent manner. They were labelled in different ways, with different attributes such as "yazan" [writer], "hazırlayan" [prepared by], "çeviren" [translator] or "nakleden" [one who transfers] and often they went unmentioned. For instance out of 235 texts on the film industry, 178 of which were directly related to Hollywood, only 19 texts signalled through the designations that the text was a translation.

During their editorship, Cem and Solelli worked with a number of people. I discovered that in the course of 16 years, in excess of 75 different agents contributed translations to the magazine. It is apparent that some figures were recognized as part of the magazine's inner circle of influential and regular contributors. Together with the editors, they set the tone of the magazine and defined common values of the network. For example, most of the serialized film novels and film stories were attributed to Vahdet Gültekin who was one of the most prolific translators of the

era. He was the translator of at least 45 books, which were brought out by different publishing companies, in the period in which the magazine was published (1938-1954). My analysis of some of his works has revealed that Gültekin often carried out significant manipulations in the target texts either to meet the requirements of serial publication or to make the work fit into the common habitus of the magazine. For example, in “Yalnız Değiliz” [We Are Not Alone] which was published in *Yıldız* from 01.09.1943 to 01.11.1943 and was based on the film directed by Edmund Goulding (1939), Gültekin manipulated the narrative elements, style, integrity and fullness of the source text. He opted for omissions at the level of sentences, paragraphs and also performed substantial additions. Most of the omissions in the source texts conform to a general pattern. He tended to retain dialogues and brought action to the foreground. He also left out most of the elements and passages that relate or refer to Christianity, which are scattered fairly generously throughout the source text. In line with the habitus of the magazine, Gültekin also carried out some additions to dramatize the scenes and intensify the emotional impact of the sentences or words.

Another translator who merits further attention is M. Cahit Gündoğdu. From 01 March 1941 to 15 January 1942, 26 stories were published with his signature. Fifteen of these were printed with the caption “An American Story”, four with “A Foreign Story”, one with “A German Story” and one with “A Swiss Story”. In 17 of these stories, Gündoğdu was presented as “çeviren” [translator] and in two as “nakleden” [one who transfers]. Except for the story titled “Püsküllü Bela” [A Great Nuisance], which was translated from O. Henry’s “The Ransom of Red Chief”, none of the texts were introduced with reference to a source author or a source text. Moreover, “Püsküllü Bela”, which was certainly based on a source text, stretched across more pages and had a relatively more complicated plot than other texts for which no source author or source text were given. Various factors reinforce my assumption that most of Gündoğdu’s works were actually pseudotranslations. These are the inconsistent manner in which the translator was presented, the particular emphasis on source cultures rather than source authors or texts, and the striking difference in the narrative features of those texts for which a source author was given, in contrast to those not ascribed to an author. If we take these texts as pseudotranslations, it may be argued that Gündoğdu, by presenting indigenous works as translations, may have wished to exploit the popular interest for translated titles at that time. It seems that he also adopted various strategies to present the works as translations. For instance, “Yeşil Kulaklı Çocuk” [The Green-eared Child] was one of the stories published under his name in 1940 in the “New Year’s Issue” of the magazine. The story was introduced as “An American Story”. Despite all efforts, though, I was unable to track down the source text.¹⁶ The theme revolved around Christmas and New Year celebrations which transformed into an American socio-economic and cultural practice in the early republican Turkey. Gündoğdu used imported characters in the story and wrote the names of characters in their original spellings. Instead of using Turkish words, the translator chose to use English words in Turkish spelling. He left utterances related to foreign currency (dollar) as they were, without ‘converting’ them into Turkish. The story featured some scenes that looked like they were plucked from a Hollywood film scene.

¹⁶ I scanned the previous New Year’s issues of Photoplay, Motion Picture, Hollywood and Modern Screen and searched using various means for a character named Johnny Brodborn, but my quest was fruitless.

Other translation-based productions, which were either published anonymously or credited to a ‘writer’, also bore obvious traces of interventions. For example, in “Oğlum İçin Neler Düşünüyorum?” [What Are My Thoughts Regarding My Son] which was credited to Don Ameche, a Hollywood film star, as “yazan” [writer] (01.05.1942), the translator dramatically modified the informative text through considerable omissions and additions; indeed, s/he created a text that contradicted the source text entirely. Rather than accentuating the individualistic and libertarian opinions of the stars, s/he voiced his/her own ideas, which were presumably influenced by his/her exposure to the patriarchal and conservative tenets of Turkish modernization at the time.

As for the readers, my research has revealed that there was a difference between the implied and actual readers of the magazine. Although the implied readers of the magazine were women, men were more visible in the readers’ column. It has also become evident that readers did not actively take part in the production of the translations in the magazine but, with the letters they sent, had an influence on the formation of the content. Moreover, they had hardly any awareness of translational practices, whether in the magazine or in films.

For a fuller contextualization of the translation and translators in the magazine, I would like to argue that the discussion of social codes should also incorporate the network of other print media into which the magazine enters. Besides the network of agents mentioned above, social codes may well include (though not be limited to) (1) the network connecting the magazine with other publications of the same publishing house and (2) the network connecting the magazine with other periodicals of a similar character, which together can be thought of as constituting a “periodical community” (Delap). The limits of a single study make an in-depth study on all these networks *Yıldız* entered into impossible. I will, therefore, confine the following remarks to a few interesting points.

I have found out that, in order to capitalize on the symbolic capital of the magazine and its ready-made audience, Türkiye Publishing House released a series of novels named after the magazine *Yıldız*. Thus there was an organic tie between the series “Yıldız Romanlar” [Star Novels] and the magazine in terms of publishing strategy, implied readers and agents. All the translated film novels in the series had a precedent in films that were based on novels in the source culture; the Turkish translations, however, were said to be full translations of the source novels. As the series lasted for 20 years and contained 72 translated novels, it may well be said that the strategy of linking a popular periodical with a series of novels, thereby luring readers to books, was lucrative. The findings regarding the (re)presentation of translators and translations in the magazine and in the series testify to the fact that a publishing house may have diverse, even contradictory, approaches towards translation and translators. It also reveals that the norms and expectations prevalent in the publication of periodicals and novels may well be different.

My survey has also revealed that Hollywood-centered film magazines published in the same time period in and outside the USA constituted a periodical network, of which *Yıldız* was just one part. What connected the film magazines in different cultures was the texts that circulated among them in translation. Translations published in diverse film magazines but derived from common sources constituted a similar and contemporaneous metanarrative on Hollywood and the

American way of life. In terms of content and form there was a strong parallelism between *Yıldız* and other film magazines which were published in and outside Turkey in the same time period.¹⁷

Among all periodical codes, the exploration of compositional and social codes inevitably leads to a more extensive and richer discussion on the (re)presentation of translators and translation in *Yıldız*. The existence of “marginal” (Wakabayashi 1998) forms of practices, which blur the line between translation and original writing, such as concealed and pseudotranslations provides insight into the translational habitus of the magazine. Since translation contributed much to the making and maintenance of the magazine, the exploration of the translational habitus certainly sheds light on *Yıldız*'s common habitus. The translational habitus in *Yıldız* is characterized with an indifferent attitude towards the activity of translation, to the provenance of texts and to source text authors. Translations mostly remained concealed. There was not a consistent approach in introducing translators or, for that matter, the authors of indigenous texts. Moreover, the textual analyses of target and (where available) source texts have revealed that translators often carried out significant manipulations in the target texts. Therefore, the discourse on Hollywood offered in *Yıldız*, largely through translators, articulated and mediated a modernity which was not the same as that presented in American film fan magazines. My survey on other Turkish film magazines of the era¹⁸ has revealed that these magazines, too, drew on translation as a key tool for text production and shared a similar translational habitus to that of *Yıldız*.

Conclusion

In their seminal article marking the rise of the field of periodical studies, Sean Latham and Robert Scholes state that periodicals can function as “humanities lab” for researchers and institutions from different disciplines and thus underline the significance of inter/multidisciplinary studies (530). The present study has aimed to reveal that periodicals are also unique sources for “translation archaeology” (Pym, *Method in Translation History* 5) due to the various advantages they provide over the book genre. To develop an enriched understanding of translation as one of the key dynamics of the periodical requires a transdisciplinary collaboration between Translation Studies and Periodical Studies.

For a better understanding of the relationship between periodicals and translation, *Yıldız* film magazine has been chosen as a case in point. To chart the general patterns over the course of the magazine's publication, a diachronic analysis has been provided.¹⁹ The analysis of the *Yıldız* film magazine has shown that the periodical as a genre may be linked to translation in a number of ways. It has become evident that translation played a significant role in the making and maintenance of the common habitus of the magazine and that each periodical code can reveal something about translational practices and discourses in the magazine. What this tells us is that the common habitus of the periodical can be properly mapped only when its translational habitus is comprehensively analyzed.

¹⁷ For more information on other Turkish film magazines of the era, see Özmen 253-278.

¹⁸ See Özmen 253-263.

¹⁹ For the textual and synchronic analyses which complement the diachronic analysis provided here, see Özmen 281-346.

My analysis of the issues within the framework of periodical codes revealed that translation processes and translators played a significant part in shaping the metanarrative of *Yıldız* that had Americanization at its core, also included dialogic micro-narratives in varying combinations. Constructing an image of the American way of life through translations related to Hollywood films and film stars, the magazine facilitated the weaving of pro-American sentiment into the fabric of Turkey's everyday life and served the spread of the American dream.

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