TRANSLATION AS CULTURAL TRANSFER:

THE PHOTONOVEL MAGAZINE *YELPAZE* (1952-1967)

AND ITS MULTIMODAL DISCOURSE

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BOĞAZİÇİ UNIVERSITY

2024

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Thesis submitted to the

Institute for Graduate Studies in Social Sciences

in partial fulfillment of the requirement for the degree of

Doctor of Philosophy

in

Translation Studies

by

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Boğaziçi University

2024

Translation as Cultural Transfer:

The Photonovel Magazine *Yelpaze* (1952-1967) and its Multimodal Discourse

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DECLARATION OF ORIGINALITY

I, Ümit Türe Pekel, certify that

- I am the sole author of this thesis and that I have fully acknowledged and documented in my thesis all sources of ideas and words, including digital resources, which have been produced or published by another person or institution;

- this thesis contains no material that has been submitted or accepted for a degree or diploma in any other educational institution;

- this is a true copy of the thesis approved by my advisor and thesis committee at Boğaziçi University, including final revisions required by them.

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ABSTRACT

Translation as Cultural Transfer:

The Photonovel Magazine *Yelpaze* (1952-1967) and its Multimodal Discourse

This dissertation examines the emergence of a popular genre (the photonovel) and a popular magazine model (photonovel magazine) in the Turkish context as a case of cultural transfer. To this end, this study concentrates on *Yelpaze,* a pioneer photonovel magazine in Türkiye, and explores transfer from three perspectives. The first part, which combines the transfer approach in Translation Studies with the periodical codes from Periodical Studies, focuses on the transfer of a magazine model. *Yelpaze* translated the photonovels of *Grand Hotel* (an Italian photonovel magazine) and a comparative analysis of both magazines' periodical codes reveals the transfer relationship between them. The second part examines *Yelpaze*'s multimodal discourse by combining multimodal approaches in Translation Studies with Multimodal Communication Theory. The discourse analyses include magazine covers borrowed from *Grand Hotel*, translated photonovels, and other translated or indigenous texts published in *Yelpaze*. The analyses reveal that *Yelpaze* promoted a certain lifestyle, mostly associated with American modernity, and that *Yelpaze*'s multimodal discourse is shaped by the transfer process. The final part explores the agents active in the transfer process and discourse design in *Yelpaze* to reveal *Yelpaze*'s common habitus. The analyses indicate that *Yelpaze*'s common habitus is shaped by the features unique to the magazine type, and the agents of transfer. This dissertation, which is the first study to examine the transfer of photonovels into Türkiye, takes a magazine as an example of cultural transfer, and contributes to the existing literature on Translation Studies, Periodical Studies and Multimodality.

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ÖZET

Kültürel Aktarım Olarak Çeviri:

Fotoroman Dergisi *Yelpaze* (1952-1967) ve Çok Modlu Söylemi

Bu tez, popüler bir türün (fotoroman) ve bir popüler dergi modelinin (fotoroman dergisi) Türkiye'de ortaya çıkışını kültürel aktarım örneği olarak ele almaktadır. Bu doğrultuda, bu çalışma Türkiye'deki öncül fotoroman dergilerinden biri olan *Yelpaze* dergisine odaklanır ve aktarım kavramını üç açıdan inceler. Çeviribilim'deki aktarım yaklaşımı ile Süreli Yayınlar alanındaki süreli yayın kodlarını birleştiren ilk bölüm dergi modelinin aktarımını ele alır. *Yelpaze*'nin fotoromanları *Grand Hotel*'den (İtalyan bir fotoroman dergisi) çevrilmiştir ve her iki derginin süreli yayın kodlarının karşılaştırmalı çözümlemesi dergiler arasındaki aktarımın detaylarını ortaya koymaktadır. İkinci bölüm, Çeviribilim alanındaki çok modlu yaklaşımlarla Çok Modlu İletişim Teorisini birleştirerek *Yelpaze*'nin çok modlu söylemini inceler. Söylem çözümlemeleri, *Grand Hotel*'den alınan dergi kapakları, çeviri fotoromanlar ve *Yelpaze*'de yayımlanan çeviri ve özgün diğer metinleri içerir. Analizler *Yelpaze*'nin çoğunlukla Amerikan modernitesi ile ilişkilendirilen belirli bir yaşam tarzını sunduğunu ve *Yelpaze*'nin çok modlu söyleminin aktarım sürecinin bir sonucu olduğunu göstermektedir. Son bölüm, *Yelpaze*'nin ortak habitusunu ortaya çıkarmak için *Yelpaze*'deki aktarım ve söylem oluşturma süreçlerinde aktif rol oynayan eyleyicilere odaklanmaktadır. Bu bölümdeki analizler *Yelpaze*'nin ortak habitusunun dergi türüne özgü özelliklerin ve aktarım öznelerinin etkisinde geliştiğini göstermiştir. Türkiye'ye fotoromanların aktarımını inceleyen ilk çalışma olan bu tez, bir dergiyi kültürel aktarım örneği olarak ele almakta ve Çeviribilim, Süreli Yayın Çalışmaları ve Çok Modluluk alanlarındaki literatüre katkı sağlamaktadır.

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ACKNOWLEDGEMENTS

This dissertation would not have been possible without the guidance and friendship of many amazing people I am blessed with. It is a pleasure and an honor to thank them for extending me a hand during those challenging years. First and foremost, I would like to express my sincere gratitude to my advisor, Prof. Özlem Berk Albachten, for her guidance, continuous support and patience. It was her constructive suggestions, meticulous editing and endless encouragement that made this dissertation possible. Her experience and wisdom enlightened my way during ups and downs of the research path and of life. She has been and will always be a source of inspiration and motivation for me.

I would like to thank my committee members, Prof. Mine Güven and Prof. Mehmet Şahin, for offering their invaluable contributions during our meetings. With their suggestions and questions, they have opened new paths for this study. I would also like to express my appreciation for Prof. Oğuz Baykara and Assist. Prof. Fazilet Akdoğan Özdemir who accepted to take part in my defense committee. They have contributed to this dissertation with their insightful comments. They have been part of my academic journey not only as members of my committee but also as my colleagues who inspired me with their experience. I would also like to express my gratitude to David Reed Albachten for carefully reading and editing the final draft of this dissertation. I am sincerely grateful to the members of the department of Translation and Interpreting Studies at Boğaziçi University for their inspiring and motivating attitude during this journey. I am also indebted to Prof. Suat Karantay and Assist. Prof. Seyhan Bozkurt Jobanputra for providing a collaborative working environment at Yeditepe University.

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CHAPTER 1

INTRODUCTION

This dissertation sets out to shed light on the functions of translation and transfer in a
photonovel magazine during the 1950s when the genre first emerged in the Turkish
context. To this end, this study focuses on *Yelpaze Resimli Salon Mecmuası* (Hand
Fan Illustrated Household Magazine) as an early example of photonovel magazines
in Türkiye. Preliminary research on various issues of *Yelpaze* (1952-1967) has
proven that *Yelpaze* largely translated an Italian source, *Grand Hotel* (1947-).
However, the relationship between the two magazines is not limited to interlingual
translation. Thus, the main hypothesis of this dissertation is that *Yelpaze* constitutes
an example of cultural transfer. Moreover, I argue that *Yelpaze* set an example for the
genre in the Turkish context. The flourishing of similar magazines in the following
years is a sign for the success of transfer (Even-Zohar, 1997). I also propose to
position *Yelpaze* as an institution in an important era during which political, cultural,
and social changes occurred in the Turkish context. This positioning will enable
discussing any possible parallels and/or contradictions between *Yelpaze*'s
(transferred) discourse and the sociocultural milieu of the era. It will also be
interesting to study *Grand Hotel*'s influence on *Yelpaze*'s institutional discourse.
This is a feature that will contribute to the discussions on the characteristics of
transfer between two peripheries, thus Italy and Türkiye.

  Yelpaze, which forms the corpus of this study, was a popular weekly
photonovel magazine. It was published by Kıral Neşriyat Yurdu (Kıral Publishing

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House) between 1952 and 1967 (771 issues in total).[1] The owner of the magazine was Alâeddin Kıral, and his wife, Mukadder Kıral, was the managing director. Although the composition of the magazine changed during its lifespan, photonovels always occupied a major place in each issue. The photonovels published in *Yelpaze* were not explicitly presented as translations, but there are convincing signs for us to assume that they were translated. Although there are no names of the translators, we can find the names of authors and illustrators. Moreover, the characters in the stories and their settings also indicate that these are in fact foreign-originated stories. Indeed, my preliminary research revealed that, except for one, all of these drawn and shot photonovels were originally published in *Grand Hotel,* an Italian photonovel magazine.[2] A comparative review of some issues of *Grand Hotel* and *Yelpaze* has revealed that the transfer relationship between the two is not limited to the translation of photonovels. *Yelpaze* also closely followed the magazine design model of *Grand Hotel.* Thus, the similarities between *Yelpaze* and *Grand Hotel* triggered this study and sparked my curiosity to uncover the nature of the relationship between *Yelpaze* and *Grand Hotel,* and the position of *Yelpaze* as a product of cultural transfer. The fact that *Yelpaze* is a periodical adds another dimension to this transfer relationship. As opposed to the transfer of material goods or singular texts, this case stands out as a transfer of magazine design model. To this end, this dissertation follows previous studies that connect periodical studies and translation studies.

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[1] Kıral Neşriyat Yurdu published a series of other translated magazines or comics albums during the same period such as *Pekos Bill, Oklahoma,* and *Mani di Fata.* Thus, translation was an important instrument for the publishing house.

[2] *Grand Hotel* was launched by Domenico and Alceo Del Duca in Milano in 1946 and is still in print. Photonovel as a genre emerged in 1946 in Italy, and *Grand Hotel* is among the first examples of the genre (photonovel magazine) not only in Italy but also in the world (Bravo, 2003).

In the Turkish context, Şehnaz Tahir Gürçağlar (2014) opened a new research path to study the role of translation in a periodical as she integrated the methodologies and concepts ("periodical codes" and "common habitus") from Periodical Studies into her translation-focused research. Tahir Gürçağlar (2014) uncovers the contribution of translation, as a compositional element, to the common habitus of *Doğan Kardeş* (Brother Doğan) in her article, "Translational Anatomy of a Children's Magazine: The Life and Times of *Doğan Kardeş*". Tahir Gürçağlar (2019) further examines the significance of periodical codes for translation-focused research, analyzing *Varlık* (Existence) as a case study. Likewise, Ceyda Özmen (2016) focuses on a periodical, *Yıldız* (Star), in her PhD thesis titled "The Periodical as a Site of Translational Inquiry into Hollywood-Driven Vernacular Modernism: The Turkish Film Magazine *Yıldız* (1938-1954)". One of Özmen's goals is to position periodicals as sites for translation research, as indicated in her title. A more specific objective of the study is to analyze the connections of translation and periodical composition in the formation of vernacular modernism. The author benefits from Periodical Studies to form a methodological frame for translation research on periodicals. To this end, Özmen follows and furthers the research path opened by Tahir Gürçağlar. Moreover, Sema Üstün Külünk (2019) and Dibar Çelik concentrate on periodicals, *Hilal* (Crescent) and *Hawar* (Cry for Help), respectively, in their PhD theses. Üstün Külünk (2019) investigates the role of translation in the recontextualization process of Turkish Islamist discourse in the relevant periodical in her dissertation titled "Recontextualizing Turkish Islamist Discourse: *Hilal* (1958-1980) as a Site of Translational Repertoire Construction". Finally, Çelik (2022) explores the role translations in and translators of *Hawar* played in forming a Kurdish cultural identity in his dissertation titled "Translator's Formative Agency in

the Periodical *Hawar* (1932-1943): The Making of a Kurdish Cultural Identity". All these studies, through diachronic and synchronic readings and analyses, explore the role of translation in internal and external dialogics of a periodical. The present dissertation follows the same research path with these studies in that it benefits from the theoretical and methodological tools introduced and utilized by the aforementioned studies. This dissertation also differs from them. In contrast to the previous studies, this study concentrates on two magazines, *Yelpaze* and *Grand Hotel,* and aims to explain the relationship between them in transfer terms. Thus, I believe this study will contribute to the existing literature by employing the concepts and methodologies of periodical studies to uncover the model transfer in question.

The transfer of journal design model explored in this dissertation is closely linked with the introduction of photonovel magazine as a genre into the Turkish context. Introduction of new genres and construction of new repertoires through translation have frequently been the focus of research in Translation History. Ayşe Banu Karadağ (2014), for example, investigates emergence of scientific novels in Türkiye and formation of a repertoire. Likewise, Cansu Canseven (2015) and Güliz Akçasoy (2017) explore the introduction of chick lit and feminist speculative fiction, respectively, into the Turkish context in their MA theses. Fazilet Akdoğan Özdemir (2017), on the other hand, explains the introduction of self-help books as a genre in Türkiye as she analyzes the history of success-based self-help books in Turkish from a Translation Studies perspective. The majority of the present studies focus on publishing field whereas new genres are introduced in different fields as well. At this point Mehmet Erguvan and Müge Işıklar Koçak's (2020) article on television series repertoire in Türkiye should be noted. The authors explore the repertoire highlighting the importance of translation in offering new options, new genres to the system. The

present dissertation belongs to the same research field with these studies, i.e. "import"/"transfer" of a new genre through translation (Even-Zohar, 1990a, 1997). In contrast to the common approach, this study concentrates on introduction of a new magazine type, not a literary genre. Thus, this dissertation contributes to the existing literature on genre transfer by focusing on a different field.

Studies on photonovels mostly conceptualize photonovel as a medium and concentrate on employment of photonovels in different communication situations to enable or support communication. Although these studies often concentrate on use of photonovels in health education in immigrant cultures (Nimmon, 2010; Lee, Yoon, Chen, & Juon, 2013), there are other studies that examine the use of photonovels in language education (Weaks, 1976; Nimmon & Begoray, 2008). Interest in photonovel magazines and photonovel as a genre as opposed to a medium in academia is only recently emerging, mostly thanks to the studies of Jan Baetens (2013, 2016, 2018b). This branch of photonovel research covers a group of different approaches ranging from historical research (Bravo, 2003; Colangelo, 2023) to intermediality research (Baetens & Bleyen, 2010; Baetens, 2015, 2016), or from a feminist (Bonifazio, 2020) or masculine approach (Türk, 2013) to a political approach (Flora & Flora, 1978; Topçu & Önürmen, 2018; Bonifazio, 2020), or to an adaptation approach (Baetens, 2019). Nevertheless, photonovels have not attracted enough attention from translation scholars. Thus, one of the aims of this dissertation is to contribute to filling this gap.

There are studies that deal with *Grand Hotel* from different perspectives (Bravo, 2003; Stuppia, 2015), but *Yelpaze* has not been the focus of any translation or photonovel research so far. The only exception is Dilara Nergishan Koçer (2009) who analyzes 17 women's magazines (one of which is *Yelpaze*) published between

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1950 and 1960 to ascertain how women are represented in magazines during the Democrat Party period. Koçer's PhD thesis is the only study that covers *Yelpaze*. This exhibits a lack of interest and a research gap on the genre, photonovel magazines, in Türkiye. I position *Yelpaze* as a photonovel magazine and argue that analyzing *Yelpaze*'s translation strategies can reveal fruitful results regarding translated popular literature in Türkiye. Tahir Gürçağlar (2001, 2018) elaborates on the poetics of translated popular literature as well as those of canonical literature in her book entitled *The Politics and Poetics of Translation in Turkey, 1923-1960*. The author (2018) shows that the poetics governing the field of translated popular literature differs from those of the translated canonical literature. Tahir Gürçağlar (2018) concentrates on private publishing houses and translated books published by them as far as popular literature is concerned. Translated literature in magazines is not covered by the study. Thus, I argue an analysis of photonovel translations serialized in a popular magazine can contribute to the existing literature. Translation of photonovels may also reveal the strategies used in the dissemination of cultural or ideological discourses by analyzing the role of photonovels in introducing the readers to different cultures and contributing to the understanding and appreciation of these cultures. This study on photonovels will also contribute to the findings of existing literature on the role of translation in the 1950s' popular culture in Türkiye.

Photonovels form a specific case to explore the relationship between image and text. The way image and text interact to form the meaning is one of the research interests of Multimodal Studies. The coexistence of different modes, at least in principle, is not a new phenomenon. However, these studies frequently focus on the text and regard other modes as supplementary tools, giving them a secondary position (Matamala, 2011; Neather, 2014). This is one of the problems addressed in

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Multimodal Studies, which argues for an equal evaluation of all modes to better understand the meaning-making process. Multimodal Studies calls for abandoning "labels such as *para-*/*extra*-linguistic or *non*-verbal" and adopting a holistic approach to text (Adami, 2017, pp. 451–452). Focusing on the text (as a whole) also offers a new perspective to Translation Studies. The traditional approach in Translation Studies is to focus on the utterances (examples of written or spoken language) as text and consider the other components as extralinguistic features that are only supportive materials. Multimodal Studies claim that a complete analysis can no longer focus on language alone. Scholars in Translation Studies have adopted a multimodal approach in several ways. Studies on audiovisual translation (Taylor, 2016; Ramos Pinto & Mubaraki, 2020) and comics translation (Kaindl, 1999; Celotti, 2014; Borodo, 2015) have benefitted from multimodality. Other studies range from game translation (Evans, 2013; Mejías-Climent, 2018) to song translation (Kaindl, 2005; Güven, 2019; Kansu Yetkiner & Şahin, 2022). An important reflection of the multimodal approach in Translation Studies is the reconceptualization of fundamental concepts such as "text" and "context" (Adami & Ramos Pinto, 2020). The redefinition of basic concepts has important implications for the future research in Translation Studies considering the overwhelmingly multimodal nature of today's communication: all social media tools, web sites, blogs, vlogs, storytelling applications, as well as traditional ones such as magazines, films, etc. Not only the photonovels selected for this study, but also *Yelpaze* as a magazine are multimodal in nature and require employing a multimodal conceptualization of text to be able to analyze them. Thus, this dissertation acknowledges the multimodal nature of text and discourse as opposed to the traditional language-centered definition of the concepts.

Based on the features of the research material explained so far, this dissertation proposes the following research questions. (1) What is the relationship between *Yelpaze* and *Grand Hotel* as far as translation and transfer approaches are concerned? The goal is to examine the role of translation as well as other transfer techniques in *Yelpaze* to understand the nature of the relationship between the two magazines. The findings of this question will also contribute to discussion on the relationship between transfer and translation in general. (2) To what extent is *Yelpaze*'s multimodal discourse indigenous, translated, or transferred? The second question deals with *Yelpaze*'s institutional discourse, its roots and its multimodal nature. The goal is to reveal contradictions, if any, between translated material and indigenous ones on the one hand, and among various genres on the other. Another objective is to contribute to multimodality research by uncovering shifts, if any, that occur in the translation/transfer of multimodal texts. (3) Who/What are the components of *Yelpaze*'s "common habitus"? The third question aims to uncover *Yelpaze*'s "nucleus" (Bourdieu, 1996): agents of transfer, editors, translators, and indigenous contributors, as well as artists.

In Chapter 2, I will present the theories and specific concepts that frame this dissertation. I will also explain the methodology employed to analyze *Yelpaze* and its agents. Primarily, this study focuses on the transfer relationship between the two magazines, enabled through translation and borrowing in a specific historical period. Thus, this study is positioned within descriptive and historical approaches to translation. To lay the foundations of this study, I will introduce Itamar Even-Zohar's concept of "transfer" (1997) and Lieven D'hulst's concept of "assumed transfer" (2012). The multimodality of the photonovel magazine also requires adopting approaches and concepts of Multimodal Studies. I will elaborate on the multimodal

conceptualization of text by Adami and Ramos Pinto (2020) and a textual analysis method that integrates Kress and van Leeuwen's (1996, 2021) "grammar of visual design". Being a periodical is another defining feature of the genre analyzed here. Common features of periodicals, such as polyphony in composition, periodicity, editorial complexity, and reader relations require a specific approach to research. Thus, Chapter 2 will also cover "periodical codes" as proposed by Philpotts (2013). Polyphony is one of the common features of periodicals, and I think polyphony has two implications. First, a single issue covers different text types and/or different examples of the same text type, translated and indigenous. Yet, when all issues are considered together, they communicate a specific institutional discourse, i.e., the narrative of the magazine. Second, different actors take part in the composition of a single issue which becomes even more complex due to borrowed or translated material within each issue. This study benefits from the concept of habitus (Bourdieu, 1990) as applied to periodical research, i.e., "common habitus" and "editorial habitus" (Philpotts, 2012, 2013), to address the network of relations, and "culture entrepreneur", in the sense of Even-Zohar (2002, 2008, 2023), to discuss the agents who enabled the transfer of *Yelpaze*.

Chapter 3 will start with a discussion of photonovel and related concepts and will provide justification for defining a photonovel magazine as a specific periodical type. Lack of interest in photonovels and their disappearance from the scene in Türkiye require a working definition of the concept to draw a clear picture of the material. Moreover, the existing literature on photonovels reflects a dichotomy regarding medium and genre approaches to photonovel. A detailed discussion of photonovel, its defining features, and some of the relevant concepts would help clarify the ambiguity.

Chapter 4 will introduce the historical and socio-cultural context and will offer a description of the photonovel repertoire in Türkiye. As was mentioned before, the emergence of *Yelpaze* coincided with a change in the Turkish political structure having social and cultural implications. The political changes that led to the multi-party regime signals a turn in Turkish culture. The subsequent victory of the emerging Democrat Party meant that the statist culture planning practices of the Republican People's Party would be interrupted. Thus, the relationship between *Yelpaze* and its socio-historical context will support the interpretation of *Yelpaze*'s institutional discourse.

Chapter 5 will concentrate on the relationship between *Yelpaze* and *Grand Hotel* as a case of "assumed transfer" (D'hulst, 2012). As was mentioned before, the transfer relationship between the two magazines goes beyond a traditional translation relationship with clear sources and targets. The transfer scrutinized here happens at the level of magazine design. Thus, this chapter will employ periodical codes as defined by Phillpotts (2013) to identify the magazine model established by *Grand Hotel* and adopted by *Yelpaze*. To this end, each section will concentrate on a different periodical code comparing *Yelpaze*'s and *Grand Hotel*'s cases. The analysis in this chapter will be based on the first 120 issues of *Yelpaze*.

Chapter 6 and Chapter 7 will explore *Yelpaze*'s multimodal discourse in the sense of Kress and van Leeuwen (2001). Chapter 6 will examine the cover designs of the issues 5-55, the issues in which "Terkedilmiş Melek" (The Abandoned Angel) was serialized. The aim of this chapter is to show the contribution of borrowing in discourse design, as the covers of *Yelpaze* were borrowed from *Grand Hotel*. Chapter 7 will analyze three randomly selected and translated photonovels "Terkedilmiş Melek" (The Abandoned Angel), "Yarını Olmıyan Aşk" (Love without a

Tomorrow), and "Yıldızlar Altında" (Below the Stars), and other translated and indigenous texts that framed them. This chapter will offer a comparative analysis of the photonovels to uncover the translation's role in discourse design. A detailed reading of common texts will demonstrate the dialogic relationship between various texts that coexist in an issue. The overall goal of these chapters is to question *Yelpaze*'s institutional multimodal discourse, its origin and its nature.

Chapter 8 will focus on agency in *Yelpaze*. The chapter will start with a discussion of *Yelpaze*'s owner, Alâeddin Kıral, and his role in the transfer process. In the following sections, translation, as a key instrument, will shape the discussion. The agency of illustrators and authors of translated/transferred material will be discussed side by side with the translators, authors, editors and illustrators working for *Yelpaze*. Instead of discussing their individual roles, the agents will be evaluated as members of a nucleus in search for their role in the construction of *Yelpaze*'s common habitus.

The final chapter will offer an overview of the chapters and present a critical discussion of the results.

CHAPTER 2

THEORETICAL AND METHODOLOGICAL FRAMEWORK

This dissertation will benefit from four theoretical approaches to draw a holistic framework to answer the research questions: (1) transfer approach from Translation Studies, (2) periodical codes and common habitus from Periodical Studies, (3) multimodal communication theory and visual grammar from Multimodal Studies, and (4) agency and habitus from Sociology of Translation. Positioning "transfer" as a broader concept will enable me to cast light upon the relationship between *Grand Hotel* and *Yelpaze*, which will help us better understand the emergence of photonovel magazines in the Turkish context. In this vein, this study aims to explain the role transfer and translation played in *Yelpaze* in particular, and photonovel magazines in general in the Turkish context. This study adopts a holistic approach towards *Yelpaze* defining it as a specific 'transferred/translated' magazine. Periodical Studies will provide the theoretical concepts and methodological tools required to analyze the relationship between *Yelpaze* and *Grand Hotel.* Research on periodicals generally discusses the composition of a periodical with a clear focus on text in the traditional sense (language-centered conceptualization of text). Two things in this study require a broader conceptualization of text, which acknowledges both writing (as a mode) and visuals (as a mode) as equally influential semiotic resources: (1) importance of illustrations for *Yelpaze,* which is foregrounded in its name (*Yelpaze Resimli Salon Mecmuası*- "Yelpaze Illustrated Household Magazine"), and (2) the importance of the photonovel genre for the magazine. This broader perspective is offered in Multimodal Studies by Multimodal Communication Theory and Visual Grammar— both developed by Gunther Kress and Theo van Leeuwen (1996, 2001, 2021).

Finally, this dissertation will benefit from sociological approaches to translation studies, namely, the study of agency. This chapter offers brief introductions to these theoretical approaches and the conceptual and methodological tools employed to frame this study.

2.1 Translation as transfer

Problematizing the relationship between *Grand Hotel* and *Yelpaze* occupies a central concern in this study. One of the hypotheses of this dissertation is that *Yelpaze* took *Grand Hotel* as a role model and adopted its magazine design model (or periodical codes). Thus, the transfer relationship between *Grand Hotel* and *Yelpaze* is not always as straightforward as translating a photonovel. Uncovering this relationship requires forming a framework that can explain the complex nature of the transfer in question, and one that reconsiders the link between translation and transfer from a broader perspective as proposed by Itamar Even-Zohar (1981). Even-Zohar's call for a general transfer theory was followed by various names with different theoretical backgrounds ranging from functionalist approaches to socio-cultural ones (Pym, 1992; Weissbrod, 2004, 2010; Göpferich, 2007; D'hulst, 2012). Acknowledging these differences, I will adopt a synthesis of Anthony Pym's (1992) explanation of the relations between transfer and translation and Lieven D'hulst's concept of "assumed transfer" (2012) to open the relationship between these two magazines into discussion and to better situate translation's role in *Yelpaze*. Below, I will first introduce the rationale behind Even-Zohar's call and his approach to transfer. Then I will briefly present Rachel Weisbrod's and Susanne Göpferich's responses to Even-Zohar's call to better demonstrate the picture of transfer in Translation Studies (TS)

discussion. Finally, I will explain Anthony Pym's and Lieven D'hulst's transfer

approaches that will shape the discussion in Chapter 5.

Conceptualization of transfer started to appear around the 1980s in disciplines

such as comparative literature and culture studies. The concept was first used in

Translation Studies by Itamar Even-Zohar who named the need for a transfer theory

as early as 1981: "even if we are unaware of the fact that we discuss translation in

terms of transfers and vice versa, sooner or later it will turn out to be uneconomical

to deal with them separately" (Even-Zohar, 1981, p. 2). The author's thought is

based on the idea that translational procedures and transfer procedures between two

literary systems are parallel to each other. He argues, in absence of a transfer theory,

(1) translation is studied as an object of study while transfer (which is parallel to

translation) is simply ignored, and (2) "general procedures, valid in various co-

systems, are conceived of as particular" (Even-Zohar, 1981, p. 3). The solution to

this issue is forming a general theory of transfer, according to Even-Zohar, who also

believes that translation theory would benefit from a general transfer theory (Even-

Zohar, 1981, p. 6).

Even-Zohar argues that when translation research exclusively concentrates on

interlingual text translations[3], "system interference through which items of repertoire

(including, naturally, models) are transplanted from one system to another" is left

untouched (Even-Zohar, 1990b, p. 75). Although interlingual translation has almost

always occupied a central position in translation research, one cannot argue that it is

the sole focus of TS today. Studies on various translation-related issues have

broadened the focus of TS research; however, Even-Zohar's assertion, with a unique

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[3] Even-Zohar theorizes particularly on literary translation; that is why his conceptualization generally excludes translation between different semiotic systems, a common research area in Translation Studies today.

reference to "models", still seems valid, considering limited research on model transfers from a TS perspective. In his earlier work where he calls for a transfer theory, Even-Zohar forms the following hypothesis, among others: "As a transferred product, not only actual texts for which a particular (individual) S text – T text relation can be demonstrated will be considered, but also T texts traceable to a specific, or several, S models" (Even-Zohar, 1981, pp. 6–7). So, this is an approach that is based on models instead of one-to-one text relations, which makes it valid for this study.

Even-Zohar (1997, 2002) includes "transfer" in his culture theory as he discusses the role transfer plays in making of culture repertoires in his later work. The author defines one of his goals as "drawing the attention of people interested in procedures and products of transfer, for example translation theory in its established sense, to the socio-cultural juncture where transfer plays a role" (Even-Zohar, 2002, p. 166). So, Even-Zohar still conceptualizes transfer as a broader concept than translation. In Itamar Even-Zohar's approach "culture repertoire" is defined as "aggregate of options utilized by a group of people, and by the individual members of the group, for the organization of life" (Even-Zohar, 2002, p. 166). The core in this definition is the "organization of life", which may take differing shapes depending on the cultural entity in question. Even-Zohar positions "import" and "invention" as procedures of making a repertoire and calls the successful integration of imported goods in the home repertoire as "transfer" (Even-Zohar, 2002, p. 169). Even-Zohar's approach in this theory has a broader cultural focus in comparison to his other works that concentrate more specifically on interlingual (literary) translation. However, he does not develop a general transfer theory.

Even-Zohar's call for a theory of transfer (1981) has been replied by Rachel Weissbrod (2004, 2010), Lieven D'hulst (2012), Anthony Pym (1992), and Susanne Göpferich (2007, 2010), who have contemplated on the relationship between transfer and translation. As their understanding of transfer is highly informed by the theoretical approach they adopted at the outset, they ended up with different transfer understandings. Rachel Weisbrod, in her work titled "From Translation to Transfer", departs from Jakobson's (1959) categorization of translation with a goal to map transfer (Weissbrod, 2004). Weissbrod replaces Jakobson's concepts of intralingual, interlingual, and intersemiotic translation with (a) "transfer in the same semiotic symbols, language and culture", (b) "transfer to another culture in the same semiotic symbols" (excluding interlingual translation, which she names "translation in the narrow sense"), and (c) "intersemiotic transfer" (Weissbrod, 2004, pp. 25–34). Her examples to discuss these three categories are compatible with intralingual, interlingual, and intersemiotic translation. The author adds a fourth category of transfer: "transfer of textual models" (Weissbrod, 2004, p. 35) based on Even-Zohar's conceptualization of transfer. She defines this last category as the transfer of models between systems "without the mediation of any individual text" (Weissbrod, 2004, p. 35). Apart from the addition of the fourth category, her approach is a reconfiguration of Jakobson's translation types. Shaul Levin, criticizing Weissbrod's approach, argues that Weissbrod attempts to develop "a transfer theory from translation theory" (2021, p. 90). Weissbrod in another work titled "Translation and Cultural Transfer" focuses on transfer of models and aims to present the role of interlingual translation in the intercultural transfer of a model (Weissbrod, 2010). In this respect, her goal seems to be parallel to my goal in integrating the transfer concept in this study. However, Weissbrod does not present a detailed discussion of

the relationship between transfer and translation, which makes it difficult to position translation in a broader frame.

Susanne Göpferich (2007, 2010), on the other hand, has adopted a functionalist approach to translation, thus her conceptualizations of transfer and translation are closer to each other. Göpferich sets her goal as to widen "the scope of Translation Studies to include any mediated transformation of offers of information performed to fulfill specific functions and meet the needs of specific audiences" (Göpferich, 2007, p. 27). Göpferich's approach seems to disagree with Even-Zohar's call for a transfer theory. Even-Zohar (1981) aims to position translation in a broader framework and his approach applies to goods as well as texts (Even-Zohar, 2002), yet Göpferich's broad conceptualization of translation and narrower conceptualization of transfer (limited to knowledge transfer) brings the two concepts together. Göpferich (2007) also calls for widening the scope of TS to include "text adaptations" and "text optimizations and popularizations", both of which are already part of intralingual translation.[4] Thus, what she aims is popularization of these issues in TS research rather than widening the field in general. Overall, this approach, diminishing the border between translation and transfer, does not serve the goal of positioning translation in a broader context.

As opposed to Weissbrod's emphasis on transfer of models without translation of a text, Anthony Pym (1992) specifically focuses on material transfer of texts. Pym makes a distinction between translating ("the activity that goes from source structures to target structures") and transfer ("external material movement") of an object. Yet he underlines that these two concepts are joined by the transferred

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[4] Like intersemiotic translation, intralingual translation has recently attracted interest in TS research and *Routledge Handbook of Intralingual Translation* (2024) edited by Linda Pillière and Özlem Berk Albachten is a concrete indicator in this respect.

text (Pym, 1992, p. 173). The author argues that such a conceptualization would enable positioning translation among other products of "textual reproduction and representation" (Pym, 1992, p. 174). Examples include "publication, citation, commentary, elaboration, editing, paraphrase and summary" (Pym, 1992, p. 174). Pym claims that translations are situated in transfer situations where one can look for economic, semiotic, and epistemological causes for translation to be chosen among other transfer tools, and one needs to explain the mechanism of transfer in question to better assess the translation case in hand (Pym, 1992, pp. 186–187). Pym's approach is different from those of Weissbrod and Göpferich in that he suggests linking the two concepts to each other instead of merging them, and it is "grounded in a socio-cultural perspective", as also underlined by Shaul Levin (2021, p. 97). Pym's socio-cultural perspective succeeds in positioning translation in a broader context; however, it limits the discussion to texts. Thus, it does not include transfer of models or goods as Even-Zohar calls them.

Finally, Lieven D'hulst (2012), situated in a cultural approach to translation (history), has a broader concept of transfer that opens contacts among cultures into question even when it is difficult to define them as translations in the related culture. D'hulst argues that the source/target approach limits the discussion in translation studies, and to have a broader approach to transfer relations, he suggests "assumed transfer" as an umbrella concept to fill in the gap, inspired from Gideon Toury's concept of "assumed translation" (D'hulst, 2012). Toury (1995) offers "assumed translation" as part of his target-oriented translation approach and defines three postulates as components of "assumed translation": "the source-text postulate, the transfer postulate, the relationship postulate". The concept of "assumed transfer" both eliminates the urge to form a straightforward source-target text relationship and

positions transfer as broader concept. That is an important feature because in various cases of translation, it is relatively easy to trace the way back to a source. However, that is difficult in case of popular literature and even more difficult in popular magazines. The author conceptualizes transfer "as a tool for the historical study of large sets of correlated discursive and institutional transfer techniques" including but not limited to translation (D'hulst, 2012, p. 139). D'hulst lists the generic features of transfers as follows: (1) two poles (source and target), (2) a product to be transferred, (3) an agent to manage the process, (4) a linguistic carrier (as a medium), and (5) specific techniques to make formal, semantic or functional changes on the product (D'hulst, 2012, p. 140). These generic features position the approach in the socio-cultural domain. D'hulst, focusing on literary translation, argues that having a broader approach to include other transfer techniques, such as "imitation", in a translation research would be fruitful (D'hulst, 2012, p. 141). D'hulst acknowledges the fact that it is not possible to describe each transfer process as detailed as one can describe the translation processes. However, the author argues that employing "provisional and heuristic labels" would help the historian/researcher "to locate, identify or relate (depending on the corpus under study) features of transfer processes" (D'hulst, 2012, pp. 142–143). According to D'hulst, this approach would provide some clues to answer the "why" questions that triggered the said study in the first place. The key feature of D'hulst's approach is that "assumed transfer" encompasses all types of transfer described by Even-Zohar and Weissbrod. Moreover, it is situated in the socio-cultural domain, which is evident in the features of transfer D'hulst defines.

This dissertation adopts D'hulst's concept of "assumed transfer" to better situate the role of translation in the publication of *Yelpaze* as a transferred semiotic

product in the Turkish culture in the 1950s. Besides, Pym's call to think about economic, semiotic, and epistemological causes of translation will contribute to the discussion in Chapter 5.

2.2 Translation in/of a periodical: Periodical codes as an identity marker for periodicals

A holistic approach towards the research material, *Yelpaze,* requires recognizing the periodical as a genre and forming a framework accordingly. Thus, this study will benefit from the tools and approaches of Periodical Studies, more specifically from "the periodical codes" devised by Matthew Philpotts (2013) and applied to translation research by Şehnaz Tahir Gürçağlar (2014). Adopting the understanding of Periodical Studies, as proposed by Sean Latham and Robert Scholes, I will define *Yelpaze* as an "autonomous object of study" rather than a "container of discrete bits of information" (Latham & Scholes, 2006, pp. 517–518). Thus, *Yelpaze* (all issues published) will be accepted as a single work. As opposed to the traditional author-text-reader relationship, in periodicals we face multiple authors, different text types (ranging from advertisements to literary works), and different readers (most probably for different pages). Yet accepting the magazine as a single work requires considering how this multiplicity brings out a single work. Below, I will briefly explain how Translation Studies benefits from Periodical Studies and discuss periodical codes as tools to analyze a periodical.

The approaches adopted in periodical-related research in Translation Studies can be discussed under three categories: (1) those focusing on a single part of a periodical, (2) international/global magazines and their recourse to translation, and (3) those combining periodical studies and translation studies to have a holistic

approach. The first and most common tendency is picking a specific item from a periodical and analyzing it separately (Feng & Frith, 2008; Baumgardner & Brown, 2012; Türe Pekel, 2017). This approach is identified by Latham and Scholes (2006) as problematic (further discussion will be presented below.). The second category comprises the studies that focus on international/global magazines and analyze them as translated magazines (du Preez & Naudé, 2008; Cihan, 2011). The third type combines Periodical Studies and Translation Studies, and as Şehnaz Tahir Gürçağlar argues, this type of research "enable[s] the researcher to observe the position and function of translation in a mixed environment composed of both translated and non-translated material, which is rarely the case in the printed book" (2014, p. 16). This domain of research differs from the first two types in that the researchers analyze the periodicals as a whole and focus on the position of translation in the composition of the periodical, trying to position the periodicals in its historical and cultural context. Thus, this approach provides a more holistic perspective to the relationship between the composition of a periodical and translation as a compositional tool.

The third group of research mentioned above benefits from the premises of Periodical Studies. Sean Latham and Robert Scholes (2006) marked the emergence of Periodical Studies in their article "The Rise of Periodical Studies". The authors pinpoint "cultural turn", emergence of "digital archives" and the newly discovered "capabilities of the digital environment" as the driving forces of this new field (Latham & Scholes, 2006, p. 517). Previously, periodicals used to be regarded as containers of various texts/materials, and researchers used to refer to periodicals to collect materials relevant to their research questions. Latham and Scholes identify this approach as a problem because these studies "are rarely in a position to say much about the periodicals as a whole" (Latham & Scholes, 2006, p. 518). Instead of

this reductionist approach, the authors call for a different perspective that regards periodicals as "autonomous objects of study" (Latham & Scholes, 2006, p. 518). They also argue that "the autonomy and distinctiveness of periodicals as cultural objects (as opposed to 'literary' or 'journalistic' ones)" should not be ignored in search of tools to study them. Positioning them as autonomous cultural institutions is one of the reasons that makes studying a periodical from this perspective interesting: one can identify changing trends in a specific culture at a certain time by referring to periodicals.

Recent research on periodicals appears in the intersection of two fields: periodical studies and magazine studies. *Yelpaze* is a magazine; thus, I will briefly explain the research objectives of both fields and the reason why I position this dissertation in Periodical Studies and not in Magazine Studies. Periodical studies, as its name suggests, has a broad research interest that is marked by periodicity. Jutta Ernst and Oliver Scheiding (2022, p. 7) assert that scholars from periodical studies can choose to focus on newspapers as well as magazines and that they position periodical as a genre which functions as an actor in a specific historical period. Thus, the scope of Periodical Studies is broader, and the socio-cultural positioning of the periodical stands as a melting pot for different studies in this perspective. Magazine studies, on the other hand, aim to position magazines as "a distinct media format"; Megan Le Masurier, accordingly, argues that a magazine is "not a book, not a newspaper, not a constantly updated website" (2014, p. 4). Le Masurier defines magazine as follows:

> Magazines are containers for the curated content of words, images and design, where each of these elements is as important as the other and the entire content is filtered through an editor via an editorial philosophy that speaks and responds to the specific needs of a niche readership. Magazines are serial in nature and finite in execution. Each issue is almost always

produced and consumed in a mid-temporal media space, allowing time for contemplation and desire. (Le Masurier, 2014, pp. 13–14)

Yelpaze fits in Le Masurier's detailed definition of magazine. However, Magazine Studies has a relatively restricted perspective, which limits the field to studying "the economic and journalistic dimension of magazine production and the revenue streams behind it" (Ernst & Scheiding, 2022, p. 8). Acknowledging the distinctiveness of magazines as opposed to literary journals or newspapers, I still position this study within Periodical Studies, whose research objective matches with the goal of this study.

This study positioned in the intersection of Translation Studies and Periodical Studies utilizes the concepts of the latter to analyze a magazine's recourse to translation. Thus, this study will utilize periodical codes as proposed by Matthew Philpotts (2013) as a tool to analyze *Yelpaze*. Moreover, Tahir-Gürçağlar's (2014), Özmen's (2016), Külünk's (2019), and Çelik's (2022) studies provide examples of adopting periodical codes as a toolbox to better scrutinize the periodicals from a Translation Studies perspective. However, as was mentioned before, the goal of this study is to analyze the transfer relationship between two magazines. Thus, periodical codes will be utilized as a *tertium comparationis* for *Grand Hotel* and *Yelpaze* in search of the relationship between the two.

Philpotts (2013) departs from Foucault's "author-function", Brooker and Thacker's "periodical codes" and Bourdieu's "common habitus" to form his method for the study of periodicals. Philpotts, based on Foucault's author-function, asserts that the author's name carries out "a classificatory function" and "permits one to group together a certain number of texts, define them, differentiate them from and contrast them to others" (Philpotts, 2013, p. 1). This is to say that authorship is a "discursive construction" (Philpotts, 2013, p. 1). However, it is not possible to talk

about authorship in this sense when analyzing a periodical which embodies multiple authors as well as anonymous contributors. Thus, Philpotts argues that the name of a periodical performs the authorship function, for it becomes "a brand, myth, a legend even, that legitimises the texts ascribed to it" (Philpotts, 2013, p. 1). In this respect, the name of a periodical occupies the position of the author of a print book.

Philpotts also develops the "periodical codes" as a set to explain the anatomy of a periodical : "I) temporal codes, ii) material codes, iii) economic codes, iv) social codes, and v) compositional codes" (Philpotts, 2013, p. 2). Each code underlines a different dimension of a periodical. These codes form the distinctive identity of a periodical through interaction; however, it would be worth noting that the latter two are more complex than the others in Philpotts' model (Philpotts, 2013, p. 3). The first one of these codes is related with the periodicity and longevity of the periodical. Referring to Le Masurier's definition of a magazine, I argue temporal codes define the time allocated for the readers to contemplate on the present issue. This is important because the temporal codes are influential in the composition as well. The material codes define the physical features of a magazine. This code covers everything from paper quality to size or use of colors. The third one covers all things related with the finances of a periodical including but not limited to costs and revenue. Social codes, on the other hand, "cover the wide network of actors involved in the creation, circulation and reception of the journal and include editorial personnel, contributor networks, and readership" (Philpotts, 2013, p. 3). Adding transfer relations to the equation makes the social codes of *Yelpaze* more complex than expected (this issue will be addressed in Chapter 8). Finally, the compositional codes cover the characteristic of the magazines' composition, i.e. "the polyphony of genres" (Philpotts, 2013, p. 3). I will briefly refer to four of these codes in Chapter 5

to establish the translational/transfer relationship between the two magazines whereas the social codes will be analyzed in Chapter 8 as part of agency in *Yelpaze.*

2.3 Integrating Multimodal Studies into Translation Studies

This dissertation also benefits from the theories and tools offered under Multimodal Studies (MS). *Yelpaze* is a photonovel magazine and utilizes different modes in its composition. That is why a multimodal perspective will contribute to the discussion in this study: the dominant presence of visuals as semiotic resources requires their inclusion in a systematic analysis. This is also compatible with the premises of Periodical Studies, which asks for a holistic approach towards periodicals. Indeed, Bateman, Wildfeuer and Hiippala position multimodality as the norm in media (2017, p. 15) and argue that whoever plans to study popular culture and its reception must take multimodality into consideration (2017, p. 14). All these require the employment of a multimodal frame for this study. In this section, I will briefly touch upon the tenets in Multimodal Studies. In what follows, I will explain how I will benefit from multimodal communication theory (Kress and van Leeuwen, 2001), why a redefinition of "text" is required and which analytical approaches I will adopt to study translation in a multimodal context.

The research path that positions multimodality in the center, sometimes called "the multimodal turn", is defined by John Bateman, Janine Wildfeuer, and Tuomo Hiippala as "the willingness and, indeed, perceived need to examine combinations of expressive resources explicitly and systematically" (2017, p. 15). Considering the existing studies within Multimodal Studies, Elisabetta Adami (2017) defines four key assumptions of the field as follows. The first assumption is that "all communication is multimodal" regardless of the communication situation (Adami,

2017, p. 451). The second assumption is that analyses need to concentrate on all employed modes, not only on language, to adequately uncover meaning. The third assumption is that different modes have their own limits and affordances, depending on their nature and the role they can play within a specific society. And finally, the fourth assumption states that "modes concur together, each with a specialized role, to meaning-making" (Adami, 2017, p. 451). These four assumptions also draw a map for the field of Multimodal Studies by positioning the coexistence of modes in meaning-making into the center. Elisabetta Adami also argues that different societies organize modes in their own ways "to make meaning and to express and shape values, ideologies, and power relations" (Adami, 2017, pp. 451–452). This is a well-known fact about language: language can be used to communicate ideologies and power asymmetries. Adami claims that this widely accepted conceptualization of language is valid for other types of modes such as color or typography, too. Adami's claim summarizes one of the fundamental premises of the field: modes can be culturally loaded.

There are different approaches in Multimodal Studies. Although these approaches agree on a definition of multimodality, they adopt different theories on "meaning-making". The most prominent of these theories are: Systemic functional linguistics, social semiotics and conversation analysis (Jewitt, Bezemer, & O'Halloran, 2016, pp. 8-11). Multimodality theory based on systemic functional linguistics focuses on the meaning-making potentials and limitations of different modes, and "the meaning that arise when semiotic choices combine in multimodal phenomena over space and time" (Jewitt et al., 2016, p. 8). This approach is called systemic functional multimodal discourse analysis (SF-MDA). Conversation analysis, on the other hand, focuses on social order in "naturally occurring social

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encounters" (Jewitt et al., 2016, p. 10). This approach solely analyzes face-to-face interactions, making its research area limited compared to the other two. Semiotic resources of conversational analyses include gaze, gesture, and spoken utterance, and key concepts are "mutually elaborating semiotic resources, sequential organization of action, coordination of action and multi-activity" (Jewitt et al., 2016, p. 91). Finally, social semiotics is influenced by three strands of thought: semiotics, critical discourse analysis, and Hallidayan linguistics (Jewitt et al., 2016, p. 58). Social semiotics aims to reveal production, circulation, and interpretation of meaning, and "how processes of meaning-making … shape individuals and societies" (Jewitt et al., 2016, p. 58). The concept of "mode" is defined as "the motivated sign" that highlights "agency of social actors" and "social context" in meaning-making as opposed to the traditional approach where meaning was "frozen" and it is "decoded with reference to a coding system" (Jewitt et al., 2016, p. 59). In this dissertation, I adopt Gunther Kress and Theo van Leeuwen's approach that was highly influenced by social semiotics.

2.3.1 Multimodal communication theory

I will employ Gunther Kress and Theo van Leeuwen's (2001) Multimodal Communication Theory to frame the discussion in Chapter 6 and 7. Kress and van Leeuwen's theory requires analysis of modes (or semiotic resources) and their individual or common features situating the modes in their historical and socio-cultural production contexts (Kress & van Leeuwen, 2001, p. 4). Multimodal Communication Theory is based on social semiotics, so this theory asserts that modes have different roles depending on the socio-cultural context they are produced within. The theory also recognizes the nature of mode production, which includes the

relationship between different modes or technologies involved. Kress and van Leeuwen develop the theory on four strata among which there is not a hierarchical relationship of any kind: "discourse, design, production and distribution" (Kress & van Leeuwen, 2001, p. 4).

The first stratum is discourse, which is defined as "socially constructed knowledge of (some aspect of) reality" (Kress & van Leeuwen, 2001, p. 4). Kress and van Leeuween claim that discourses are developed within distinct social contexts (a certain magazine for example) and that discourses comply with needs or interests of actors in that context. There may be more than one way to form a discourse on a reality and each time people opt for the one that fits in their immediate context and needs. The point where Kress and van Leeuwen diverge from the general conceptualization of discourse is that they argue discourse can be realized through different modes as opposed to general idea that "the discourse exists in language" (Kress & van Leeuwen, 2001, p. 24). Different texts (monomodal or multimodal) in a magazine poses different ways of discourse realization—especially considering distinctive features of fiction and non-fiction. Thus, we can say the same discourse can be produced repeatedly through different genres in a magazine—a feature that makes studying them fruitful and interesting. I will come back to this point in my discussion in Chapter 7, where I will analyze the discourse produced through translated and indigenous multimodal texts. Though the analysis in this study concentrates on discourse, only one of the four strata, I will briefly explain the other three to better conceptualize discourse.

Design, the second stratum, is basically defined as "(uses of) semiotic resources, in all semiotic modes and combinations of semiotic modes", and its contribution is that designs "realise the communication situation which changes

socially constructed knowledge into social (inter-) action" (Kress & van Leeuwen, 2001, p. 5). Design is a planning phase and does not cover the actual production of the discourse, where different features play a role (such as technologies involved). However, the border between design and production is not always as clear as one may think.

The third stratum is production, and according to Kress and van Leeuwen production refers to "the actual material articulation of the semiotic event or the actual material production of the semiotic artefact" (Kress & van Leeuwen, 2001, p. 6). So, apart from the material/semiotic resources, it is also linked to the media used such as paints, paper, pen, clothes, shoes, body, etc. The authors underline that production has an independent semiotic role in the realization of communication and it does not solely realize "designs" (Kress & van Leeuwen, 2001, p. 66).

Finally, the fourth stratum is distribution, which enables the multimodal artefact to be "consumed" at different places. Distribution also requires a group of people that makes the multimodal artefact ready to be distributed and yet others to distribute it. For instance, a movie can be viewed only at movie theatres, however, converting the format to make it a DVD record enables further distribution so that more people can enjoy the work in question. The goal in distribution can be summarized as enabling mass and continuous consumption of an artefact. Kress and van Leeuwen call distribution technologies as "re-production technologies" as they are not "meant to produce meaning" (Kress & van Leeuwen, 2001, p. 21).

All these four strata seem to be explained in reference to articulation or from the producer's perspective. Yet Kress and van Leeuwen assert that all of them are applicable to the interpretation phase of multimodal communication as well because presence of both articulation and interpretation is a must for communication to occur

(Kress & van Leeuwen, 2001, p. 8). One important thing to bear in mind is that interpretation can be different from the intentions in design and production. Thus, variance in interpretation is possible but it is not a defining rule as there are also other signs that avoid such possibilities (such as traffic lights) (Kress & van Leeuwen, 2001, pp. 8–9).

Kress and van Leeuwen also explain two principles that help better understand the nature of multimodal communication, or specifically production: provenance and experiential meaning potential (2001, p. 10). The first one, which contributes to the discussion in this dissertation, is about the origin of a sign. The authors argue that we always import signs from different historical, social, or cultural contexts into our present context and with a goal to signify the source contexts' values and/or ideas (Kress & van Leeuwen, 2001, p. 10). Kress and van Leeuwen explain the key features of "provenance" as follows: (1) provenance is a way to signify a discourse if a semiotic mode needed is absent in that specific context (covering time, place, culture, etc.); (2) provenance evokes a whole discourse because ideas and values of that discourse is important for communication in the present context; but does so without explicitly mentioning them; (3) communication through provenance is not systematic; thus, it is dependent on the context, and it is an ad hoc decision (Kress & van Leeuwen, 2001, pp. 73–74). In Chapter 6 and 7, I will further discuss the relevance of provenance to *Yelpaze*'s discourse.

The defining feature of this theory is the divergence from the common claim that "meaning resides in language alone" or "language is the central means of representing and communicating even though there are 'extra-linguistic', 'para-linguistic' things going on as well" (Kress & van Leeuwen, 2001, p. 111). Situated within Multimodal Studies, this theory asserts that meaning is formed in different

modes and media, and these different modes and media coexist and interact with each other to form meaning. Klaus Kaindl, discussing how translation theory can benefit from multimodal communication theory, argues that the link constituted between mode and media in multimodal communication theory is central to TS research (2020, p. 56). Available semiotic resources are linked to the social/political/cultural context as well as the affordances of the related media. A change in context, which is inevitable in translation, requires reconsidering the semiotic resources to enable meaning transfer.

The multimodal communication theory discusses "representational content" as part of a social practice and thus define discourse as "(1) a knowledge of practices, of how things are or must be done together with specific evaluations and legitimations" and "(2) a knowledge which is linked to and activated in the context of specific communicative practices" (Kress & van Leeuwen, 2001, p. 114). This means people choose the most appropriate discourse considering their interests and this brings social agents into discussion as far as articulation or interpretation of discourses are concerned. However, despite their continuous reference to social actors, they do not allocate a position to discussion of agents in the theory. Thus, I will offer a framework for the discussion of agents active in the discourse realization of *Yelpaze* in the following section.

2.3.2 Reconsidering the basic concepts in Translation Studies from a multimodal perspective

Elisabetta Adami and Sara Ramos Pinto (2020) discuss research agenda that combines translation, multimodality, and culture. Their study is significant as it calls for reconsideration of basic concepts such as text, translation, and equivalence from a

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multimodal perspective. The present dissertation, with the aim of adopting a coherent

multimodal approach, follows Adami and Ramos Pinto's redefinition of the basic

concepts. Below, I will briefly present the authors' approach and its significance for

this study.

Adami and Ramos Pinto's call is closely linked with the basic premise of

Multimodal Studies: multimodality is the norm in human communication by nature.

However, as Klaus Kaindl also underlines, the current state in Translation Studies is

"verbal fixation" (Kaindl, 2020, p. 54). In other words, the established thought in TS

considers language as the core enabler of communication and positions other modes,

such as visuals or gestures as supporting instruments. Kaindl, in reference to Kress

and van Leeuwen's multimodal communication theory, claims that the language-

centered approach needs to change by acknowledging the presence of other modes

and media in TS research (Kaindl, 2020, p. 54). Positioning multimodality as a

natural feature of communication implies that different semiotic resources utilized in

any communication situation contribute to the meaning-making process. Thus, if one

is to analyze meaning in a communication setting, the researcher needs to consider

how the selected modes and media contribute to meaning-making in that situation

and how these modes interact with each other. Based on these premises, Adami and

Ramos Pinto, in line with Kaindl's approach, argue that

> translation needs to consider all modes and the meanings they promote (on
> their own and in relation to other modes) but also that all resources co-
> occurring with writing/speech are signs in their own right that might present
> different challenges to (different) viewers. (Adami & Ramos Pinto, 2020, p.
> 77)

The authors' argument pinpoints a shift from traditional understanding in TS, which

puts all the emphasis on language and attributes other modes a secondary role in

meaning-making. I acknowledge Adami and Ramos Pinto's argument and adopt their

translation definition in this study. Moreover, I argue that not only this study (clearly benefiting from multimodality) but translation research in general needs a multimodal approach.

Adami and Ramos Pinto state that the multimodal conceptualization of translation makes us rethink other fundamental concepts such as "text" ("source text" and "target text") and "equivalence" (2020, p. 78). Moreover, this conceptualization makes us question "whether, as socio-culturally shaped resources, modes other than writing and speech might need to be translated" (Adami & Ramos Pinto, 2020, p. 78). The authors define the text as "any multimodally composed meaningful whole (or multimodal ensemble)" (Adami & Ramos Pinto, 2020, p. 73). This is a broader definition of text that makes the translator consider all modes utilized in a communication setting. The reconceptualization of text and translation necessitates broadening the equivalence concept. Now that a text is a multimodal ensemble and translation is a transfer of meaning communicated through various modes, all modes employed in meaning-making needs to be considered in search of equivalence (Adami & Ramos Pinto, 2020, p. 78).

Another important point the authors suggest is the conceptualizations of "co-text" and context. Adami and Ramos Pinto define context as "the social semiotic environment for the design, production, distribution/circulation of, and engagement with so-defined texts" whereas "co-text" refers to "signs (in any mode and their combinations) co-occurring with those that are the momentary focus of attention in a text" (Adami & Ramos Pinto, 2020, p. 74). Thus, context defines the broader environment in which the texts are produced and consumed, as frequently referred to in Kress and van Leeuwen's approach. Co-text, on the other hand, is a new concept that refers to all semiotic resources that co-occur with speech or writing. The

emphasis in this concept is that all semiotic resources employed have their own meaning potentials and contributions.

I argue that contemplating on the fundamental premises and propositions of Multimodal Studies is a must for a grounded multimodal perspective in TS research. This is what Adami and Ramos Pinto invite translation scholars to engage with. Therefore, the goal is not to rename existing concepts in language-centered approaches, but to rethink them from a multimodal perspective. This study, acknowledging the discussions presented so far, is situated in multimodal perspective to TS.

2.3.3 A methodological framework for a translation analysis of a photonovel

Analyzing translation of a photonovel requires uncovering the intermodal relationships and how meaning is transferred across cultures. The macro modes employed in a photonovel are images and writing. I will refer to the visual grammar developed by Gunther Kress and Theo van Leuven (1996, 2021) to analyze the images and to reveal the discourse produced through these images. Visual grammar, as a method to interpret meaning communicated through images will also be utilized in the interpretation of discourse on *Yelpaze's* covers. I will adopt the "loci of translation" developed by Nadine Celotti (2014) in the analysis of writing, because based on where it is positioned, writing may acquire differing roles in a photonovel, just as it does in a comic.

Gunther Kress and Theo van Leeuwen define their approach as a "general grammar of contemporary visual design practices in 'Western' cultures" (Kress & van Leeuwen, 2021, p. 36). Their definition underlines the culture-specificity of visual communication and modes. Kress and van Leeuwen (2021) identify three

types of meaning formed in visual design: "representational meaning", "interactive meaning", and "compositional meaning" based on the theory of Michael Halliday. Representational meaning is based on the idea that visuals are used to represent reality. The means selected to express action vs. a concept/status defines the kind of representation formed (Kress & van Leeuwen, 2021, pp. 15–18). Interactive meaning utilizes the viewer's position to analyze the relationship between interactive participants (i.e., producers and consumers) and represented participants (those in images) at three levels. These three levels are as follows: "(1) relations between represented participants, (2) relations between interactive and represented participants; and (3) relations between interactive participants (the things interactive participants do to or for each other through images)" (Kress & van Leeuwen, 2021, p. 253). Finally, through compositional meaning, one analyzes how representational and interactive meanings are connected to each other (Kress & van Leeuwen, 2021, p. 393). In Chapter 6, I will discuss how these tools enable interpretation of visuals in detail.

Analysis of a photonovel translation also requires understanding that writing can acquire differing roles depending on where it is placed in a frame. As photonovels and comics are similar in layout, I argue borrowing strategies from comics research would be functional. The minimum unit of meaning is accepted to be the frame or panel in comics. In this respect, Nadine Celotti argues that a translator of comics should keep this in mind in choosing required translation strategies (Celotti, 2014, p. 111). This applies to photonovels, too. To understand the message, one needs to understand how visual and verbal components have come together to communicate it. Celotti designs her approach as a guide for a comics translator, however, I argue the approach can be adapted to a critique's perspective.

Celotti claims that there are four loci of translation in comics, and these are places where one encounters verbal messages to be translated: "balloons", "captions", "titles", and "the linguistic paratexts" (Celotti, 2014, pp. 111–114). The title refers to the name of the work. Balloons are small puffs within which the dialogues are placed in frames.[5] Captions are small panels situated at the top of each frame to provide key information about the frame regarding the setting or emotions. Finally, a linguistic paratext is a piece of writing within the visual (such as road sign or a shop sign). As discussed in the previous section, this study accepts a multimodal conceptualization of translation and text. Therefore, I argue that Celotti's claim needs a reconfiguration, and what follows is my suggestion. There are four loci of writing in a photonovel: title (which is placed in the title frame at the top of each episode), captions, dialogues,[6] and linguistic co-texts in visuals. Thus, visual grammar and loci of writing will enable a systemic analysis of photonovels translated in *Yelpaze*. I will analyze the whole frame each time I refer to a specific case to better evaluate the meaning-(re)making process.

2.4 Agency in a magazine: Culture entrepreneur, (common) habitus, capital and illusio

All three theories that are employed to frame this dissertation require analyzing the social actors involved in *Yelpaze*. From a transfer perspective, Even-Zohar's approach calls for the analysis of agents of change, and culture entrepreneurs. Periodical Studies, likewise, attributes a significant position to the study of editorial

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[5] The balloon is designed as a multimodal artifact, itself, so that the shape of the balloons communicates different emotions.
[6] Balloons, with varying shapes to communicate emotions, are not used in photonovels. To avoid confusion, I opt for dialogues in photonovel analysis.

habitus and its relationship with the common habitus of the periodical. Finally, Multimodal Communication Theory underlines the role of social actors in discourse design, production and distribution. Thus, the theoretical framework requires a detailed analysis of agency in *Yelpaze.* In this vein, this study will utilize the concept of "culture entrepreneur" by Itamar Even-Zohar (2008, 2023), the concepts of "habitus", "capital" and "illusio" by Pierre Bourdieu (Bourdieu, 1990, 1996), and the concepts of "common habitus" and "editorial habitus" by Mathew Philpotts (2012, 2013) to analyze the social actors influential in *Yelpaze.*

Itamar Even-Zohar integrated agency into his work as early as the 1990s. The author discusses presence and importance of "agents of transfer" in his article titled "The Making of Culture Repertoire and the Role of Transfer" (Even-Zohar, 2002, p. 172). Agency appears at two levels throughout the discussion in the above-mentioned work. On the first level, we have the agency of those who produce options. The author argues that a repertoire can be made either "inadvertently" or "deliberately" (Even-Zohar, 2002, p. 168) by people with an intellectual capacity to produce options. These agents are called as "agents of transfer"[7] (Even-Zohar, 2002, p. 172). Agents of transfer refer to producers' agency. At another level, we also have the groups' agency which manifests itself in the groups' response to the suggested options. In later works, Even-Zohar further develops his hypothesis on agency and discusses "idea-makers" and "entrepreneurs" (2023, p. 15).

Even-Zohar uses "idea-makers" (as short for "idea-makers-as-options-devisers") to refer to people who are engaged in "thinking, generating or providing alternative or unprecedented new options" (Even-Zohar, 2023, p. 61). The focus of

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[7] Gideon Toury calls these people as "agents of change" as he discusses culture planning (Toury, 2002, p. 151).

idea-makers ranges from "family relations" and "gender roles" to "principles of government and social management and organization" (Even-Zohar, 2023, p. 61). Idea-makers are reformers in Even-Zohar's theory and are attributed a leading role in shaping a culture. Creating options for the repertoire is an important role whereas being a reformer requires power to promote and implement new options. At this point, Even-Zohar acknowledges the fact that some idea-makers have the required attributes to implement a new option. Yet, this role is enacted by other agents in most cases. This second group of agents are called as "entrepreneurs" or "culture entrepreneurs" (Even-Zohar, 2023, p. 66). Idea-makers, in Even-Zohar's approach refers to agents who produce ideational products, and "culture entrepreneurs" are those who create the atmosphere and means for ideational products to be propagated, implemented, or consumed (2023, p. 15). Culture entrepreneur, as a concept, will be adopted to discuss the agents active in the transfer of *Yelpaze.*

The third concept that appears in Even-Zohar's work is the "makers of life images" (2023, p. 69). Even-Zohar claims that new options, in some cases, have been carried out "through images, metaphors, and the depiction of alternative, different, or new models of life (2023, p. 69). The options produced by makers of life images include various products such as images, films, and novels or poems. Thus, the word images in "makers of life images" does not correspond to visuals but to life models that can be designed through different modes. The rationale behind this idea is that target audience of these products can "extract the practical instructions for daily behavior" (Even-Zohar, 2023, p. 70). So, these products can become guides on how to "fall in love, eat profusely or scantily, get married, have children, work or avoid working, feel happy for dying for the fatherland" (Even-Zohar, 2023, p. 70). I will discuss the relevance of "makers of life images" in detail in Chapter 8.

Apart from the concepts developed by Even-Zohar, analysis of social codes of *Yelpaze* will include a discussion on editor(s)' habitus and the magazine's common habitus. The editorial habitus and common habitus stem from the sociology of Pierre Bourdieu. Therefore, I will first examine the concepts of "field", "habitus", "capital", and "illusio" (Kress & van Leeuwen, 2021, p. 253). Bourdieu (1990) conceptualizes "the field" as a locus in which agents (engaged with any phase of production) act. In Bourdieu's theory, field is also "the locus of power relationships" (1990, p. 141); therefore, it is a site where different agents use their capital to manage the production and circulation of works. David Swartz claims that Bourdieu's field concept aims to highlight "the social conditions of struggle" evident even in "ivory-tower cultural practices" (2017, p. 119). Bourdieu uses "game" as an analogy to discuss power struggles in a field:

> We can indeed, with caution, compare a field to a game (jeu) although, unlike the latter, a field is not the product of a deliberate act of creation, and it follows rules or, better, regularities that are not explicit and codified. Thus, we have *stakes* (enjeux) which are for the most part the product of the competition between players. We have an investment in the game, *illusio* (from ludus, the game): players are taken in by the game, they oppose one another, sometimes with ferocity, only to the extent they concur in their belief (doxa) in the game and its stakes… (Bourdieu & Wacquant, 1992, p. 98)

So, we can see a field as if it were a game, in which agents of a field use their own capitals and habitus to compete for the stakes. The survival of the field depends on the agents' continuous belief in the game. Thus, "illusio", which refers to "the collective belief in the game, and the value of its stakes, which is both the condition and the product of the functioning" of the field, is a key concept in Bourdieu's theory (Bourdieu, 1996, p. 276). Thus, illusio is a must for the survival of the field.

The power relations among agents brings forth another key concept in Bourdieu's sociology: "habitus". Bourdieu explains "habitus" as follows:

> The habitus, which is the generative principle of responses more or less well adapted to the demand of a certain field, is the product of an individual history, but also, through the formative experiences of earliest infancy, of the whole collective history of family and class... (Bourdieu, 1990, p. 91)

Briefly stated, habitus is a set of dispositions acquired through socialization in the field. In Bourdieu's approach, agents' acts in any field are influenced by both their individual and collective histories. The competition within the field requires agents to use different resources to gain the stakes and the power. Bourdieu (1993) uses the term "capital" as an umbrella term to refer to the resources utilized by agents and distinguishes between various types of capital such as "economic capital", "symbolic capital", and "cultural capital". All these refer to accumulated resources and assets used by the agents. For example, symbolic capital refers to "accumulated prestige, celebrity, consecration or honour" and it is "founded on a dialectic of knowledge… and recognition" whereas "cultural capital" refers to "cultural knowledge, competences or dispositions" (Bourdieu, 1993, p. 7). In Bourdieu's approach, an agent's social action can only be understood by analyzing the relationship between the field and the agent's habitus and capital.

Bourdieu (1996) devises the term "common habitus" in his analysis of a periodical. This concept has been revisited in the field of Periodical Studies by Philpotts (2012, 2013). Philpotts uses this term, "common habitus", to refer to a periodical's institutional habitus and explains the concept as "the defining ethos which unites the members of its 'nucleus' and which acts as 'a unifying and generative principle' for their cultural practice" (Philpotts, 2012, p. 42). The concept of common habitus indicates that the periodical is "conceptualized as an agent" active in the cultural field with the capacity of "acquisition and exchange of capital in its various forms" (Philpotts, 2012, p. 42). This is a significant approach that

attributes agency to the magazine and positions the magazine in cultural field with a social and historical awareness.

As components that shape the common habitus Philpotts (2012) also theorizes on the "editorial habitus" whereas Tahir Gürçağlar (2014) conceptualizes the "translational habitus" as a tool to conceptualize "the editorial role" in a literary periodical (Philpotts, 2012, p. 40). Philpotts' editorial habitus is based on the concept of double personages ascribed by Bourdieu to the agents such as publishers "who mediate between the aesthetic and commercial fields" (Philpotts, 2012, p. 42). Based on the interplay between the editor's habitus and the magazine's institutional habitus, Philpotts identifies three types of editorships: "charismatic editorship", "bureaucratic editorship", and "mediating editorship" (Philpotts, 2012, p. 43). Likewise, Şehnaz Tahir Gürçağlar applies Philpotts' approach to translation research and highlights the "translational habitus" as an important component to be considered in periodical research (Tahir Gürçağlar, 2014, p. 20). Tahir Gürçağlar argues that "the reliance of the magazine on foreign material and its emphasis on intercultural awareness mean that the common habitus cannot be fully understood and revealed without a full examination of the translational habitus" (Tahir Gürçağlar, 2014, p. 27). Thus, both editorial habitus and translational habitus are dispositions active in the common habitus. Their influence in the formation of a common habitus can vary in different cases. The concepts explained in this section will be utilized for a complete analysis of *Yelpaze*'s agency in Chapter 8.

2.5 Methodology and limitations of the study

Previous sections of this chapter introduced the theoretical and methodological framework adopted in this dissertation. This part will focus on issues related to data

collection and corpus formation: accessing the issues, the reading method (bound volumes vs. individual issues), limitations of this study, and macro/micro analysis approaches.

Accessing the issues of *Yelpaze* has been a challenging task because of the magazine's genre. Archiving the popular magazines is not a common practice in Türkiye—a negligence not exclusive to the Turkish context. While discussing the importance of archives in microhistory research, Munday (2014) explains the status attributed to any piece of work that appears in an institutional archive. The institutional archives in Munday's work include, but are not limited to, local and national libraries. According to Munday, when a piece of work (such as a book or a magazine) is included in an archive by a library or any other institution, the work acquires "an elevated status above other testimonies" (2014, p. 71). One can interpret this "elevated status" as a sign of canonization or more simply as a sign of its attributed value. While "canonical" works such as literary periodicals are often included in more than one library in Türkiye, popular works, such as magazines, are generally left out. The increasing interest in periodical-focused research in the academia has reflections on the digitization projects of periodicals. Nevertheless, these digitization projects function as technology-based archiving practices and generally target "canonical" periodicals—mostly literary periodicals—not popular ones, as expected (Horrocks, 2012; Grazioli, 2023). Thus, it should not be surprising that as a popular photonovel magazine, *Yelpaze's* issues have not been digitalized. Moreover, only two libraries, Beyazıt Devlet Kütüphanesi (Beyazıt State Library) and İzmir Milli Kütüphane (İzmir National Library), hold the entire archive of *Yelpaze* in Türkiye. Hence, data collection for this study was conducted in Beyazıt Devlet Kütüphanesi in Istanbul. Working on physical copies enabled me to better

evaluate the materiality of the magazine and to understand the reading experience. On the other hand, the lack of a digitized archive eliminated the chance of employing a macro analysis through some digital tools common to digital archives. Thus, working with bound issues came with its pros and cons.

The library archives *Yelpaze* in bound volumes. The magazine has 771 issues in 31 volumes. Binding the volumes enables easier storage and is a common practice in libraries. Scholars of periodical studies criticize the tendency of libraries to bind issues, claiming that bound volumes interrupt issue-based reading experience (Latham & Scholes, 2006; Powell, 2011). However, binding seems to be part of *Yelpaze*'s marketing strategy because the editors and publishers announced a new binding and the procedure to get one of them at regular intervals. It seems the editorial team utilized binding as a tool to position *Yelpaze* as a collectible that gave *Yelpaze* a higher status: It was not a product to be consumed but a collectible to keep for years. Having said that, I will analyze the magazine considering these two seemingly opposing views; the challenges of analyzing a bound volume (as asserted by Latham and Shole, 2006 and Powel, 2011) on the one hand and the editors' binding strategy on the other. Each issue will be read on its own and as a complete narrative in search of the dialogical relationship between various texts. At the same time all issues will be regarded as a single work adopting the approach of Periodical Studies. To combine both perspectives means "reading" and "not reading" the magazine at the same time in search of a response to different research questions. This is a combined method advocated by Maria DiCenzo (2015) in a response to increased digitalized macro studies on periodicals that leave out the close reading of the issues.

The most significant limitation of this study is related to the corpus design. Analyzing 771 issues that stretch over 15 years or all the photonovels published in the magazine goes beyond the scope of this study for two reasons. The first one is that having such a macro perspective would end up with weak generalizations that would fail to reflect the changing norms in the magazine. The second reason is related to the research goal to uncover both the transfer relations and the institutional discourse, which requires a close reading. Thus, I limited my study to the first three years (120 issues) that are analyzed in Chapter 5. This limitation is in line with one of the milestones of the magazine that is a change in the editorial office as of issue 121 in 1954. As for the textual analysis in Chapter 7, case study will be an appropriate method since, as also put forward by Ranjit Kumar, a case study can be a fruitful "basis of a thorough, holistic and in-depth exploration of the aspect(s) that you want to find out about" (2011, p. 126). Thus, three randomly selected photonovels will be scrutinized to uncover the translation strategies adopted. To situate the selected photonovels in their contexts, I will also offer a dialogical reading of other material published in the same issues along with the analyzed photonovels.

Another limitation I encountered during my research is related to finding the source material for the translations in the magazine. In the initial phases of my project and during distant reading of the issues, I discovered that not only the photonovels but also some novels and short stories appeared in *Yelpaze* were translated from *Grand Hotel*. Yet, *Grand Hotel* appeared on newsstands in 1947, and by the time *Yelpaze* was born, *Grand Hotel* was already five years old and had more than 200 issues published. This makes it incredibly hard if not impossible to find the "original" source texts. The other challenge is related with the compositional norm of *Yelpaze*. Instead of translating an entire issue, the publishers of *Yelpaze* preferred to

make collages, which means they cherry-picked photonovels, novels, or short stories from different issues of *Grand Hotel* and added some indigenous material to compose an issue. Moreover, the translated works were rarely attributed to the source author and even more rarely to the source magazine. To enable a comparative textual analysis and to identify patterns in translation strategies, if any, I specifically focus on photonovel translations.

This study approaches the material from two perspectives that complement each other: a macro view (through not reading) and a micro view (through reading). Chapter 5, which aims to position *Yelpaze* as a transferred/translated magazine, benefits from the macro perspective. To this end, the role of translation as opposed to that of indigenous writing in *Yelpaze*'s composition will be examined to uncover the transfer relationship between *Grand Hotel* and *Yelpaze*. The macro view requires forming a corpus of *Yelpaze*'s content: a data sheet that includes each item in the selected issues. The data collected include descriptive information for each piece published in the magazine from cover to cover, including the advertisements. The data sheet also covers information such as the title (if present), date of publication, number of pages allocated, a theme (which will be explained below), author (if present), translator (if present), genre, any notes that deserve special consideration, etc. This data sheet will primarily be employed to depict the composition of the magazine in a quantitative fashion. Thus, the data is used to generate graphics indicating the proportional distribution of translation vs. indigenous writing, or different genres translated in the magazine, etc. The data sheet also shows the number of times each translator or author appears in the magazine. The information regarding translators and authors of *Yelpaze* lays the foundation of agency discussion in Chapter 8.

To analyze the institutional discourse of *Yelpaze*, this study also benefits from qualitative content analysis. Each item in the selected study sample will be tagged with a defining label; such as beauty, relationship advice, Hollywood news, movies (American), health, etc. Thematic marking will uncover the thematic compositions and institutional narrative/discourse of the magazine. Then the tools of multimodal communication theory and visual grammar will be employed to offer an in-depth analysis to support the findings of the content analysis. The micro view will be employed in Chapter 6 and 7. These chapters will depict an in-depth analysis of *Yelpaze's* discourse, and the role of translation in it.

CHAPTER 3

DEFINING A PHOTONOVEL MAGAZINE

This chapter offers a definition of the photonovel and establishes photonovel magazine as a specific magazine type. Making a working definition of photonovel and elaborating on the reasons for its identification as a genre derive from two reasons. On the one hand, photonovels in Türkiye disappeared from the culture repertoire long ago. New generations do not know about them, which justifies the need to explain the term "photonovel". On the other hand, the studies on photonovels take different stances as far as genre-medium discussions are concerned (Bravo, 2003; Baetens, 2013), which requires a reconsideration of the underlying postulates. In response to these concerns, the first part will explain the conceptualization of genre adopted in this dissertation, explicate the reasons for calling the photonovel "a genre" rather than "a medium", and define the features of photonovel magazines to locate this study within a larger literature on periodicals.

As Barbara Garbin asserts, the photonovel is "one of the most popular made-in-Italy products in the world" that made its way to Türkiye among other countries (Garbin, 2007, p. 769). The popularity of the photonovel and the photonovel magazine has incredibly declined after their peak in the 1970s in Türkiye. The disappearance of the genre is accompanied by the lack of interest on photonovel research. Thus, a working definition of the genre is paramount to answer questions regarding (1) its origins, (2) its differences from "*il fumetto*" (comics and graphic novels) and "*il cineromanzo*" (film photonovels), and (3) its relationship with the media in which it appears. A discussion regarding the first two will be presented in section 3.1 and the last one in 3.2. As all these topics are related with the genre-

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medium categories, I will, first, review some of the discussions on genre and medium to conduct a grounded discussion in the following sections.

The Oxford English Dictionary Online defines genre as "a particular style or category of works of art; especially a type of literary work characterized by a particular form, style, or purpose" and medium as "a means or channel of communication or expression". The dictionary definitions position genre as the term to define the kind of work, and medium becomes the tool to enable communication. Based on these dictionary definitions, one can position genre and medium as related yet distinct concepts: photonovel is a genre and the magazine within which it appears is the medium that functions as a channel in this case. These definitions sound rather simple and clear-cut. Yet, Daniel Chandler claims that "[o]ne theorist's genre may be another's sub-genre or even super-genre (and indeed what is technique, style, mode, formula or thematic grouping to one may be treated as a genre by another)" (Chandler, 1997, p. 1). The disagreement among scholars, which is evident in Chandler's statement manifests the inherent complexity of both concepts and the relationship between the two. This argument is relevant to photonovels in that photonovel is referred to as either a medium or a genre in the existing literature (see Bravo, 2003; Baetens & Bleyen, 2010). Evidently, the problem does not solely arise from the difficulty of classifying photonovels. It is rather related with the relatively subjective nature of genre taxonomy, as also underlined by Chandler (Chandler, 1997, p. 1).

In his introduction to the edited volume *Modern Genre Theory*, David Duff offers two definitions of genre: (1) "[a] recurring type or category of text, as defined by structural, thematic and/ or functional criteria" and (2) a term "used, sometimes pejoratively, to denote types of popular fiction in which a high degree of

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standardization is apparent" (Duff, 2014, p. xiii). In the first sense, genre is associated with a taxonomy of texts, and the author underlines that genre is used to categorize not only literary texts but also films and television shows (Duff, 2014, p. xiii). In this respect, Garin Dowd and Natalia Rulyova also claim that new genre framings have emerged in the 20th century following the developments in "the fields of radio, film, television, gaming and more recent communication technologies" (Dowd & Rulyova, 2015, p. 3). Although the roots of the genre theory are based in literature (or literary criticism), genre as a concept is not unique to the literary field. Moreover, the conceptualization of genre is affected by the technological developments because each technical medium comes with structural or thematic expectations to be met. In the second sense, Duff refers to "generic fiction", which covers "detective stories, historical romances, spy thrillers and science fiction" (Duff, 2014, p. xiii). This second term is a label to distinguish these genres from the "serious" or "highbrow" literature. The reference to historical romance in the second conceptualization is significant as far as photonovels are concerned. I will further discuss this issue in the following section.

Duff explains how the authoritarian character of genre (whose roots are based on Aristotle and Plato's "lyric-epic-dramatic triad") has been affected by thoughts of the Romanticists resulting in a resistance against genre-focused discussions and how this resistance started to disappear in the 21st century (Duff, 2014, pp. 3–5). Evidently, the conceptualization of genre has evolved from being dominantly prescriptive to a more social one in line with the changes in thought (from Romanticism to Post Modernism). Duff also claims that the revitalization of genre is, to some extent, linked to "the elevation of popular culture" because the labeling systems associated with the popular genres in television, literature, and film revived

genre-focused research and discussions (Duff, 2014, p. 2). An analysis of structural, functional, and thematic features of texts named as photonovel would prove whether photonovel is a genre or not, adopting the first definition of genre by Duff. Yet, Jan Baetens, drawing the attention to the relationship between genre and medium, asserts if one tries to benefit from genre theory to understand and explain cultural productions, one "should include a strong focus on the materiality of the genre's medium as well as possible conflicts between genre typologies and medium typologies" (Baetens, 2013, p. 13). Baetens' assertion is a representation of current literature on photonovels.

There are diverse approaches to the conceptualization of medium that comes from different research domains. Medium is often discussed in association with materiality different from genre. Stanley Cavell, for example, makes a broad definition of medium as "something through which or by means of which something specific gets done or said in particular ways" (Cavell, 1979, p. 32). In his work on film, Cavell theorizes on medium "automatism", a concept broadly discussed in academia and one which has its reflection on photonovel research, as well (Baetens, 2013). Lars Elleström (2010), on the other hand, offers a broader and more functional discussion on medium. He claims "'a medium' may mean both a basic or qualified medium with latent qualities and a particular realization of a basic or qualified medium in a specific technical medium" (Elleström, 2010, p. 30). Elleström's definition of medium is a clear indication of the complexity of the concept and his typology of medium as "basic", "qualified", and "technical" is an attempt to map the conceptual web of medium. To explain how Elleström distinguishes between basic, qualified, and technical media, I will quote how the author explains what happens when we see a book in a television show: "the

technical medium "television set" mediates the qualified medium "television program" that represents the technical medium "book" that mediates the basic medium (visual, verbal, static) "text" (Elleström, 2010, p. 32). According to this view, technical medium refers to the channel of communication (as in the definition of medium in Oxford dictionary). Thus, communication channels such as television, radio, or magazine are examples of technical media. The basic medium is evidently the smallest and simplest kind of media we utilize to communicate a message. This category is more associated with the concept of mode as any semiotic resource in Gunther Kress and Theo van Leeuwen's work (2001). The qualified media is more complex than other two. Elleström identifies two qualifying aspects; that is "contextual qualifying aspect" and "operational qualifying aspect". The idea is that a medium acquires its usage in a certain way "at a certain time and in a certain cultural and social context", and in that context it acquires or develops some "aesthetic and communicative characteristics", which is referred in operational qualifying aspect (Elleström, 2010, pp. 24–26). The distinctions of genre and medium, summarized above, will shape how the photonovel and photonovel magazine are conceptualized in the following sections.

3.1 The photonovel: A medium or a genre

This part has two interrelated goals. The first one is to understand the relationship between *il fumetto* (comics), *il cineromanzo* (film-photonovel), and *il fotoromanzo* (photonovel) which are sometimes used interchangeably in the Italian context. The second goal is to offer a photonovel definition that acknowledges the genre-medium discussion summarized in the previous section. The discussions below will depend on the conceptual frames of these terms in Italian because English lacks some of

these distinctions, an issue also addressed by Jan Baetens (2019, p. 366).[8] Following

a discussion of the Italian terms, I will also refer to the Turkish terms, i.e., *resimli*

roman (pictorial novel) and *fotoroman* (photonovel) to tease apart their specific

connotations in the target culture. In this study, I adopt a genre-focused definition of

the concept and offer "photonovel" as an English equivalent for both Italian

fotoromanzo and Turkish *resimli roman*, as further explained below.

Il fumetto is the Italian name for comics and is accepted as an American genre

that was first transferred to Italy in 1908 through a children's supplement of a

newspaper (*Corriere dei piccoli*) (Manai, 2000a, p. 177).[9] In the following years new

publications intended for teenagers and adults appeared. Comics were originally

published as a supplement of newspapers and magazines known as "Sunday

Funnies" (Zanettin, 2014, p. 37). As opposed to comics, the elements elaborated in

fumetto vary in the Italian culture. This thematic variety is presented as a defining

feature of the Italian *fumetto*. Franco Manai underscores this difference when he

argues that in popular Italian comics "the basic structure of the western genre was

supplemented by elements from fantasy, horror, detective and science fiction, humor

and magic" (Manai, 2000a, p. 177). This claim broadens the concept and turns

fumetto into an Italian product transferred from the USA and domesticated in the

Italian market. Jan Baetens adds one more layer to this definition as he argues: "The

term '*fumetti*,' Italian for 'comics'… is used as a synonym for photonovel" (Baetens,

2019, p. 286). The tendency marked by Baetens generally derives from the tendency

in Italian to call drawn photonovels as *fumetto* instead of *fotoromanzo*. That is why a

genre-focused approach (a wholistic view to different features that make the text)

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[8] It should also be noted that the photonovel is an Italian product.
[9] The word *fumetto* literally means "little puffs of smoke", which refers to the speech balloons used in frames (Baetens, 2019).

needs to replace a medium-focused one, an issue I will discuss later in this section.

Fumetto may simply be defined as a kind of narrative in which the written text (or writing) is supported with sequenced images. Thus, drawings, framing, sequencing, and text come together to generate the meaning in them. Within the scope of this study, "comics"[10] will be used as an English equivalent for *fumetto.*

Il cineromanzo, a film photonovel, is a hybrid genre. Zanettin claims that the film photonovel stands at the intersection of "the film novel, the retelling in prose of a movie's narrative (sometimes illustrated)—a genre as old as cinema and still alive in various forms all over the world" and the photonovel (Zanettin, 2014, p. 42). Thus, *cineromanzo* may be regarded as a by-product of film industry, and the English equivalent for the term is the "film photonovel". According to Jan Baetens, what distinguishes a film photonovel from a photonovel is the pre-existence of a film since it "is formed by reusing the visual material of existing films" (Baetens, 2018a, pp. 91–92). Thus, the target audience of film photonovels are those who failed to see the movie in the theatre because of the lack of movie theatres in small towns or due to economic reasons. Regardless of the reason, film photonovels and photonovels are very similar in both their appearance and their organization.

There are different definitions of *il fotoromanzo* (photonovel) in the existing literature. Federica Zanettin argues that there is not a consensus on categorizing the comics because "[d]epending on the theoretical framework adopted and on the context in which the term is used, comics have been variously termed a 'genre',

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[10] Sometimes "graphic novel" and "graphic narrative" are also used as an English equivalent for *fumetto* but I will not use them in this study to avoid discussions regarding the interrelationship between comics, graphic novel, and graphic narrative. For a discussion on this issue see Christopher Murray (2017), Stephen E. Tabachnick (2017), Robert S. Petersen (2010). Moreover, Jan Baetens argues that utilizing these concepts, graphic novel and graphic narrative, to refer to photonovels is anachronism (Baetens, 2017).

'medium', 'language', 'semiotic system', etc." (Zanettin, 2014, p. 42). This variation is a result of the fragmented view of the studies focusing on comics or addressing them passing by. The same applies to photonovels as well, because in most cases a photonovel is termed as a medium not as a genre with specific features. When defined as a medium, photonovel refers to any kind of narrative in which writing (language) and visuals come together to communicate a message. I find the medium-focused conceptualization of the photonovel problematic as it ignores the complexity of the narrative. Texts at various lengths and from different genres, such as short narratives used in language classrooms or informative texts on health awareness together with novels, are all called photonovels from a medium-centered approach. Yet these texts have different textual features. Besides, the medium-focused definition makes it difficult to identify any stylistic features. Thus, a more specific conceptualization is needed.

In this regard, Franco Manai's definition of the features that distinguishes a photonovel from others might be useful:

> The typical fotoromanzo story has the structure of the classic fairy tale and uses techniques of the serial novel, namely a complicated plot and the continual succession of revelations. It is usually the story of a troubled union of social unequals (she is poor and he is very rich) which ends up happily as pure love triumphs over social barriers. … The moral of the story is clear: women need only follow their hearts and providence will make their dream of a happy marriage and upward social mobility come true. (Manai, 2000b, pp. 347–348)

Manai also argues that photonovels are "similar to comics, but here photographs replace drawings" (Manai, 2000b, p. 347). Manai's definition relates the photonovel to the fairy tales as far as their themes are concerned. There are other studies that identify photonovels as examples of melodrama, as well (see Baetens, 2016; Bonifazio, 2017, 2020). Another important point Manai underscores regarding the photonovel is its link with serialized novels. Photonovel is a kind of serialized

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narrative. This is another feature which identifies it as distinct from the narratives used in language classrooms or in health brochures. Finally, the moral of the story and the features of the characters as identified by Manai (2000b) clearly demonstrate the similarities between different photonovels. These features are utilized repeatedly by photonovel producers so that they become defining features for the photonovel. Although Manai (2000b) adopts a medium-focused approach (by referring to the drawings and photographs), his definition is significant as it associates the photonovel with a unique narrative type.

At this point, I would like to refer to the editors of il Mulino, an Italian publishing house, who offer a definition of photonovel as a preface to Anna Bravo's seminal work titled *Il Fotoromanzo* (2003) and Bravo's own conceptualization of photonovel. These definitions offer a holistic approach that is beyond drawing-photograph discussion. Editors of Il Mulino define photonovel as follows: "the photonovel is a narration in drawn or photographed visual sequences which is based on the combination of various sources and techniques" ("Il Mulino", 2003).[11] As can be seen, the publishing house does not exclude the drawn photonovels from the photographed ones. Instead, they offer a broader definition that encompasses both. This definition is also in line with Bravo's definition:

> A tale of love in *drawn or photographed visual sequences* [emphasis added] with captions and dialogues, the photonovel is *totally a new* [emphasis added] product. It is more *a genre than a medium* [emphasis added], as shown by the difficulty of moving the formula from romance stories [*il rosa*] to other contents, such as detective fiction [*il giallo*], noir fiction [*il nero*], political propaganda or religious propaganda. (Bravo, 2003, p. 58)[12]

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[11] "il fotoromanzo è un racconto in sequenze visive disegnate o fotografate che si regge sulla combinazione di diverse fonti e tecniche". Translations from Italian and Turkish are mine unless stated otherwise.

[12] For source text, see Appendix, 1.

Bravo does not limit the definition or conceptualization to the type of medium used in the narration. On the contrary, she combines the drawn novel, called as *fumetto* in some sources and as "*roman dessiné*" by Baetens (2017), with the photographed one referring to a common narration style (fragmented and serialized at birth) and a common theme, that is love. Bravo acknowledges the photonovel as a new genre. It can be argued that the novelty of the genre comes from its combination of old narrative styles (melodrama) with a new way of organization.

So far, I have elaborated on *il fumetto*, *il cineromanzo*, and *il fotoromanzo*, the Italian concepts. Now I will offer an overview of the genres present in the Turkish context and terms used to refer to them. In the Turkish context, there are two main terms used to refer to the photonovel: *resimli roman* (pictorial novel) and *fotoroman* (photonovel). *Resim* (picture) in Turkish may be used to refer to both drawings and photographs according to the first and third definitions offered in the dictionary of Turkish Language Association: (1) "a representation that depicts how an object, a person or a scene appears in nature and that is produced on a surface like paper or cloth using tools such as pencils or brushes",[13] and (3) "photograph" (*fotoğraf)*.[14] Based on these definitions, we can argue that "*resimli roman*" refers to multimodal novels where the language is accompanied with either drawings or photographs, and indeed, this is the name used in *Yelpaze* for both kinds. Figure 1 presents a brief publicity text from the magazine that announces a fresh novel together with an upcoming one.

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[13] "Varlıkların, doğadaki görünüşlerinin kalem, fırça gibi araçlarla kâğıt, bez vb. üzerinde yapılan biçimleri".
[14] "Fotoğraf".

Figure 1. The advertisement of upcoming novels in *Yelpaze* (issue: 153, page: 25)[15]

The first one, "*Hatıra Defteri"* (*The Diary*), is a drawn photonovel and the second one, "*Gece Yarısı Prensesi"* (*The Midnight Princess*) is a photonovel, yet this brief announcement refers to both as *resimli roman*. Sometimes the novels are called *fotoroman* (photo novel) at title frames as in the following example: "*Uniting Hearts, a photonovel by F. Sergi*" (*Yelpaze,* issue: 703, p. 3).[16] However, this is not common in *Yelpaze*.

In a similar vein, other magazines also use the term "*resimli roman*" to refer to both types. For example, *Hayat Mecmuası* (*Life Magazine*), another popular magazine of the time, launches a sister magazine, *Hayat Resimli Roman* (*Life Pictorial Novel*), which is defined as "a semiweekly photonovel magazine" (*Hayat Resimli Roman,* issue:47, p. 29).[17] *Hayat Resimli Roman* published only photonovels, not drawn ones, yet the title includes *resimli roman* as a defining term. These two

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[15] "Our New Pictorial Novels: Following "Hatıra Defteri" [A Diary] which has started in this issue, we are going to start serializing a new novel in our next issue: GECE YARISI PRENSESİ [The Midnight Princess]. We are sure that our readers will like these novels that we selected elaborately and carefully".

[16] "birleşen kalpler F. Sergi'nin foto romanı".

[17] "HAFTADA İKİ GÜN ÇIKAR FOTO ROMAN MECMUASI".

cases that appeared in two influential magazines in the 1950s (*Yelpaze*) and the 1960s (*Hayat Resimli Roman*) indicate that *resimli roman* stands as an umbrella term in the Turkish context referring to both drawn novels and photonovels. In that sense, I argue that the concept of *resimli roman* is similar to that of *fotoromanzo* in Bravo's conceptualization (2003) of the term. Both *resimli roman* and *fotoromanzo* cover drawn novels as well as photographic ones. Thus, I will utilize photonovel as the English equivalent of *resimli roman* in Turkish and *fotoromanzo* in Italian without distinguishing between drawn and photographic novels.

Turning back to genre-medium discussions, I claim that following Duff's conceptualization of genre as "[a] recurring type or category of text, as defined by structural, thematic and/ or functional criteria" (Duff, 2014, p. xiii), the photonovel can and should be defined as a genre. Manai's references (2000b) to a common theme, a standardized structure and a unified moral are all signs of a recurring type of text. Thus, these features meet Duff's defining criteria (2014) of a genre. However, I also acknowledge that Elleström's concept of qualified medium (2010) can also apply to photonovel as can be expected of the interwoven nature of genre-medium discussions. However, those who identify photonovel as a medium, refer to the basic medium in Elleström's terms (2010). That is why I abstain from defining photonovel as a medium and will deliberately use "genre" throughout this dissertation. My choice is in line with Bravo's (2003) justification to define photonovel as a genre, for I argue photography is not the unique binding feature for all these narratives. The defining feature is, on the contrary, the narration of the romance stories with visuals either drawn or photographed. In short, I identify photonovel as a genre and will opt for Anna Bravo's concept of photonovel in

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defining the novels published in *Grand Hotel* and translated for *Yelpaze* regardless of the (basic) medium employed.

3.2 Photonovel magazine as distinct from women's magazines

The emergence of Periodical Studies, as a discipline, opened a path for the studies that focus on a periodical (a journal, a magazine, or a newspaper) as a whole, instead of picking single items from a volume to be analyzed as separate works. Various works by prominent scholars (Latham & Scholes, 2006; Powell, 2011; Philpotts, 2013) underlined the importance of accepting a periodical as an autonomous cultural object and acknowledging its multitudes in our studies. Defining a periodical as a genre (as argued in Periodical Studies) is an important first step. However, further specification of subgenres of the periodical rises as an undeniable need because of the differences between a photonovel magazine and literary periodical, for instance. Both the target reader group and their expectations of the photonovel magazine differ from those of the literary periodical. Moreover, these periodicals also have different management organizations. Same difference can be observed between a weekly and a monthly periodical. These differences affect the compositional dynamics of the magazines. This is why a categorization of periodicals is needed.

   One of the defining features of a periodical is the targeted readership. It is both easy and functional to identify men's magazines as opposed to women's magazines or children's magazines. Studies focusing on *Grand Hotel* and *Yelpaze* define their readers as composed more of women of middle or lower classes than men. However, we can of course not leave male readers totally out (Bravo, 2003; Koçer, 2009; Bonifazio, 2020). Thus, a short discussion on women's magazines will

help better situate *Grand Hotel* and *Yelpaze* as the source and target magazines within a larger system of periodicals.

The name speaks for itself: women's magazines are magazines targeting female readers. Margaret Beetham and Kay Boardman, in their anthology of women's magazines of the Victorian period, define "'women's magazines' as those which were aimed specifically at women as readers" underlining that "this does not mean that women were their only readers" (Beetham & Boardman, 2001, p. 3). Thus, we need to know the targeted reader group to claim that a magazine is a women's one. The range of advertisements published in a magazine is an important indicator to discern its readership. Apart from the various types of narratives present in a magazine, advertisements are important signs to understand the composition of a target group. A quick review of some issues of *Yelpaze* demonstrate that advertisements of beauty products dominate the magazine. The 58% of all advertisements in issues analyzed for Chapter 5 promote beauty products; followed by publisher's advertisements 19%, health-related products and practices 9 %, accessories 4%, household appliances 4%, miscellaneous ones 3%, book/author 2%, and other magazines 1%. In fact, it can be argued that most of the advertisements are on topics that attract the attention of women, and it is safe to argue that this magazine primarily targets women.

Another indicator of a women's magazine is its content. Nancy Walker, in her preface to *Women's Magazines: 1940-1960*, argues that "the major women's magazines—through their editorial content, fiction, and advertising—served as advice manuals, guides to fashion and home décor, cookbooks, marriage counselors, and catalogs of goods and services" (Walker, 1998, p. v). According to Walker, popular press aims to influence "women's values, goals and behavior" through their

content (Walker, 1998, p. v). Walker's statement underlines the importance of content. According to the preliminary analysis of the selected issues, the contents of *Yelpaze* (editorial columns, various fictional texts, and advertisements) and their functions ("guides to fashion", and "advice manuals") are also in line with Walker's argument above. Hence, it is safe to categorize *Yelpaze* as a women's magazine based on Walker's arguments. Defining *Yelpaze* as an example of women's magazines of the period enables this dissertation to discuss values and behaviors associated with women in translated or indigenous pieces of writing in the magazine. This will be further discussed in Chapter 7.

Categorizing a magazine as only based on its targeted readership does not seem functional as there are various "women's magazines" that are concerned with different foci, like cooking magazines, handicraft magazines, parenting magazines, etc. All these magazines primarily target women and serve one or some of the functions discussed by Walker (1998). Yet, a cooking magazine is different from a women's health magazine, for instance. In a study on history of women's magazines Tracy Seneca rightly argues that "women's magazines" stand out as a broad concept that can cover various magazines, each with a separate focus such as *Vogue, Good Housekeeping, or Soap Opera Digest* in the American Culture (Seneca, 2011). The variety in foci manifests itself as a variety in the content formed, values promoted, and roles supported. In Türkiye too, there were various women's magazines during the 1950s, such as *Kadın Gazetesi (Women's Journal), Mani di Fata,* and *Yelpaze Salon Mecmuası. Mani di Fata* was a magazine offering manuals for various handicraft products, whereas *Kadın Gazetesi* allocated more space to social and political issues and aimed to achieve "a better utilization of existing women's rights"

(Karabulut, 2011, p. 87). To acknowledge the differences between magazines that primarily target women, a further categorization is needed.

For *Yelpaze* and *Grand Hotel* the defining feature appears to be the photonovels found in each of their issues. Hence, they belong to a specific category of women's magazines, that is a photonovel magazine. There are two reasons for this argument. The first one is that "*resimli roman"* or "*fotoroman"*[18] appeared in magazine titles in the following years, and *Hayat Resimli Roman* (Hayat Pictorial Novel) is one of the examples. Moreover, in the 1960s, some established and popular magazines founded sister magazines that primarily focus on photonovels. For instance, *Ses* (Voice) and *Hayat* (Life) are popular magazines that target mostly women during the same period, and they launched sister magazines that are defined either as "*fotoroman dergisi*" or "*resimli roman dergisi*". The editors' and managers' choice to start sister magazines, in this respect, signals a broader difference between the periodical codes of the main magazine and the sister one.

The second reason is related with the generic features of these magazines. Discussing the emergence of photonovels, Jan Baetens claims that "a new type of women's magazines" appeared during the post-war period, and this new type of magazine whose first examples belong to the Del Duca group (owners of *Grand Hotel*) enabled the emergence of photonovels (2018b, p. 272). In fact, Baetens establishes an organic link between the photonovel as a genre and the magazine within which it appears as a medium. Similarly, Niamh Cullen claims that *Grand Hotel* was a successful example of photonovel magazines, which she defines as a "new genre of Italian magazines" with a specific focus on "serialized picture stories

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[18] See the previous section for a detailed discussion of these two concepts in the Turkish context.

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of love and melodrama" (2014, p. 285). Thus, both authors agree on the uniqueness

of the photonovel magazine although they have different ideas regarding the genre-

medium discussion. Baetens (2018b) identifies three defining features of these

magazines. The first one is the dominance of images (Baetens, 2018b, p. 272). This

is not only associated with the photonovel, but also other materials composed for the

magazine widely utilized images. Secondly, these magazines appropriated

"successful visual modes and genres of the times" for which Baetens identifies

"cartoonish humor and Hollywood melodrama" as the leading examples (2018b, p.

272). This feature is also related with the rapidly increased popularity of these

magazines because they benefited from already accepted models and genres. Finally,

Jan Baetens underline the importance of "the extremely cheap price" because the low

price made these magazines attractive for the "semiliterate readers" who could not

afford a higher price and "who might have been discouraged by the presence of too

much text" (2018b, p. 272). Thus, their low price attracted a new group of readers.

All these features distinguish a photonovel magazine from other women's

magazines. Moreover, these features underline at what points the periodical codes of

photonovel magazines are different than other women's magazines and justify the

sister magazines established by pioneer women's magazines in Türkiye in the 1960s.

 Discussing the reading experience of a photonovel, Jan Baetens asserts that

"one should never separate the genre from the context in which it normally appears"

stressing the importance of "reading context in the narrow sense of the word"

(Baetens, 2015, p. 226). This is important to understand the composition of a

photonovel magazine. He further argues:

> Synchronically speaking, the photographic novel is read in a specific kind of
> magazine, mostly targeting a female audience, but actually read by men and
> women alike… In these magazines, the reader is confronted with other
> genres, ranging from letters to the editor over advertisements for a certain

type of merchandise (for instance beauty products) to short stories, celeb gossip, film reviews, horoscopes, etc. Inevitably, all these genres influence the reading of the photographic novel, which occupies a strategic position between the "utterly real" (a letter to the editor, an item for purchase) and the "utterly fictional" (Hollywood's dream factory), an intermediary position that should not come as a surprise given the permanent shifts between the real and the fictional in the world of romance and melodrama. (Baetens, 2015, pp. 226–227)[19]

This argument is central to the definition of photonovel magazine as a subgenre of women's magazines since it underscores the most specific feature of a photonovel magazine, i.e., the continuing shift between the "utterly real" and the "utterly fictional" which in collaboration construct the discourse. This feature underlines the fact that "real" issues like international crisis, internal politics, women's rights or poverty, workers' rights and problems, etc., common issues of the time, are not elaborated on in these magazines for they have the potential to break down the harmony between the "utterly real" and the "utterly fictional". Thus, this shift is what determines the genres present in a photonovel magazine. Serialized novels, short stories, celeb gossip, Hollywood news, etc. are typical items in a photonovel magazine.

As was mentioned previously, genre-medium discussion in the academic world makes it difficult to determine the right category for specific cases. As far as the genre definition made in section 3.1, it is safe to call a photonovel magazine a specific magazine (sub)genre. However, I find Elleström's tripartite medium categorizing (2010) more fruitful at this point. Clearly, a magazine, just like a television, is a technical medium that enables communication. I argue a photonovel magazine can and should be defined as a qualified medium as it fulfills both

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[19] Baetens uses photographic novel, photo novel and photonovel successively throughout his studies that focus on photonovels. Thus, these terms appear in his oeuvre to refer to the same genre, and his most recent works utilize photonovel instead of the others.

"contextual qualifying aspect" and "operational qualifying aspect" (Elleström, 2010). The photonovel magazine was created in Italy, which was undergoing change in political, economic, and social structures, during the post war period. This means it fulfills the contextual qualifying aspect, the idea behind which is that a medium acquires a usage "at a certain time and in a certain cultural and social context" (Elleström, 2010, pp. 24–26). Moreover, the photonovel magazine is characterized by the dominance of visuals and elaboration on common themes. The generic features show that photonovel magazine fulfills the operational qualifying aspect, which requires development of some "aesthetic and communicative characteristics" (Elleström, 2010, pp. 24–26). Qualifying these two aspects makes photonovel magazine a qualified medium.

In short, a categorization based only on reader groups' gender is not fruitful to discuss specific features of a periodical. *Grand Hotel* is an early example of photonovel magazines. I argue that *Yelpaze,* based on a source magazine famous for its photonovels (*Grand Hotel),* was a pioneering photonovel magazine in Türkiye. A detailed contextual analysis, presented in Chapter 4, will demonstrate to what extent it fulfills the contextual qualifying aspect. Chapter 5, which studies *Yelpaze* as a case of cultural transfer will illustrate if it meets the operational qualifying aspect.

CHAPTER 4

THE POPULAR CULTURE EMERGING IN THE POST-WAR PERIOD

This chapter will present a deeper look at the historical context and an overlook at the repertoire of photonovel (magazine) in Türkiye to mark *Yelpaze*'s position within it. To this end, this chapter will analyze the political and socio-cultural context in which the transfer of the photonovel magazine into Türkiye occurred. Thus, I will first draw a map of the Italian and Turkish socio-cultural contexts during the post-war period and then present a general view of the photonovels repertoire in Türkiye to position *Yelpaze* within it.

4.1 The post-war period in Türkiye and in Italy: Americanization as a common theme

Grand Hotel and *Yelpaze* were published in an era significant for both Italy and Türkiye. Although Türkiye did not participate in the Second World War, it experienced many economic difficulties brought by the war. Furthermore, this was a period of several political and social changes in Türkiye. The atmosphere in Italy was not different because the post-war period signals the end of an important period in Italy's history, that is fascism. Thus, the emergence of this new genre in Italy and its transfer to Türkiye occurred in a period of change in both source and target cultures. Here, I will first briefly review the context in Italy and then continue with the Turkish context.

Benito Mussolini who founded the National Fascist Party (Partito Nazionale Fascista) in 1919, ruled the country from 1922 to 1943, so the end of the Second World War also signals the fall of fascism in Italy. These two important cases (end of

the war and the fall of fascism) marked a new episode in Italy, where the United

States became an active power in different areas of life as far as economics and

international relations were concerned. Since economy and politics have the power to

shape a culture, I will briefly discuss some leading developments of the period that

witnessed the birth of *Grand Hotel.*

The fascist period of Italy brought restrictions to different areas of life. Thus,

Patrick McCarthy argues that "Italians were happy to break with fascism" though

they went through hard times in the post-war period (McCarthy, 2000, p. 5). The

hardship they went through was more prominent in the economic area since this was

one of the areas that needed rehabilitation after a destructive war period. At such a

time, John L. Harper argues, the United States emerged as a lifesaver for Italy, as it

did for other European countries, and the emergency aid provided by the USA helped

Italy in a number of ways "to maintain minimum levels of civilian consumption,

reconstruct a shattered infrastructure, restore the export trade (beginning with

textiles), modernize heavy industry (steel, cars, electricity, oil refining), and stabilize

the lira" (Harper, 2000, p. 98). Harper's study argues that although the Marshall

Plan[20] was considered controversial by the Italian authorities, they opted for it to

avoid a worse scenario in which Italy became "another Egypt" (Harper, 2000, p. 98).

The wide scope of the emergency aid is a significant indicator to see both Italy's

circumstances after the war and America's potential influence as the owner of the

capital in Italy at the time.

The emergency aid and the Marshall plan were not the only tools of the USA

to shape Italy. A so-called "Americanization period" started also in Italian firms.

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[20] The European Recovery Program, also known as the Marshall Plan, was designed by the USA in 1948 to rehabilitate the economies of the Western Europe. The plan aimed to provide economic assistance to 17 countries, including Türkiye.

Vera Zamagni asserts that Italian industrialists adopted the American business structure, the fundamental message of which is "to increase supply for a market that would certainly grow or would be 'forced' to grow with appropriate marketing techniques" (Zamagni, 2000, p. 46). Adoption of this new business structure enabled the industrialists to equip themselves for the new mass market and Fiat was such an example (Zamagni, 2000, p. 46). This marks another important facet of the Americanization. Contrary to the Marshall Plan, which can be accepted as an imposition, the transformation in the firms was led by the individual determination of the owners, an indicator of Italy's approach to American influence. The "marketing techniques", Zamagni (2000) refers to, forms a more direct link between the Americanization of the industries and the emergence of photonovel magazines. One of these marketing strategies is (re)producing a certain discourse on modernity, modern family, modern woman, modern man, etc. Thus, the change in the business plan can be interpreted as a step towards the consumer culture, which was required by the American mass production model.

Both the economic aid by the USA and the Americanization of the domestic business indicates the influence of the USA on post-war Italy's economy and politics. That is because the international aid comes with its own political expectations and impositions. As a culture cannot be considered apart from international relations or economics, we can assume that the Italian society and Italian culture were under the American influence, as well. Stephen Gundle argues that this had two facets: on the one hand, the Marshall Plan together with the politics of productivity played a key role in the supply side; on the other hand, Hollywood played a key role in the demand side. The former promoted "the promise of future prosperity" while the latter enabled "the changes in mentality and behavior" (Gundle,

2000, p. 184). This effect of Hollywood is argued to be very prominent in photonovels published in *Grand Hotel*. Stephen Gundle states that the Hollywood lifestyles were already available for the "younger members of the urban middle class" in the 1920s and 1930s (Gundle, 2000, p. 184). Gundle further argues that the American influence on reconstruction also included a kind of "propaganda campaign" which aims to make Italians "resist the seductions of communism and aspire to an American way of life":

> Films, magazine articles, popular music, and consumer goods all furnished raw material from which Italians selected and appropriated at will. Only the populations of the large cities could engage with this in the 1940s, but in the 1950s many more cinemas were built in the South and in rural areas, with the result that the dream of individual and familial prosperity was carried to poorer sections of the population. (Gundle, 2000, pp. 184–185)

There are two important messages in Gundle's argument. The first one is that there were fewer cinemas in smaller cities. This explains the success of magazines such as *Grand Hotel* because these magazines marketed Hollywood lifestyles through photonovels and they were widely distributed (Gundle, 2000, p. 185). The second one is that a certain part of the society accessed the American lifestyles as early as the 1920s: young and urban middle class. However, reaching out to a wider group requires a new medium, a new channel which has the potential to communicate with them. Photonovel magazines emerged to meet this specific need. As discussed above, photonovel magazines targeted semi-literate audiences with their dominant use of visuals and relatively poor groups with their cheap prices. In short, the economic aid provided by the USA kicked off the Americanization of Italy, and enthusiasm for the lifestyles promoted by Hollywood.

Contrary to Italy, Türkiye did not experience a fascist government and did not take part in the Second World War; however, the 1950s marked the beginning of an important turning point in Türkiye. Bernard Lewis argues that Turks during the

Second World War "embarked on a policy of uneasy and ambiguous neutrality, in which the one firm and guiding principle was the determination not to repeat the tragic error of October 1914" (Lewis, 1961, p. 295). In a similar vein, Stanford Shaw and Ezel Kural Shaw argue that taking part in the First World War ended up with the destruction of the Ottoman Empire, and as a result, the Turkish nation struggled a lot. That is why İsmet İnönü, the president of the time, and his associates tried to avoid active involvement in the Second World War (Shaw & Shaw, 2005, p. 396).

Türkiye did not take part in the war, yet the post-war period signaled some important changes in the country. The economic situation in post-war Türkiye was not much different from Italy. Türkiye was already impoverished in the aftermath of the First World War and the unstable atmosphere of the Second World War worsened this situation. President Harry S. Truman perceived the economic situation in Türkiye and the rise of Soviet Russia in Türkiye's neighborhood as a threat. Thus, Truman proposed a plan to provide military and economic support to Türkiye and Greece "to resist further Soviet imperialism as an essential element of American security" (Shaw & Shaw, 2005, p. 400). This is the reason Türkiye was included in the Marshall Plan (an economic aid which was meant for Western European countries during the after-war period, as was explained above). Inclusion of Türkiye in the Marshall Plan highlights an increased American influence on Türkiye's economy and security. The goal of the Truman Doctrine was, as seen in the quotation, to work against communism by supporting free nations and that is why Türkiye was included in the support program. This inclusion comes with its results as Zürcher argues:

> [i]t was clear to the Turkish leadership that, in order to profit fully from the American political and military support and from the Marshall Plan, it would be helpful for Türkiye to conform more closely to the political and economic

ideals (democracy and free enterprise) cherished by the Americans. (Zürcher, 2004, p. 209)

The Marshall Plan and Türkiye's admission to Organization for European Economic Forum made the economic ties between the two states even stronger (Shaw & Shaw, 2005, p. 400). This means the relationship between Türkiye and the United States got closer and one can argue that these political and economic ties brought about cultural influence and was also supported by it.

The second important issue that marks the period for Türkiye is the transition from a single-party to a multi-party regime in 1946. This change should not be considered apart from what was happening in the world. Considering the reasons that paved the way for this transition, it is very likely that there were some changes in Türkiye parallel to those in Italy during this period. Stanford Shaw and Ezel Kural Shaw argue that Türkiye's inclusion in the Marshall Plan and the Organization for European Economic Forum are signs of "Türkiye's entry into the Western world" and this required "new and more liberal political, economic, and social attitudes and policies in the country" (Shaw & Shaw, 2005, p. 400) as opposed to the statist policies dominating the early Republic period. These new attitudes form the trigger for a new era in domestic politics.

From a global perspective, Eric Jan Zürcher argues the fact that the Axis powers were defeated in the Second World War signals a gain as far as democratic values are concerned (Zürcher, 2004, p. 208). This global fact had domestic consequences for Türkiye as Zürcher asserts "[t]he United States of America, a pluralist, capitalist democracy, emerged from the war as the dominant world power and its example could not fail to impress many in Türkiye, just as it did in countries all over the world" (Zürcher, 2004, p. 208). Türkiye's membership to the United Nations emerged as an urge for a more democratic regime and the favorable

atmosphere of the time enabled the foundation of an opposition party because a single-party regime did not fit in the norms of democracy. Thus, the multi-party period in Türkiye started when Celal Bayar, Adnan Menderes, Fuat Köprülü and Refik Koraltan officially founded the Democrat Party (*Demokrat Parti*) on 7 January 1946. Zürcher's discussions imply that the United States was among the factors that triggered the transition to multi-party system in Türkiye (Zürcher, 2004, pp. 208–212). Thus, we can argue that the trigger for the political change in Türkiye was not only a domestic necessity, but it was also influenced by the international atmosphere of the period.

The atmosphere that resulted in the formation of the Democrat Party simultaneously initiated a series of liberation policies in the Republican People's Party's governance. Following the statist policies of the regime, the government used to control the economy at different levels; for example, the pricing of goods in private shops was controlled, and the goods of state-owned companies were sold by the government. These were relaxed in an attempt to show the government's ability to adopt to new conditions (Shaw & Shaw, 2005, pp. 401–402), as first signs of liberation in the governance. Amendments on the Press Law and the Law on Associations (*Cemiyetler Kanunu*) followed, so the authority of the government to close a newspaper on its own decision was restricted. The journalists together with other professionals gained the right to form a trade union and a labor association without government control (Shaw & Shaw, 2005, pp. 401–402), which contributed to freedom of press.[21] These are proofs that the Republican People's Party started to relax its statist policies which were under attack by not only the opposition, but also

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[21] However, Democrat Party conducted a series of changes to control the universities and the press when the legitimacy of their power started to be challenged in the following years (Zürcher, 2004, p. 225).

by the Americans (Zürcher, 2004, p. 215). Zürcher argues that a certain liberation which is associated with the Democrat Party had started well before its rule in an effort to adopt to new conditions of the period (Zürcher, 2004, p. 215).

As Zürcher argues the Democrat Party, which came to power in the 1950 elections, "was the first political organization in the country's modern history with a genuine mass following that had been able to express its support in a free election" (Zürcher, 2004, p. 218). The organization of the party was different from its predecessor. Now the represeners were younger and mostly had a background in commerce as opposed to those previous represeners with a military background (Zürcher, 2004, p. 221). Another important difference between the two parties was the relation between the state apparatus and the party. According to Zürcher "Under the RPP [Republican People's Party] the state apparatus and the party machine had been merged (even officially)"; however, "[w]hen the DP [Democrat Party] came to power the link was broken" (Zürcher, 2004, p. 221). During the first half of the following decade, the economy was under American influence. This affected almost everything from investments in specific industries to investments in infrastructure. The statist policies of the Republican People's Party were gradually abandoned (Zürcher, 2004, pp. 226–227). The liberation attempts initiated by the Republican People's Party continued with the Democrat Party period.

The series of events that shaped the post-war period indicate that both Italy and Türkiye went through a period of political and economic change. During this period of change, American influence on both cultures got stronger. However, Italy and Türkiye went through this process in their own ways. Thus, the socio-cultural contexts and the society's response to the emerging popular culture product were different. As far as the Italian case is concerned, Niamph Cullen (2014) argues that

as Italy tried to recover from the poverty and destruction following the war, the dominant power on everyday life was held by the Catholic Church and its "moral teaching". During the early 1950s, the Communist Party in Italy found a response in the society, which formed a threat against the moral teachings of the Church "on personal morality and in particular on the female body" (Cullen, 2014, p. 286). However, "mass culture, consumerism and Americanization" soon turned out to be the real threat not only against the Church but also against the Left (Cullen, 2014, p. 286). Paola Bonifazio (2017) identifies the Catholic authorities and the leftist authorities as two distinct institutions that were against the photonovel because the photonovel represented the Americanization and the values that came with it. The Catholic authorities in Italy were worried about "representations of women's sexual and moral conduct" (Bonifazio, 2017, p. 394). Apparently, the first group of detractors were concerned with women's changing position in society and representations of "modern" or American female role models through photonovels and photonovel magazines. Thus, these products were seen as a threat to traditional Italian family structure. The Italian Communist Party, on the other hand, was at unease with the photonovels for other reasons. Party members blamed the morals of photonovels, which suggests real love can overcome all difficulties, for making class conflicts disappear and "for fostering individualism and greed" (Bonifazio, 2017, p. 394). That the photonovel received criticism from both opposing institutions, i.e., the communist party and the Church, is interesting. This situation indicates that the popularity of photonovels and the societal changes it signaled caused unease in Italy. Bonifazio argues that "the elitist vision of culture", which was inherent in both Communist and Catholic official policies, underscored "the educational role of culture" and "refused to attribute any value to the products of the cultural industries"

(Bonifazio, 2017, p. 395). However, the genre was so popular that both institutions opted to produce their own photonovels to fight against the morals of the genre and the society/individual envisaged through photonovels (Bonifazio, 2017, p. 395). Bonifazio concludes that both institutions employed photonovels to reestablish "traditional gender hierarchies" because the real danger was that the photonovels would affect the women's "moral and sexual conduct" (Bonifazio, 2017, pp. 412–413). Thus, even the most important opposers of the genre appropriated the photonovel to communicate their (political or cultural) messages on female identity. No matter what their goal was, their employment of photonovel is a significant indicator of the high popularity of photonovels in Italy.

The Turkish case exhibited a different path. There were no such strong oppositions in Türkiye against photonovels. A common point may be the elitist culture approach in both countries. However, different from the Italian case, the social roles in the Turkish culture were undergoing a change through state policies since the beginning of the Republican period. As Bozkurt Güvenç asserts, Mustafa Kemal Atatürk, with a dedication to create a new/modern Turkish citizen, undertook the creation of a contemporary culture (Güvenç, 1995, p. 245). In this endeavor, contemporary Western cultures formed the inspiration for the reforms to follow the establishment of the Republic in 1923 because forming a contemporary and secular Turkish identity meant a series of reforms for the existing Turkish culture. Thus, the conflicts, which occurred in the aftermath of the Second World War in Italy, were at their peak in the first years of the young Republic in Türkiye. The main point of discussions on photonovels in Italy was based on the female identity and its representation in photonovels. Thus, I will briefly touch upon women's position in Turkish society in the early Republican period as this is closely linked with one of

the reform areas. The proclamation of the Turkish Civil Law in 1926 (which prohibited the polygamy and granted the women the right to divorce) and the recognition of women's full suffrage in 1934 are two of the significant reforms that changed women's position in the society. Meanwhile, women were assigned the responsibility to give birth to and raise the next generation of the Republic. Derya Duman's study demonstrates how this duty was underlined through reproduction of statist discourse in women's magazines of the early Republican period (Duman, 2006). It needs to be noted that photonovel magazines were transferred to Türkiye in the liberation-focused atmosphere of the Democrat Party as opposed to the state-governed planning period that was influential previously.

To conclude, Italy and Türkiye went through their unique periods of political and economic changes, the common point appears to be the American influence in the post-war period. Both countries' economic policies were designed in line with the principles of liberal economy, and this enabled the emergence or strengthening of private publishing as distinct from the state policies of culture. The fundamental difference in the societal structures was the influence of Catholic authorities on Italian society as opposed to the earlier and state-governed secularist reforms in the Turkish society. Despite the structural and societal differences between the source and target countries, American influence is the theme of the period in which photonovels and photonovel magazines emerged in Italy and were transferred to Türkiye.

4.2 Photonovels and photonovel magazines in the Turkish context

This section aims to position *Yelpaze* among other photonovel magazines in Türkiye to uncover its role and significance in the repertoire (formation). The photonovel in

Italy emerged together with a specific magazine devoted to the genre, as mentioned before in this chapter. Once a photonovel's serialization was finished, some of these magazines (including *Grand Hotel*) published the complete work in a book form, too. Thus, serialization in a magazine and complete stories in book format were the two ways to read a photonovel. The Turkish case went through three different channels: photonovel magazines, newspapers that allocated a place to photonovels, and photonovel books. The first case is composed of magazines that follow Italian examples, and sometimes magazines that were translations of Italian magazines. The second case is a transformation as far as daily newspapers are concerned because Turkish newspapers used to benefit from serialized novels (both translations and indigenous ones), which was a long-established tradition in the Turkish context. Thus, the newspapers' inclusion of serialized photonovels can be interpreted as a continuity of this tradition, and it is significant in the history of photonovel in Türkiye.[22] The third one is a complete photonovel published in book form. Different from the Italian case, these photonovels were not always previously serialized in a magazine. Publishing a photonovel in book form is a phenomenon of the 1970s, photonovel's most popular years in Türkiye. In this section, first, I will identify photonovel magazines, newspapers that benefited from photonovels, and photonovel book series published in Türkiye trying to identify the first examples and their peak period. Then, I will elaborate on the history of photonovel in the Turkish culture

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[22] Including examples of photonovels among serialized novels can be interpreted as a response to the transformation of culture from a dominantly verbal one to a dominantly visual one. From this perspective, serialization of melodrama in media channels can be viewed as a continuity. First, serialized melodramatic novels were gradually replaced by serialized photonovels. Then, in time, serialized photonovels were replaced by soap operas following wide access to television. This hypothesis interprets the case as a transmedial journey, and it needs further research.

paying attention to both translated and indigenous works published both in magazines and newspapers.

The first photonovel magazines appeared in Italy during the late 1940s. That is why the analysis in this part covers magazines published after 1940. To identify photonovel magazines, I referred to Aslı Davaz-Mardin's bibliographical work *Kadın Süreli Yayınları Bibliyografyası: 1928-1996* (The Bibliography of Women's Periodicals: 1928-1996)[23] because photonovel magazines are generally identified as women's magazines. I also conducted a key word search on Milli Kütüphane's (Turkish National Library) catalogues. The key words used are "*fotoroman*" (photonovel), "*foto roman*" (photo novel), and "*resimli roman*" (pictorial novel),[24] all selected in line with the discussion in the previous sections.

According to Davaz-Mardin, 17 new magazines appeared between 1940 and 1950 in Türkiye (1998, p. 12). The lists in this first period do not include any photonovel magazines, as was expected. In the following decade, i.e., between 1950 and 1960, 22 new magazines were introduced, one of which was the first photonovel magazine (Davaz-Mardin, 1998, pp. 12–13). Among these 22 magazines, two stand out: *Resimli Romans* (Pictorial Romance) (1951) and *Yelpaze* (Folding Fan) (1952). Apart from *Yelpaze*, which is the focus of this study, I would like to elaborate on *Resimli Romans,* a short-lived magazine. The magazine was published by Nebioğlu

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[23] The bibliography ends in 1996 and lots of new titles with varying focuses must have appeared from that year on in Türkiye. However, the bibliography is still important as it presents the range of women's magazines that appeared in the Turkish culture. More importantly, Davaz-Mardin's bibliography covers the period during which photonovel magazines were translated and produced in Türkiye.

[24] As was mentioned before, "*resimli roman*" in Turkish is used to refer to drawn photonovels, photonovels and comics. In the analysis in this section, I only included the magazines that published either drawn or shot photonovels. The comic albums or comic magazines were ignored even when they appeared among the search results for the key word "*resimli roman*".

Publishing House.[25] The reason for specifically introducing *Resimli Romans* is to clarify any ambiguity as to the magazine's categorization, which can be caused by the title of the magazine. In the first issue, *Resimli Romans* presents an editorial that explains the word "*romans*" [romance]. The editorial refers to the French and English uses of the word. According to this editorial, *romans* is a kind of romantic music which triggers sensations in French, and in English the word refers to an authentic love story. From these references, the editorial defines *romans* as a kind of story which includes "love, excitement, longing, happiness and tears" as recurring themes and narrates "our stories" ("Romans Nedir?," 1951). Although the title of the magazine infers a link with "*resimli roman*", frequently used to refer to photonovels at that time in Türkiye, the composition of the magazine does not support this link. Only two out of 36 pages were allocated to a multimodal narrative in *Resimli Romans*; thus, multimodal narratives were not given a central position in this magazine. I assume the word "resimli" [pictorial] in the title refers to the visuals of couples that accompany the short stories in the magazine, which seems to be the leading genre. Thus, *Yelpaze* turns out to be the first true photonovel magazine published in Türkiye.

The following period witnessed new photonovel magazines to appear. According to Davaz-Mardin, 16 new women's magazines were added to the repertoire of women's magazines in Türkiye between 1960 and 1970 (Davaz-Mardin, 1998, p. 13). Only three of them were photonovel magazines, namely *Sen ve Ben* (You and Me) (1967), *Cep Fotoroman* (Pocket Photonovel) (1968), and *Sevgilim* (My Darling) (1969). However, the key word search through the library

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[25] Nebioğlu Publishing House used to publish a well-known periodical in Türkiye, *Bütün Dünya* (The Whole World) (1948-1978).

catalogue indicates that the following magazines started to be published in this period, too: *Cep Foto Roman* (Pocket Photo Novel) (1961), *Foto Roman* (PhotoNovel) (1964), *Hayat Resimli Roman* (Life Pictorial Novel) (1965), *Haftalık Roman* (Weekly Novel) (1967), and *Foto Roman*[26] (Photo novel) (1968). Thus, this period introduced eight photonovel magazines in total. Compared to a single photonovel magazine in the previous decade, this number is a clear indication of the genre's increasing popularity. A melting pot for these magazines is their dependence on Italian photonovels instead of Turkish examples of the genre. Thus, all these magazines employed translation as an important compositional tool. *Sevgilim*, for example, published in Türkiye by Erdoğan Egeli was heavily dependent on translation. There must be a link between the Italian photonovel magazine *Darling* published by Lancio[27] and *Sevgilim*. I argue that this period demonstrates the tangible influence of *Yelpaze* in forming a new repertoire of magazines.

The only photonovel magazine that appeared between 1970 and 1980 is *Hayatım* (My life) (1970) that was included in Davaz-Mardin's bibliography (Davaz-Mardin, 1998, p. 13). However, the library search for this period resulted in 16 new photonovel magazines: *Yelpaze: Haftalık Fotoroman Dergisi* (Hand Fan Weekly Photonovel Magazine) (1970), *Yeşilçam*[28] (Green Pine) (1970), *Yasemin* (Jasmin) (1970), *Rüya* (Dream) (1970), *Hayatım* (My life) (1970), *Killing* (1970), *Sineseks Fotoroman* (Cinesex Photonovel) (1970), *Hafta* (Week) (1971), *Saklambaç* (Hide-and-seek) (1971), *Sex foto roman* (Sex photo novel) (1971), *Milliyet Fotoroman*[29]

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[26] According to the records of *Milli Kütüphane*, this magazine was in Arabic, and targeted Middle Eastern countries. It belonged to the same publisher as the *Foto Roman* (1961).

[27] Lancio is a publishing house specialized on photonovel magazines and it is still functioning in Italy.

[28] This is a term used to refer to Turkish cinema.

[29] *Milliyet* [Nationality] is a national newspaper in Türkiye, and this was its weekly photonovel supplement.

(Nationality Photonovel) (1972), *Kowboy* (Cowboy) (1973), *Kelebek Fotoroman* (Butterfly Fotonovel) (1977), *Peri Magazin* (Fairy Photonovel) (1978), and *Korku Fotoromanları* (Horror Photonovels) (1979). Translation continues to be an important tool for the magazines of this period. Some of these magazines such as *Yasemin, Hayatım, Killing,* and *Kowboy* depended on translations. Once we consider the photonovel as a repertoire, we can say during this period the repertoire became mature. Two things that support my argument are (1) the increased number of new magazines and (2) more importantly, the diversity of the themes employed (such as horror, adventure, and erotic photonovels) in this period.

Finally, nine new magazines were introduced between 1980 and 1991 (the last year a new photonovel magazine took its place on newsstands). These magazines are *Gergin Fotoromanları* (1980), *Tatil Günü* (Holiday) (1980), *Müjde* (Good news) (1980), *Mini fotoroman* (1981), *Sarmaşık foto roman* (Ivy photo novel) (1981), *Saklambaç Fotoroman*[30] (Hide-and-seek photonovel) (1985), *Görsel Fotoroman* (Visual photonovel) (1986), *Kasırga* (Hurricane) (1990), and *Yelpaze Foto Roman* (Hand-fan photonovel) (1991). The decline in this period may have more than one reason. The first one is the rise of television as a competitor in Türkiye. Founded in 1964, Turkish Radio and Television Corporation claims that 55% percent of the population had accessed the daily TV broadcast by 1974 ("TRT Tarihçemiz - TRT Kurumsal," n.d.). It is also the year, in which the first Turkish soap opera/sitcom, i.e., *Kaynanalar* (In-laws), started to be broadcast. These developments must have affected the popularity of photonovels, which caused a decrease in the number of new photonovel magazines in the long run. Daily newspapers' increased interest in

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[30] This is a supplement of *Günaydın* [Good Morning], a national newspaper in Türkiye.

photonovels to increase their circulation must also have affected the number of photonovel magazines available. Finally, replacing serialization with book-size photonovels may be another reason for the declining number of photonovel magazines during this period. The photonovel books ended the need to follow magazines or newspapers for weeks because the books offered full stories. Around the same time the popularity of photonovel was declining in Italy as well. However, photonovels have never disappeared from the scene in Italy, which is different from the Turkish case.

The figure 2, below, shows the distribution of photonovel magazines in five-year periods. As can be seen in the high number, photonovel magazines were in their heyday during the 1970s in Türkiye.
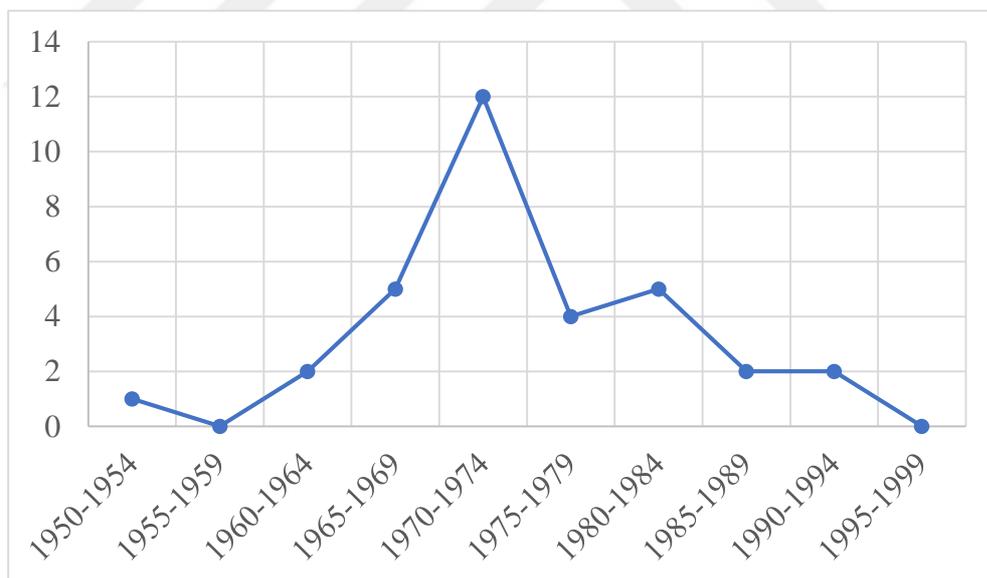
Figure 2. Number of new photonovel magazines per 5-year periods (1950-1999)

Following the Italian example, I presume that the photonovel magazines were the primary media for photonovel industry. Thus, the 1970s must be the period during which photonovels in all media reached their peak popularity. Some of these

magazines had longevity such as *Yelpaze, Sevgilim, Cep fotoroman* etc. whereas others did not survive for long. However, the number of new magazines introduced into the repertoire is a sign of the interest towards the genre, i.e., acceptance of the repertoire by the members of the culture.

The second medium that benefited from the photonovels is the daily newspaper. Newspapers started to benefit from photonovels as early as the 1950s. Levent Cantek claims that comics became a field of competition for the daily newspapers during the early 1950s, which resulted in an increase in Sunday supplements offered by daily newspapers (Cantek, 2019, p. 109). An important issue, Cantek underlines, is the professional history of the Turkish artists (as *kopyacı*[31]) that drew these comics, and non-enforcement of copyrights (Cantek, 2019, p. 109). The following case between *Hürriyet* (Independence)[32] and *Yelpaze* is a good example to demonstrate this problem. A photonovel, "Terkedilmiş Melek" (The Abandoned Angel), started to be serialized in *Yelpaze* on July 16, 1952, and *Hürriyet* started to serialize a copy of this work, "Metruk Melek" (The Abandoned Angel), on September 30, 1952. Figure 3 presents the first pages of these two novels.

This can be interpreted as a first attempt by a newspaper to benefit from the emerging genre of photonovel. In the following months, Alâeddin Kıral filed a suit against Sedat Simavi, owner of the newspaper, and Samih Tiryakioğlu, the managing director of the newspaper ("'Hürriyet' Gazetesi Aleyhine Bir Telif Hakkı Davası Açıldı," 1952).[33] This case was accepted as the first lawsuit filed under the "Law on Intellectual and Artistic Works" that took effect on January 1, 1952 (Bolat, 2019).

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[31] A Turkish word for "copyist". Depending on the printing technology used, these people used to copy the text from one medium to another (from lithographic stone to metal plates for example).
[32] A daily newspaper in Türkiye.
[33] Cantek (2019) claims that *Hürriyet* stopped serialization in the middle of the story following the lawsuit. However, they serialized the whole story despite the case against them.

Figure 3. The first episode of "Terkedilmiş Melek", *Yelpaze* (on the left) and the first episode of "Metruk Melek", *Hürriyet* (on the right)

The following years witnessed different newspapers serializing photonovels. Serialization of "Killing" in *Son Gazetesi* (The End Newspaper) in 1966 is such an example. Nebil Özgentürk claims that the popularity of translated Italian photonovels that were serialized in weeklies triggered the daily newspapers' inclusion of photonovels in their composition (Özgentürk, 1999a). Bengi and Zat quote Abdi İpekçi and explain that *Milliyet* [Nationality] decided to adapt Turkish and world classics into photonovels in line with its publishing principles in 1972 (Bengi & Zat, 2023, p. 118). Thus, we can argue that frequent use of photonovels in newspapers started in the 1970s. Bengi and Zat identify two features that most photonovels in newspapers share: adapting well-known novels to photonovels and employing well-known actors and actresses in these photonovels (Bengi & Zat, 2023, p. 119). The newspapers mentioned in Bengi and Zat's work are *Milliyet, Hürriyet, Günaydın* (Good Morning)*, Saklambaç and Kelebek* (Butterfly). *Saklambaç* has a specific place

among others because it was a photonovel daily (that is why it is included among magazines in the previous group). Nebil Özgentürk underscores *Saklambaç*'s specific place in photonovel history as he argues *Saklambaç* triggered the birth of a photonovel industry, which he calls "*Fotoromanın Yeşilçamı*" (Özgentürk, 1999b).[34] Safa Önal, who was the editor-in-chief of *Yelpaze* and who was a prolific scriptwriter in Turkish cinema, makes the following comment regarding photonovels published in daily newspapers:

> It was a period during which all major daily newspapers, including *Hürriyet*, published indigenous photonovels, increased their circulations this way, and resurrected our novels. Thus, daily newspapers' readers who do not read novels ended up reading these novels while "going through the photos"— because famous actors and actresses posed for them. (Önal & Arpa, 2017, p. 152)[35]

This is an important difference between the photonovels in magazines and those in newspapers. The genre that was born in Italy and introduced in Türkiye through translation used to have a simple romantic plot and no-name actors and actresses. As it migrated from magazines to newspapers, the basics of the genre changed. Murat Belge claims that the no-name actors of the Italian photonovels enabled the readers to easily identify themselves with the actors (Belge, 1982a, p. 2). The new names and faces in photonovels indicated that any reader could become one of them anytime. That was an important feature as far as photonovels were concerned. However, famous scriptwriters and directors started to produce photonovels in Türkiye and well-known actors and actresses posed for them. Belge criticizes this turn in the photonovel production and calls it an arabesque move (Belge, 1982a, p. 2).[36] Agah Özgüç claims that economic crisis experienced by Turkish cinema sector highly

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[34] See Özgentürk (1999a, 1999b, 1999c, 1999d, 1999e) for a column on Turkish photonovel history.
[35] For source text, see Appendix, 2.
[36] Belge analyzes "Ölürsem Kabrime Gelme" as an example of the arabesque photonovel (see Belge, 1982b).

influenced photonovels' becoming widespread among daily newspapers between 1980 and 1983 (Özgüç, 2022). Thus, the economic crisis may be one of the reasons that led celebrities to photonovel industry. Another thing that distinguishes daily newspapers from magazines as far as photonovels are concerned is the actress contests organized by daily newspapers to find new photonovel actresses. Agah Özgüç mentions about the contest by *Saklambaç*, which introduced Kadir İnanır (a famous actor in Turkish cinema) into the field (Özgüç, 2022). Thus, there are several features that distinguish the photonovels published in photonovel magazines from those in daily newspapers.

Another medium that the photonovels appeared in is a book. *Yelpaze* published a few of its photonovels in book form following the example of *Grand Hotel*. However, these works are limited in number, which can be interpreted as a lack of interest towards them in the late 1950s or early 1960s. One of the successful examples of this tradition is *Cep Foto Roman* because that magazine used to publish a complete story in each issue. *Cep Foto Roman* had more than 700 volumes. *Kitap Fotoroman* is another example. Each book in the series presents a complete story (Özgüç, 2022). The National Library lists 12 volumes that belong to this series. Another example is *Güneş Fotoromanları* in pocket-book size. Milli Kütüphane lists 25 volumes that belong to this series. The most important feature that distinguishes book-size photonovels from serialized ones is the lack of excitement because photonovel reading is frequently associated with the excitement triggered through successive conflicts formed in each episode. These conflicts in time became the driving force for the readers to buy the magazine the following week. This reasoning disappeared in the book forms.

All these media benefitted from both translated and indigenous photonovels. *Yelpaze* was the first magazine to publish a translated photonovel. Yet, there are different assumptions regarding the first indigenous photonovel. The difference lies in the researcher's or critique's conceptualization of the genre. Remembering the similarities and differences between *fotoromanzo*, *cineromanzo*, and drawn novel would help better understand the difference. Another important issue is related with the limited research on photonovels and negligence in their archiving. Below, I will go through three photonovels, all of which were announced as the first indigenous photonovel in Türkiye in different resources.

Some assume that "Öldüren Aşk" (The Killing Love) by Baha Gelenbevi and "Yavuz Sultan Selim ve Karabulut Hasan" by M. Hayri Egeli, which were published in *İnci* (Pearl) and *Merak* (Curiosity) *magazines,* respectively, in 1952, were the first indigenous photonovels in Türkiye. Agah Özgüç cites a letter by Gelenbevi in which he states that he composed a photonovel reusing the visuals of a previous film of his and offered this "photonovel" to the magazine (Özgüç, 2022). Özgüç calls this case a film photonovel. In a similar vein, Derya Bengi and Erdir Zat claim that the second work was based on a film, too (Bengi & Zat, 2023, p. 116). Both works are examples of film photonovels (*cineromanzo*) based on previous films. These works are transmedial reproductions of related films, which is a significant feature that distinguishes *fotoromanzo* from *cineromanzo*.

Another example which is frequently cited as the first Turkish photonovel is "Cumartesi Saat Dörtte" that started to be published on January 2, 1965, in *Ses Dergisi* (Voice Magazine) ("Şu Çılgın Türk fotoromancılar," 2007). Bengi and Zat claim that the photonovel was promoted as "the first local photonovel in which well-

known Turkish artists performed"[37] and the authors name this photonovel as the first "full-fledged" photonovel in Türkiye (Bengi & Zat, 2023, p. 117). The interesting point about Bengi and Zat's assessment is that they mention another indigenous photonovel published in *Yelpaze* in 1954: "Aşka İnandım". The authors also refer to Agah Özgüç's article and state that Özgüç identifies this one as the first Turkish photonovel. Yet they call "Cumartesi Saat Dörtte" as the first "full-fledged" Turkish photonovel. Bengi and Zat do not elaborate on their decision. Thus, it is difficult to understand what they mean by "the first full-fledged photonovel" or why they choose "Cumartesi Saat Dörtte" over "Aşka İnandım".

As mentioned above, "Aşka İnandım" [I believed in Love] which was serialized in *Yelpaze* between 12 May 1954, and 3 November 1954, is another photonovel claimed to be the first Turkish one. *Yelpaze* announces "Aşka İnandım" on the 98th issue as follows: "an indigenous photonovel, "Aşka İnandım", one of the many reforms and charming contents we promised" (*Yelpaze*, issue: 98, p. 3).[38] Thus, the magazine defines the photonovel as a reform and innovation. According to Bengi and Zat, the scenario of the photonovel was written by Aziz Nesin, a renowned Turkish satirist. The authors base their argument on an interview with Nesin (Bengi & Zat, 2023, p. 117). Aziz Nesin claims that he produced the first photonovel in Türkiye and that he sold his photonovels to *Hürriyet* and *Yelpaze* in 1954 and 1955 (Nesin, 2019, p. 46).[39] Nesin does not specify the name or date and medium of the first photonovel he produced. Moreover, he notes that he did not sign any of these

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[37] "Ses Türkiye'de şöhretli artistlere hazırlatılan İlk Yerli Fotoroman'ı okuyuculara bu sayıdan itibaren sunuyor."
[38] "Vadettiğimiz bir çok [sic] yenilik ve güzelliklerden biri Yerli Foto-Roman Aşka İnandım".
[39] An interesting claim by Nesin is that he sold the photonovels he produced for low prices and he states his goal was to make the newspapers and magazines internalize the ideas of serializing a photonovel and create a target reader group to enlarge the field (Nesin, 2019, pp. 46-47).

photonovels (Nesin, 2019, p. 46). Nesin's claims match with the case of "Aşka İnandım" but it is difficult to identify the scriptwriter or the producer of the photonovel. This work is the first Turkish photonovel serialized in *Yelpaze*. Özgüç claims that it is also the first Turkish photonovel (Özgüç, 2022). Bengi and Zat also claim that Ateş Nesin (Aziz Nesin's son) announced *"Deniz Çağırıyor"* (The Sea Calls) (1953) as his father's first photonovel (Bengi & Zat, 2023, p. 117). However, the authors do not mention where the photonovel was serialized, which makes verifying this information difficult. Considering the information available, "Aşka İnandım" is among the first photonovels produced in Türkiye.

As discussed above, photonovels occupied an important position in Turkish popular culture during the period between the early 1950s and mid-1980s. I argue that *Yelpaze* occupies an important position in popular culture of Türkiye in the 1950s and the following periods during which photonovels were popular in Türkiye based on the above-mentioned information. The list of photonovel magazines provided in this part, demonstrates that *Yelpaze* was the first photonovel magazine to be published in Türkiye. That is why it was identified as the leading magazine in the field by Bengi and Zat (2023) and was identified as a sign of the upcoming photonovel craze in Türkiye by Özgentürk (1999a). Moreover, the available resources indicate that the first Turkish photonovel was serialized in *Yelpaze*, years before indigenous photonovels became popular. Thus, it should be clear that *Yelpaze* acted as a significant institution in this field.

CHAPTER 5

YELPAZE AS A CASE OF CULTURAL TRANSFER

This chapter discusses the relationship between *Grand Hotel* and *Yelpaze* from a transfer perspective. The point of departure for the analysis is Itamar Even-Zohar's conceptualization of transfer, which includes not only interlingual translation but also the transfer of models, as in literary models (Even-Zohar, 1981). Transfer of a magazine design model is not as observable as transfer through translation. Adopting the concept of "assumed transfer" by D'hulst (2012), I position *Yelpaze* as a case of "assumed transfer" and aim to explain the specificities of this transfer process.

Yelpaze is identified as a leading photonovel magazine in the Turkish context, and this recognition supports the idea that it depended on foreign model(s). Moreover, *Yelpaze* employed other transfer techniques, such as borrowing (of the cover designs) and translation (of photonovels), to transfer materials from *Grand Hotel.* These processes of transfer imply the possibility of a stronger link between *Grand Hotel* and *Yelpaze*. This stronger link, I argue, is formed through the transfer of the magazine design model. Rosaria Stuppia, in this respect, claims *Grand Hotel* established a model in Italy for the subsequent photonovel magazines, and argues that other magazines, such as *Bolero* and *Sogno,* closely followed and also contributed to the foundation of the genre by *Grand Hotel* (Stuppia, 2015, p. 183). My main hypothesis is that *Yelpaze*, too, was based on the model established by *Grand Hotel.* Thus, I also claim that the selection of indigenous works and their inclusion in *Yelpaze* is in accordance with the principles established by *Grand Hotel.*

Regarding historical research on assumed transfer, Lieven D'hulst suggests delimiting the corpus so that it would offer "enough material evidence of transfer

having occurred" (2012, p. 143). Following D'hulst's suggestion, I limited my corpus to the first 120 issues of *Yelpaze*, as was explained in Chapter 2. The analysis of *Yelpaze*, in this chapter, is based on the first 120 issues (published between 8 June 1952 and 29 September 1954). The limitation made here is in line with the changes in the editorial team of the magazine. The first editor-in-chief announced in the magazine was Sedat Tunçay (Alaeddin Kıral's son-in-law) who was in the position between issues 1-17. Orhan Elmas succeeded him as the new editor-in-chief but did not work in the position for long. The magazine's masthead did not name an editor-in-chief from issue 36 to the issue 120. During that period, Sedat Tunçay or Mukadder Kıral (Alaeddin Kıral's wife) were in the management. Appearance of the family members in the magazine's editorial or management, instead of professional names who worked in periodical publishing before or after *Yelpaze*, supports the transfer hypothesis. This is because the family lacked the experience in periodical publishing in the beginning and needed a model to start a magazine in the Turkish context. Starting from the 121st issue, the editor-in-chief of the magazine became Safa Önal, and he occupied the position longer than those before and after him. During that period, his editorial habitus shaped the magazine (I will further discuss his habitus in Chapter 8). Thus, the limitation of the issues to be analyzed depends on the hypothesis that *Yelpaze*'s semi-amateur managers in the first 120 issues needed a model, and that the magazine's identity would have been formed by the end of its 3rd year. As for *Grand Hotel*, the analysis in this chapter will examine the composition of the magazine based mostly on secondary sources.

D'hulst explains the conditions that "assumed transfer" needs to fulfill as follows:

(1) it should do justice to the interrelatedness of cultural exchange processes;
(2) it should encompass as many features of these processes as possible,

taking into account the fact that some are verbal and other not, that some labelled explicitly… and others are not…; (3) it should be able to address the historical evolution of these features. (D'hulst, 2012, p. 142)

To respond to each of these conditions, in this chapter, I will first discuss the conditions that led to the translation of photonovels and transfer of the magazine model established by *Grand Hotel* in section 5.1. Then I will scrutinize the anatomies of *Grand Hotel* and *Yelpaze* comparing them to each other in section 5.2. The goal is to uncover the distinct features that made the new magazine model, and to determine to what extent *Yelpaze* benefitted from *Grand Hotel* as a model. To this end, Philpotts' periodical codes will be utilized as a tool for "the comparative" and "typological analysis" (Philpotts, 2013, p. 2). Finally, section 5.3. will explain other discursive transfer techniques *Yelpaze* employed.

5.1 The conditions for and purpose of transfer from *Grand Hotel* to *Yelpaze*

In this part, I will follow Anthony Pym who claims that from a transfer perspective one needs to seek "social purposes" for general cases of transfer instead of "individual purposes" for individual translation cases (Pym, 1992, p. 186). Anthony Pym (1992) identifies four types of relationship between translation and transfer: "causal", "economic", "semiotic" and "epistemological". As was explained in Chapter 2, Pym's transfer approach is based on material transfer of texts across space and time. Pym does not focus on transfer of models; however, the relationship types he suggests serve well to explain the relationship between translation and model transfer, too. In what follows, I elaborate on the goal or the conditions that paved the way for the transfer of a generic model (the photonovel magazine) instead of concentrating on single cases of translated photonovels. Below, I will go through the

causal and economic rationales for the transfer, and historical conditions that framed the process.

Pym (1992) suggests a new approach to understand the transfer process as he includes the "sender's role" in his model as an important component in the causality of translation/transfer. Pym claims that contrary to the systemic approach that underlines the receiver's active role in selection of texts to be translated, the senders have an active role in the process, too (Pym, 1992, p. 179). Applied to *Yelpaze*'s case, this assertion indicates that the reason for the transfer in question cannot be explained only by referring to the willingness of Kıral Neşriyat Yurdu to publish such a magazine and their selection of *Grand Hotel* as a model/source. To better understand *Yelpaze*'s case, it would be fruitful to examine the magazine repertoire of Kıral Neşriyat Yurdu (translated or transferred from Italian) as a whole. *Yelpaze* was not the first magazine published by Kıral Neşriyat Yurdu. In 1952, they started publishing *Pekos Bill* (Turkish translation of the Italian comics magazine *Pecos Bill*). In this case, the process was started by the Italian publishers (the agents in the source culture), and not by Kıral Neşriyat Yurdu (the agent in the target culture). The Italian publishers decided to introduce their magazine into the Turkish market, and they published the first Turkish issue themselves. Kıral Neşriyat Yurdu took up the task as of the second issue. In a few years' time, the Turkish publishers also started printing a translated version of *Mani Di Fata*, an Italian handicraft magazine, *Yelpaze,* and *Oklahoma* (another Italian comics magazine). Clearly, Kıral Neşriyat Yurdu had already established some business partnerships with Italian magazine publishers by the time *Yelpaze* appeared in the field. As for *Yelpaze*, as a specific case, I currently have no evidence to argue that the transfer process was initiated by the publishers of *Grand Hotel*. However, when the magazine repertoire of Kıral Neşriyat Yurdu is

considered as a whole, it should be noted that the Italian publishers of *Pecos Bill* and their initial attempt underscores the "sender's role" in this case. Hence, we can infer that the relations established for *Pekos Bill* and *Mani di Fata,* either overtly or covertly, paved the way for the relationship between *Grand Hotel* and *Yelpaze.*

As far as the economic level of the relationship between transfer and translation is concerned, Pym claims that the choice for translation among other transfer techniques has an economic rationale in a specific context (Pym, 1992, p. 182). In his approach, translation or transfer of a text requires another transfer at a different level. For example, capital transfer (through merging companies) requires textual transfer (of legal documents) (Pym, 1992, p. 182). I position the transfer of magazine design model and translation of photonovels as transfers at two different levels. I also propose that the former required the latter. This is to say that the decision to translate *Grand Hotel*'s photonovels justifies itself in an earlier decision to publish a photonovel magazine in Türkiye. *Yelpaze,* being a leading photonovel magazine in Türkiye, depended on translation of Italian photonovels. Pym suggests that the translation-transfer relationship is "economically rational, in the sense that translations should only take place when and where alternative transformations would require greater expenditure" (Pym, 1992, p. 183). From this perspective, the decision to get *Grand Hotel*'s photonovels translated for *Yelpaze* has an economic rationale. If we speculate about the options Kıral Neşriyat Yurdu had, we can see that translation was not the only option. For example, they could have published the photonovels in Italian or they could have imported *Grand Hotel.* These two options were not totally impossible because there were some French magazines distributed in Türkiye at the time. However, these were not economically rational in *Yelpaze*'s case. This can be explained based on the relative distance between the source and

target cultural and linguistic contexts. The number of people who spoke Italian must have been limited compared to those who spoke French. Thus, if the target and source frontiers had been closer to each other, the genre would have been transferred without utilizing translation. Likewise, producing indigenous photonovels in Türkiye would not be economically rationale, too, because this option would require more time and investment. Thus, economic cost of the translation justifies itself in the limited access to Italian language in Türkiye. As other components of the magazine (literary works, celebrity news, advice column, etc.) were not new in the Turkish context, translation from *Grand Hotel* loses its dominant role in these cases. This is when 'model transfer' comes to the forefront and this decision also seems economically rationale. As the editors-in-chief were able to understand the compositional principles (or compositional codes) of *Grand Hotel*, they composed or ordered indigenous texts that complied with these principles.

Turning back to Pym's call for seeking "social purposes" for general cases of transfer, the historical atmosphere in which the model transfer occurs is also important. In *Yelpaze*'s case, it was a period of change in the political, economic and, consequently, social structures in Türkiye, which was discussed in detail in Chapter 4. Thus, I will only underline a specific change; that is the liberation of periodicals from the state's discourse. Studies on women magazines in Türkiye indicate that the magazines published during the single party regime worked as state apparatuses, reproducing the official discourse on women and women's role in the society (Duman, 2006; Koçer, 2009). However, the liberation policy of Democrat Party regime had its reflection in the magazine publishing as well. As stated by Dilara Koçer (2009), the field varied during that period, and I argue the change in the field

created a favorable atmosphere for the transfer of a new magazine type with a different focus.

In short, when examining cases of transfer, understanding the causal and economic relations as well as the social and political atmosphere are important to see the case from a broader perspective.

5.2 The transfer of magazine design model: A comparative analysis of *Yelpaze*'s and *Grand Hotel*'s periodical codes

This section analyzes the anatomies of *Yelpaze* and *Grand Hotel* and benefits from periodical codes for the analysis. The goal is to uncover the connections between the magazine design model founded by *Grand Hotel* and the one employed by *Yelpaze*. In other words, I aim to demonstrate which of the defining features of the magazine model was adopted by *Yelpaze* and the consequences of transformation, if any. In the following sections, I will elaborate on the following: the title of the magazine and its references, the periodical codes of the magazine (temporal, material, economic, compositional, and social codes) and how these contribute to the magazine design model.

5.2.1 Author-function in a photonovel magazine: An analysis of titles and cover pages

The title of a periodical functions as a brand and plays an important role in binding different voices present in it. Coexistence of multiple voices (or lack of a single author) and multiple genres is a defining feature for periodicals. This is what enriches its content and makes studying them relatively difficult, which was underlined by Manushag N. Powell, in her afterword to the 30th issue of *Tulsa*

Studies in Women's Literature: "[Periodicals] are difficult to talk about, not because they are shallow, but because they contain multitudes" (Powell, 2011, p. 441). The multitude stressed by Powell includes both the diversity in text types and voices heard through these texts. Thus, it is the lack of a single author who would function as an umbrella connecting individual texts in a periodical or individual issues of a periodical together. This is what Foucault calls as the "author-function" (Foucault, 1984, p. 107). The periodical lacks the conventional concept of the author by nature. Thus, Matthew Philpotts argues that the title of the periodical undertakes the author-function to connect the multitudes (Philpotts, 2013, p. 1). In this respect, the title of the magazine becomes a discursive construct in Philpotts' perspective. Moreover, Philpotts claims that the title can function "as a brand, a myth, a legend" in successful examples (Philpotts, 2013, p. 1).

Indeed, the title functions as a classifying element, especially in the absence of a material copy of an issue. In other words, when talking about the magazines the title functions as a brand or fulfills the author-function. However, from a multimodal perspective, covers of a magazine perform the author-function, too. Each magazine devises a cover design code that would distinguish it from other magazines in newsstands. This design code, like the title of the magazine, connects different issues of the same magazine. For example, in newsstands, readers can recognize the magazine only by casting an eye on the cover designs (without reading the titles) as each magazine has a distinct design code as far as covers are concerned. Figure 4 presents such an example. Both of the magazines are entitled *Yelpaze*, and what distinguishes them from each other (in a newsstand) is the design code devised for each of them. Thus, design code of covers connects different issues of a magazine because the cover designs have an indivisible integrity.
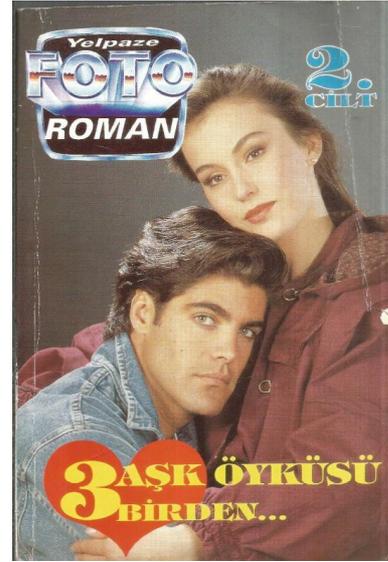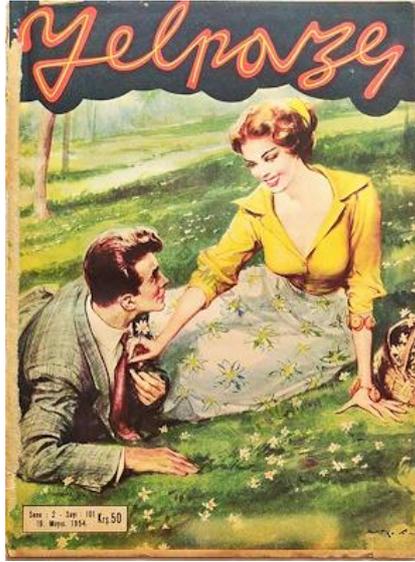
Figure 4. *Yelpaze (Resimli Salon Mecmuası)* on the left and *Yelpaze Fotoroman* on the right

Thus, I argue that both the title (especially in the absence of the material copy) and the front cover (in newsstands) perform the author-function. Broadening the concept, I claim the cover page as a whole functions as a discursive construct, and the cover designs and the title complement each other, in this respect. Below, I will demonstrate how these two complement each other in the examples of *Grand Hotel* and *Yelpaze*.

In the *Grand Hotel*'s website, the mission of the magazine is stated as follows: "In 2009 she [*Grand Hotel*] changed her skin renewing herself in the graphics and in the contents, maintaining; however, her fundamental mission of leisure and escape".[40] Thus, the publishers only refer to escapism as a defining feature, which is in line with the post-war atmosphere. Apart from the reference to escapism, *Grand Hotel* is frequently associated with Vicki Baum's novel (1929) with

[40] "Nel 2009 ha cambiato pelle rinnovandosi nella grafica e nei contenuti, mantenendo però la sua missione fondamentale di svago ed evasione."

the same English title. Discussing the emergence of photonovel magazines in Italy, Anna Bravo claims that the names of the magazines tell their story: "*Grand Hotel*, cosmopolitanism and adventure, in harmony with the film based on the novel by Vicky Baum; *Bolero*, exoticism and passion; *Sogno*, timeless passe-partout" (Bravo, 2003, p. 162).[41] Following this claim, I will also refer to the novel and the film in search of the message the name of the periodical conveys.

Vicki Baum[42] was an Austrian author born in Vienna in 1888. Robert Dassanowsky names Vicki Baum among the few and well-known "female screenwriters in the Golden Age of Hollywood" (Dassanowsky, 2015, p. 214). Baum adapted her most famous novel, *Menschen im Hotel* (1929), translated into English as *Grand Hotel*, for stage (in Berlin and on Broadway) and for the screen. The movie was renamed as *Grand Hotel* in 1932 (Dassanowsky, 2015, p. 215). Baum moved to the United States, and apart from the scenarios she wrote, her novels and short stories were adapted into films in Hollywood. Dassanowsky argues that "her bestselling novels and stories became the basis for more than thirty American films … television productions … and French and West German films and remakes" (Dassanowsky, 2015, p. 215). The fact that Baum's works were adapted into American films and that she was a well-known Hollywood screenwriter are significant because they establish the link between the Hollywood and the magazine.

Another and even more important point is that the magazine shares the same title with the Hollywood film produced more than a decade before the first issue. The movie *Grand Hotel,* which received an Academy Award in 1932, is accepted as a Hollywood classic in which Greta Garbo and John Barymore were the leading

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[41] "I nomi parlano da soli. Grand Hotel, cosmopolitismo e avventura, in consonanza con il film tratto dal romanzo di Vicky Baum; Bolero, esotismo e passione, Sogno, passepartout senza tempo."
[42] It was the penname of Hedwig Baum.

actress and actor. Mordaunt Hall reviews the film on April 13, 1932, for the *New York Times* and writes:

> It is a production thoroughly worthy of all the talk it has created, and the several motion-picture luminaries deserve to feel very proud of their performances, particularly Greta Garbo and Lionel Barrymore. So far as the direction is concerned, Edmund Goulding has done an excellent piece of work. (Hall, 1932)

It is clear that both the author and the film adapted from the novel are directly related with Hollywood. Mordaunt Hall's praising words defining the film as "a production thoroughly worthy of all the talk it has created", is an important sign to prove the popularity of the film. Considering high interest towards Hollywood at the time the periodical emerged, it is likely that the periodical reminded the readers of the movie and benefitted from the popularity of the film. Thus, I argue that the name of the periodical, *Grand Hotel*, associates the magazine with Hollywood, and Hollywood dreams or lifestyles promoted in Hollywood films.

Apart from the title, which has a strong link with a Hollywood film, the cover designs played an important discursive role, as well. The cover of the first issue makes this connection even clearer. As can be seen in Figure 5, the man and woman in the picture are at the entrance of a movie theatre called "Cinema Grand Hotel", and they are looking at a film poster called "*Anime Incatenate*" (Chained Souls, the first photo-novel published in the magazine). Here, one can see the magazine's desire to offer a cinematographic scene or narrative (Stuppia, 2015, p. 184). Thus, the publishers positioned *Grand Hotel* as a movie theatre and the photonovels they serialized as films. This is a strong message to support the Hollywood connections discussed above. Thus, the sign "Cinema Grand Hotel" can be interpreted as a general message, not just one component in the first issue's design.

Figure 5. Front cover of *Grand Hotel*'s first issue (1946)

Hence, the name of the periodical has an implicit link with the Hollywood film, and the first issue's cover strengthens this assumption. The covers of following issues resemble to movie posters or film scenes, too. The link between the first issue's cover and those of the subsequent issues is formed through the filmic depictions. I argue that the name of the magazine together with the covers designed for each issue perform the classificatory role. They position *Grand Hotel* as a movie theatre whose films can be enjoyed at home. They also frame the texts within each issue and different issues to each other. The title and the covers differentiate *Grand Hotel* from other magazines and link it to Hollywood.

The link between the magazine (*Grand Hotel*) and Hollywood is only partially utilized in *Yelpaze.* The full title of the magazine is *Yelpaze Resimli Salon Mecmuası* (Hand Fan Illustrated Saloon Magazine), and contrary to *Grand Hotel,* the name *Yelpaze* does not have a direct link to Hollywood. Thus, the direct link between the Italian photonovel magazine, *Grand Hotel*, and Hollywood fades away in the

Turkish magazine *Yelpaze*. "Yelpaze" is the Turkish word for a hand fan, and hand fans were historically used by women to convey messages in courtship (Galeano, 2009; Ünlü Aydin, 2023). Based on this, the title of the magazine can suggest a reference to romance as a genre. Figure 6 depicts a visual (from issue 105) published in the magazine to celebrate its second anniversary. As can be seen, the magazine chose to use a visual of a woman holding a hand fan to complement their announcement.

Figure 6. The announcement for *Yelpaze*'s second anniversary (June 16, 1954, issue:105)

Another difference between the two magazine's titles in this respect is the reference to "salon" in the Turkish magazine. Meltem Kaya, in her dissertation on early examples of Turkish tabloid magazines, argues that most magazines in the Republican Period define themselves with tags such as "aile" (family), "halk" (public/popular), and "salon" (saloon/living room) (Kaya, 2014, p. 14) with a goal to address a larger public. This tag both links the magazine to the previous tabloid magazines (associating it with something known in the target culture) and makes the

magazine to be perceived as an entertainment tool for the family, not only for the women. Thus, at one point the direct reference to Hollywood is lost but at another point the magazine finds a place in the target culture.

　　　Yelpaze used the covers already designed for *Grand Hotel;* yet the magazine never used the front cover of *Grand Hotel*'s first issue. As explained above the first issue's cover narrates a movie theatre scene. The writing used within the visual design most probably made it difficult if not impossible for *Yelpaze* to use that cover. The discourse constructed in the first issue of *Grand Hotel* has a reflection on the front covers' designs in the following issues. Each week a young and "modern" couple was depicted in various scenes resembling movie shots or movie posters. *Yelpaze* used exactly the same cover designs (see Figure 7 for the first issue's front cover).

Figure 7. Front cover of the *Yelpaze*'s first issue (June18, 1962)

As suggested before, the visuals and the title in the front cover compose an institutional narrative for the magazine. *Grand Hotel* made a successful choice having designed Hollywood-inspired visuals or visuals that narrate lifestyles depicted in Hollywood productions. *Yelpaze* borrowing the covers of *Grand Hotel*, is framed by the same narrative. Thus, these cover designs may make up for the loss of the connection between the title and Hollywood narrative in the transfer process. Moreover, the borrowing of the front covers form a firm link between the two magazines, that is beyond translation of photonovels. These borrowed cover designs played an important role in the formation of multimodal discourse in *Yelpaze* (I will further discuss this issue in Chapter 6).

5.2.2 Temporal codes

Temporal codes cover "date of publication", the magazine's "periodicity", "regularity", and "longevity" (Philpotts, 2013, p. 2). The date of publication, or the socio-cultural atmosphere of the period, shapes the periodical's principles, its character, and its content. This is because different periods produce their own cultural products that reflect the society's relatively fixed or highly changing conditions. As mentioned earlier, *Grand Hotel* has been in print since 1946 and this date indicates a significant period marked by the end of Second World War. Thus, the link between the political and social status of Italy and emergence of this magazine needs to be underscored. *Grand Hotel* is a post-war cultural product, and it belongs to a period during which American influence was manifest in Italy. The escapist approach, which is highlighted by the magazine, can be interpreted as a response to the needs of the exhausted society.

As for *Yelpaze,* the period has slightly different significance. First of all, Türkiye did not take part in the war. Moreover, the time gap between *Grand Hotel* and *Yelpaze* is 6 years. Both of these highlight a significant difference between the temporal codes of the two magazines. *Yelpaze* is not an immediate post-war product. However, Türkiye was undergoing a period of change at political and social levels as *Yelpaze* appeared in newsstands (for a detailed discussion see the previous chapter). The transition from a single party regime to a multiparty one has certain effects on periodical publishing. Aynur İlyasoğlu and Deniz İnsel claim that Türkiye was looking to the USA for models during the Democrat Party period and that affected the periodical publishing in Türkiye, which had undergone a period of stagnation in the previous decades (İlyasoğlu & İnsel, 1984, p. 176). So, the change in the political environment and following liberation attempts formed the base for a boost in magazine publishing in Türkiye. This positions *Yelpaze* into a period during which American influence was visible, which made the time gap less important.

Periodicity is another important feature of temporal codes. Some of the items in the content would require more time both to produce and to consume compared to some others. Thus, periodicity is closely linked with the compositional codes. The fact that *Grand Hotel* is a weekly magazine has two inferences as far as periodicity is concerned. The first one is related with the production and serialization of photonovels (both drawn and shot). One can infer that photonovel production was not suitable for a daily periodical. The second one is about the consumption of the magazine's content. Texts produced for each issue were not based on daily issues that may lose their currency in a few days. Thus, the core element of the magazine, i.e., the serialized photonovels, shaped the magazine's periodicity and other items to be used in each issue. Moreover, the periodicity paved the way for the immediate

consumption of the magazine, as well as an immediate response to the magazine, which can be followed through readers' correspondence. Thus, periodicity can be regarded as a defining feature for a photonovel magazine. The longevity and regularity of the magazine, on the other hand, are indications of its success rather than defining features of a magazine model.

Yelpaze also followed the periodicity of *Grand Hotel* because *Yelpaze* was also a weekly magazine. This is quite predictable considering the number of pages (20 pages at the beginning but increased to 32 in the following years) and the elements of composition (the majority of the pages reserved for photonovels). The page number and the content have two implications regarding periodicity. First, as visuals dominated the magazine, one week was enough time to read an issue. Secondly, as serialization requires immediacy, the readers would have lost interest in a longer period. Thus, I argue that the periodicity of these magazines is determined by the genre they are famous for, i.e., the photonovels. Besides, *Yelpaze* used the drawings and photonovels prepared for *Grand Hotel* which makes it easier for *Yelpaze* to keep the weekly period. To sum up, the date of publication and periodicity stand out as important features that influenced the compositional codes of the magazine. Based on this assumption, I consider them to be part of the model promoted by *Grand Hotel.* Thus, *Yelpaze'*s compliance with these codes is a signal of the magazine model transfer.

5.2.3 Material codes

The material codes deal with features such as size and material quality, which are not independent from the compositional and economic codes, as will be explained below. Material codes also function as a significant feature that differentiates a

magazine from others. These are features that form the visual identity of a periodical such as paper size, paper quality, and use of color.

According to Anna Bravo, the first issue of *Grand Hotel* was in the format of 34x24 cm, and included 16 pages (Bravo, 2003, p. 150). The size remained the same throughout the 1950s and 1960s. The size of the magazine enables a certain number of frames to fit in a page for the photonovels. A smaller size would mean smaller visuals with fewer details. Considering the target reader group (which will be discussed below), it is an important feature. The paper quality and printing technology used can be interpreted as a reflection of the period as well. On one hand the impoverished country did not have the means to use the state-of-the-art printing technology and highest quality paper for a weekly magazine. On the other hand, even if the publishers had the means, this meant an increase in the magazine's price, which would mean losing the target audience group. Thus, the material features were in line with the promises and goals of the magazine. That is why these are part of the model constructed by *Grand Hotel.* The page number (which increased from 16 to 20 in the following years) is clearly linked with the periodicity of the magazine. *Grand Hotel* was a weekly, which limits the number of pages because a higher number would require creating more content each week. *Grand Hotel* was accepted as an example of low-brow culture and it targeted lower middle class. These two features are reflected in its content organized in about 20 pages printed on a relatively cheap paper (without hard covers) in black and white except for the covers. The covers were designed as if they were movie posters, and the title of the magazine appeared as if it were a neon sign of a movie theatre. Thus, the material codes also reflect the positioning of the magazine.

Regarding the material codes of *Yelpaze*, the first thing that draws attention is the size of the magazine. *Yelpaze*'s size is the same as *Grand Hotel*'s one: 34x24 cm. This must be related with the size of photonovel copies imported from *Grand Hotel*. Other important aspects of the material code are the paper and print quality. Although there is not any resource to verify the kind and quality of paper used in both *Grand Hotel* and *Yelpaze,* paper qualities seem very similar. In comparison to another magazine in the target culture, *Resimli Hayat* (Illustrated Life), the paper quality of *Yelpaze* is said to be lower. This is because *Resimli Hayat* used coated paper for front and back covers (İlyasoğlu & İnsel, 1984, p. 178). *Yelpaze,* on the other hand, opted for uncoated paper for the entire magazine, which must have helped to keep the prices low. As for the print technology, Alaeddin Kıral and his agency as a printer influenced *Yelpaze.* From the 13th issue onwards in 1952, *Yelpaze* started including 4 pages that were published via photogravure technic, which means higher quality in a limited number of pages. This was a new print technique for Türkiye. As the number of pages printed in this technique increased, it became a means of publicity for the magazine.[43] *Yelpaze*'s front and back covers were always colored. In the beginning, both covers were illustrations originally designed for *Grand Hotel*. In time, full-page advertisements replaced the back cover illustrations, but this did not affect the use of colors. Use of color was also in line with the features of *Grand Hotel*. The last feature to be checked as part of material codes is the page number. *Yelpaze* started as a 20-page magazine, from the sixth issue onwards in 1952

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[43] "Three things you do not know!.. Yelpaze is the name of the unique magazine 1. which is published in TÜRKİYE by photogravure machines, the latest invention of the printing in the world… 2. which publishes cinema articles, pictorial novels, stories and the most beautiful pictures for women, the latest photographs and the most esteemed authors.. 3. Which is printed on the best paper with the most expensive ink and the latest machinery among the magazines in Türkiye and whose cover prints are more beautiful than other magazines" (Yelpaze, 8 September 1954, p.2). For source text, see Appendix, 3.

the page number increased to 28 and later on to 32. The increase in the page number reflects the enriching content. Thus, the material quality of the two magazines is quite similar, which indicates *Yelpaze* followed the Italian model as far as material codes are concerned.

5.2.4 Economic codes

Economic codes cover pricing and subscription policies as well as finances of the publishing house. Concerning the economic codes, the most significant parameter is the low price of *Grand Hotel*. During its first years the magazine cost 12 *lire*. The price of *Grand Hotel* was relatively cheap compared to *Il Sogno* and *Bolero Film* which were composed of 12 pages and 16 pages and sold for 20 *lire* and 25 *lire,* respectively. It is worth mentioning that the material codes and the economic codes are interlinked because an increase in the material quality would require a higher price. Baetens associates the pricing principle with the target audience group who would not be able to afford the weekly otherwise (Baetens, 2018b, p. 272). Thus, the selected paper and print qualities might have enabled *Grand Hotel* to reach more people, in the post-war impoverished Italy.

The magazine whose first issue was printed in 100,000 copies reached circulation around a million copies in the following years (Bravo, 2003, p. 170). Apart from the circulation turnover, the magazine benefitted from the advertisements and publication of the serialized photonovels in book form. *Grand Hotel* was a popular magazine that was oriented towards economic profit rather than a symbolic one. Thus, the magazine's positioning is also an indication of economic codes.

Yelpaze was the only photonovel magazine in the 1950s; thus, I will compare its pricing policy with another popular magazine of the period. *Yelpaze* cost 50 *kuruş*

for the first four years of its publication (until issue 181 in 1955, when it became 75 *kuruş*), while *Resimli Hayat* was sold for 100 *kuruş* in 1953. Thus, we may say that *Yelpaze* was a relatively cheap magazine, which probably targeted a larger audience group. The magazine's general price policy can be observed in the "Gelin Dertleşelim" (Let's talk about our troubles) column, where an editor replies to readers' letters. For example, in issue 117, the editor explains why the back cover was allocated for advertisements replacing the illustrations and says: "Survival of a magazine requires lots of sacrifices. Especially in our country. The paper and the paints are all supplied from Europe. This little explanation is enough to show why we allocated the back cover to advertisements." ("Gelin Dertleşelim," 1954a).[44] Apparently, expenses of imported materials caused a financial issue in the magazine, which was addressed by the managers without an increase in price. The magazine depended on advertisements to keep the prices low. Following the price increase in 1955, an announcement was inserted in the 181st issue. The announcement points to the escalating paper supply problems as the sole reason for the 'inevitable' price rise:

> A short while ago, when other newspapers and magazines stopped their weekly supplements, minimized their sizes and reduced their page numbers, we decided to get through all the troubles to maintain our magazine's quality as a response to the attachment of our readers.
> However, the paper shortage deteriorated day by day and overwhelmed all our facilities. We would either stop publishing our magazine or make a price adjustment that would cover our expenses… ("Yelpaze Hakkında," 1955)[45]

Both quotations support the idea that keeping the prices relatively low was a conscious decision by the magazine. *Yelpaze* was a popular magazine targeting

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[44] "Bir mecmuanın yaşaması için çok büyük fedakarlıklara katlanmak lazımdır. Hele bizim memlekette. Kağıdı, boyası hep Avrupa'dan tedarik edilir. Şu kadarcık izahımla neden arka kapağa reklam koyduğumuz meydana çıkar."
[45] For source text, see Appendix, 4

economic profit. It was not financially supported by specific institutions as was the case of some periodicals that offered supporters a symbolic position in the society.

The temporal, material, and economic codes are important in understanding the targeted readers as well as the items produced or selected for the composition of the magazine. That is why they are indispensable elements of the magazine model. The comparative analysis so far indicate that *Yelpaze* complied with the features of the model devised by *Grand Hotel.*

5.2.5 Compositional and social codes

Analysis of the compositional and social codes will uncover two important features of the magazine model: the content and the target audience. These two codes are more complex than the other three as also stated by Philpotts (Philpotts, 2013, p. 2). As far as the compositional codes are concerned, the focus will be on text types, use of visuals, and design (Philpotts, 2013, p. 3). The social codes in Philpotts model is as complex as the compositional codes and covers the "network of actors involved in the creation, circulation and reception of the journal" (Philpotts, 2013, p. 3). However, this part will mainly concentrate on the readers, i.e., only one part of the network. The goal is to identify the magazine design model; so, the reciprocal relationship between the target audience and the composition will be highlighted.

The polyphony in a periodical does not solely correspond to the different voices of the various authors who contribute to an issue. Philpotts claims that "the heteroglossia of the magazine" comes to the surface in a periodical's "multiple visual and design codes" as well as the variety of its texts (Philpotts, 2013, p. 3). One can observe heteroglossia at all these three levels in *Grand Hotel:* variety in text types (photonovels, literary pieces, advice columns, etc.), variety in visual codes (colored

pages as opposed to black and white pages, use and lack of visuals in certain pages), and variety in design codes (different page layouts, different font colors and font types).

Grand Hotel is categorized as a photonovel magazine; thus, photonovels are marked as a defining element for the magazine's composition. Baetens (2015), elaborating on the reading of a photonovel, claims that a photonovel is positioned at the borders of reality and fiction. Diachronically, this position becomes concrete in its continuous reference to "other genres (film, television, popular fiction, serialized melodramas in print form)" which turn the photonovel into a "form of cultural intermediality" (Baetens, 2015, p. 227). This is a general principle for the genre of photonovel. Synchronically this position is observed in the composition of the photonovel magazine, in the way different genres are selected and organized to play with concepts of reality and fiction. Baetens asserts that the photonovel magazine is composed of texts which hold a position either as "utterly real" or "utterly fictional" (Baetens, 2015, p. 227). Thus, it is a compositional principle in a photonovel magazine. Niamh Cullen supports this finding as she states that a typical issue of *Grand Hotel* blends " advice on real life issues with melodrama, romance and images of fashion, style and luxury" (Cullen, 2014, p. 285). The author says that although the magazine was famous for the "serialized picture stories of love", serialized novels, stories, fashion, horoscopes, advice columns, advertisements, and celebrity news were among the different genres that took place in the issues (Cullen, 2014, pp. 285–286). Regarding this variety, Baetens argues that while the advice column, advertisements, or reader correspondence are examples of "utterly real", celebrity news and film reviews are examples of "utterly fictional" (Baetens, 2015, p. 227). However, real world issues such as politics, economy, changing atmosphere were not

discussed in the magazine. Thus, the textual variety of *Grand Hotel* is formed based on the compositional principle guided by the blurred borders between utterly real and utterly fictional. The textual variety explained stands out as a significant feature of the model. It also forms one part of the heteroglossia in the magazine.

An analysis of *Yelpaze*'s selected issues demonstrate that the compositional codes of *Yelpaze* went through essential changes in time. The first four issues of *Yelpaze* included only episodes of serialized photonovels translated from *Grand Hotel*. Hence, *Yelpaze* can be called a translated magazine during that limited time as it did not have any indigenous works in the first four issues. In the fourth issue, the magazine announced an increase in the page number and inclusion of a serialized novel and some stories in the composition as of the fifth issue. However, the only change in the composition was the appearance of two magazine advertisements in the next issue (one comics magazine, *Pekos Bill*, and one handicraft magazine, *Mani Di Fata*, both translated from Italian and published by Kıral Neşriyat Yurdu). The promised change occurred in the sixth issue, which can be regarded as a turning point since it marks the appearance of indigenous writing in *Yelpaze*. From the sixth issue onwards, indigenous writing and translation became two important compositional tools of the magazine, and the number of different genres present in the issues also started to increase. Figure 8 presents the genres that appeared in *Yelpaze's* first 120 issues. This figure demonstrates the number of times these genres appeared in the list, but it does not represent the number of pages each genre occupied in the magazine.
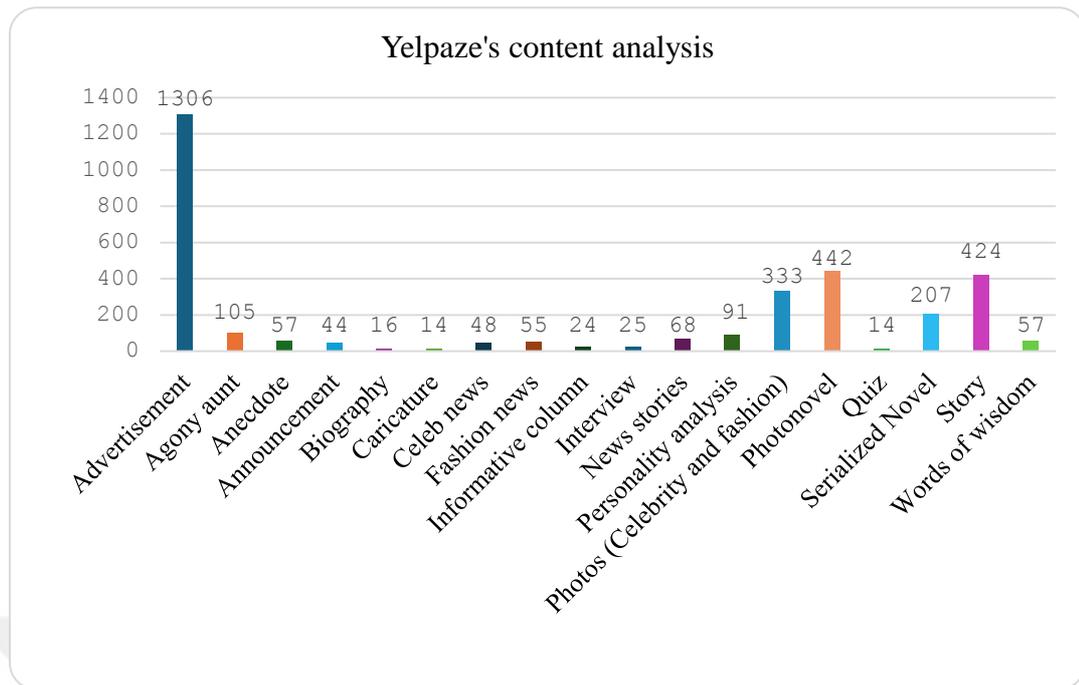
Figure 8. *Yelpaze*'s content analysis (issues 1-120)

As can be seen in the figure, the material that composes *Yelpaze* varies from photonovels to short stories; from readers' correspondence to informative pieces on daily issues (ranging from benefits of a bath to advice on romantic relationships). Figure 8 indicates that text variety in *Yelpaze* turned out to be very similar to that of *Grand Hotel*.

As part of the content analysis, each item was also tagged with a general category to understand the themes that dominated *Yelpaze*. I think these categories give a better insight about the magazine. For example, advertisement as a genre does not give any idea about content because the advertisement may be about a beauty product or a household appliance. The following are the categories that showed up in *Yelpaze's* composition: banking system, beauty, cinema and Hollywood, editorials, famous Turkish women column, fashion, food, foreign language learning, health, household appliances, housekeeping, humor, fiction, domestic news, photonovels, publisher's advertisement, readers' correspondence (where we can only see the

editors' replies), uncategorized photos, words of wisdom. Figure 9 presents the

general categories which appeared more than 100 times in the corpus and offers an

overview of the content.
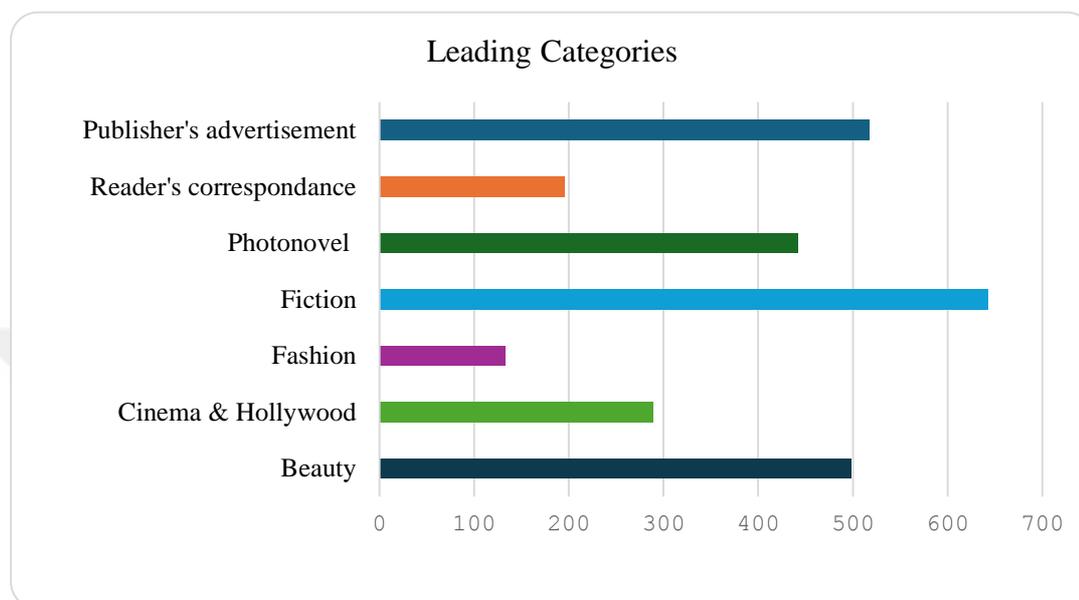
Figure 9. The dominant categories in *Yelpaze*'s composition (based on the number
of appearances in each issue)

Fiction (643 items), publisher's advertisements (517 items), beauty (498 items),

photonovels (442 items), cinema & Hollywood (289 items), reader's correspondence

(196 items), and fashion (133 items) are the leading categories considering the

number of items tagged with these categories.[46]

An important thing to remember is that the Figure 9 above introduces the

categories, and the number of items tagged with these categories; however, it does

not offer a proportional representation of these categories. By proportional

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[46] The numbers used in this graph depend on the number of appearances in the analyzed issues. For
example, if an episode of a serialized photonovel, novel or story appears in consecutive issues, each
installment individually added to the corpus. This is to see composition of each issue and cleaned data
for individual categories will be presented in the following sections.

representation, I refer to the actual space allocated for these pieces or categories. For example, most of the items tagged as fiction are short stories, or most of the items in beauty and fashion category are product advertisements. A short story generally takes a single page in which about four advertisements can be located whereas a photonovel generally lasts three or four pages. So, the figure above shows the number of times each category appears in the magazine; however, it does not represent the leading categories considering the number of pages allocated for them. Figure 10, on the other hand, roughly demonstrates the distribution based on the number of pages allocated to photonovels, literary works, and other pieces in the magazine. As expected, photonovels emerge as the leading genre of the magazine.
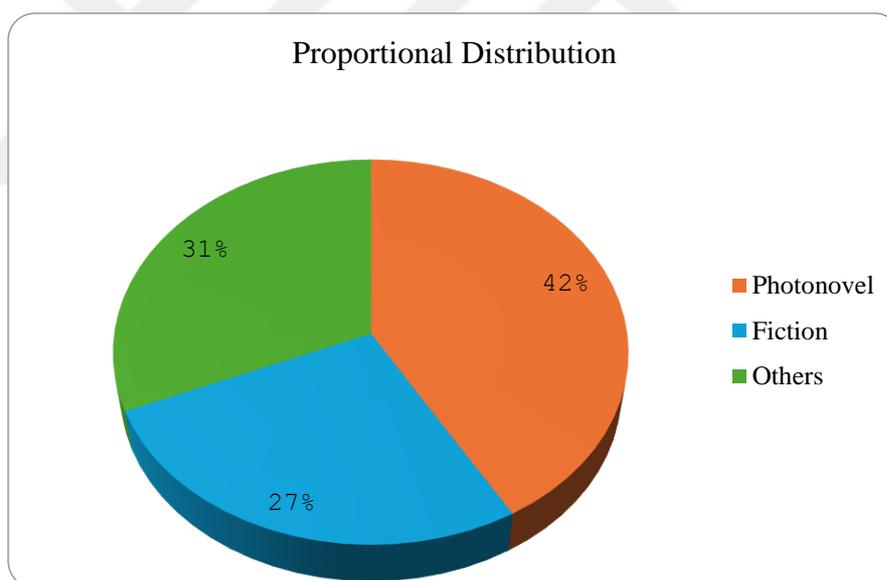
Figure 10. Proportional distribution of leading categories (fiction and photonovel) in *Yelpaze*

Figure 10 is significant to identify *Yelpaze*'s genre. As was mentioned before, the dominance of photonovels is an important defining feature of the model analyzed in this study. *Yelpaze* complies with this feature as 42% of its content was composed of photonovels. Another one was the text variety defined as an interplay between reality

and fiction. The leading categories (fiction, publisher's advertisements, beauty, photonovels, cinema and Hollywood, reader's correspondence, and fashion) reflect this interplay, too. Besides, lack of a category to represent real life issues (such as issues related with politics or economy) supports this finding. Hence, the text variety clearly indicate that *Yelpaze* meets this requirement.

Visual and design codes present another part of the heteroglossia in compositional codes. These include use of visuals, typography, and page layout. In *Grand Hotel*, pages allocated for photonovels (where visuals have a narrative role) and advertisements liberally use visuals. Other text types, on the other hand, barely utilized visuals, at most a single visual for an installment of a serialized novel. Thus, the use of visuals generally varies based on text type in *Grand Hotel*. Another component of the design codes is the typography. Sometimes periodicals choose a single typography to represent their identity. This is not the case for *Grand Hotel*, which opted for typographical variety. Throughout the magazine different typefaces are utilized to highlight announcements, to distinguish the titles of different texts, to single out the summaries from the new installments of serialized fiction, etc. As expected, advertisements freely use different fonts as well. Finally, page layouts differ based on the content. For example, the photonovel pages are generally designed in 6 frames (2x3); the back cover is divided into four columns whereas the other pages are divided into five columns. The unity is established in planned utilization of these differences for certain pages or certain content elements.

As for *Yelpaze*, dominance of visuals marks the visual codes, and this is closely linked with the photonovel as the dominant genre. As these photonovels were translated from *Grand Hotel*, they are reflections of *Grand Hotel*'s visual codes in *Yelpaze*. The photonovels, visuals accompanying the literary works and

advertisements mean that almost all pages of *Yelpaze* benefit from visuals. Thus, dominance of visuals becomes a defining feature in *Yelpaze*'s compositional codes, as was the case in *Grand Hotel*. *Yelpaze* opted for typographical variety as well. Regarding typography, that the typeface used in the title design mimics the one in *Grand Hotel*'s title is worth mentioning.[47] Finally, *Yelpaze* employed different page layouts for different pages. If the page was allocated for photonovels, the page layout was designed in six frames (exactly how it was designed in *Grand Hotel*). The rest of the magazine is designed in four columns, occasionally interrupted by advertisements. As far as text selection and composition are concerned, *Yelpaze* followed *Grand Hotel*'s model. Although there are some variations regarding the design and page layout, these do not cause *Yelpaze* to acquire a different identity.

Social codes open a periodical's network into discussion and cover all agents active in "creation, circulation and reception" of the said periodical (Philpotts, 2013, p. 3). As for the social codes, I will briefly touch upon the existence of multiple authors and its consequence. Then I will elaborate on the targeted reader group here with an overall aim to understand the magazine's model (the other actors will be discussed in Chapter 8). The variety in the composition is a reflection of the multiple authors, which is called "the multitude of voices" by Cullen (Cullen, 2014, p. 290). Cullen claims that the diversity of voices in the magazine results in a contradiction because the relationship of these agents with modernity differs from each other: while some of them celebrated "consumerism, glamour, fashion, urbanity and American culture", others warned against them (Cullen, 2014, p. 290). The author identifies "human emotions" as the main theme of the magazine, reflected in various

[47] A detailed analysis of the title design as a multimodal artifact will be presented in Chapter 6.

texts through messages on emotion and courtship (Cullen, 2014, p. 286). Thus, the author defines modernity as a theme that reflects different authors' ideas in the magazine.

As for the target reader group both the size of the group and identity of its members needs to be examined. There are different numbers indicating the size of the group. According to Anna Bravo, *Grand Hotel* was first published in 100,000 copies and there is even a rumor that says it was re-printed fourteen times in a few days (Bravo, 2003, p. 150). Bravo also argues that *Sogno* and *Bolero* together were sold 600,000 copies while *Grand Hotel* was sold over a million copies on its own in the following years (Bravo, 2003, p. 174). Emma Barron (2018) and Cullen (2014), on the other hand, include the shared copies into their discussion. Barron argues that the number of readers of these three magazines reached almost 6.5 million (including shared copies) (Barron, 2018, p. 254). Cullen states that "[w]ith an estimated readership of between three and fifteen million by the early 1960s", *Grand Hotel* weekly reached a big portion of the population in the period (Cullen, 2014, p. 286). David Forgacs and Stephen Gundle (2007) support the idea of shared copies. Based on their oral history project, Forgacs and Gundle claim that "*Grand Hotel* was passed round among young women"; moreover, "the fashions in it inspired envy and a desire for emulation" (Forgacs & Gundle, 2007, p. 42). Even if we are not sure about the exact numbers, it is clear Grand Hotel gained an exceptional popularity in Italy in a very short time.

Although the size of the target reader group is significant in understanding the span of readers, the composition of the target group is more significant to understand the relationship between the composition and target audience. Bravo describes the reading public as follows: "[y]oung, more feminine than masculine, more

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proletarian, peasant or very small bourgeois than middle class, the public is among

the least reachable by other means of communication, and in fact in good part it is

new" (Bravo, 2003, p. 64).[48] There are a number of things that need to be highlighted

in this definition. The first one is about the gender of the group. How Bravo explains

the gender of the reading group is significant. The magazine did not solely target

women, yet the number of female readers was expected to be higher than the number

of male readers. This is why Bravo opted for "more feminine than masculine".

Another important point to be underlined is related with the economic class of the

readers: "more proletarian, peasant or very small bourgeois". Cullen, likewise, states

that (women) magazines of the previous decades (before the 1940s) targeted "urban,

middle class women" (Cullen, 2014, p. 289); yet the photonovel magazines reached

out to "working class and rural women" (Cullen, 2014, p. 290). The final one is

about the newness/freshness of this reader group. *Grand Hotel*, with its "highly

visual nature", enabled "the barely literate" and people "who spoke dialect as their

first language" to easily follow the content of the magazine (Cullen, 2014, p. 291).

Stuppia adds "the relatively low price" (which was previously discussed) and "the

simple language" among the factors that made *Grand Hotel* reach a group of readers

who were "traditionally far from literature" (Stuppia, 2015, p. 185).[49] Thus, the

magazine created its target audience instead of attracting the existing magazine

readers through curating a specific content. Existing literature on the target audience

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[48] "Giovane, più femminile che maschile, più proletario, contadino o piccolissimo borghese che classe media, il pubblico è fra i meno raggiungibili dagli altri mezzi di comunicazione, e infatti in buona parte è nuovo."

[49] "A questi prodotti della stampa popolare si aggiunse presto il fotoromanzo che, con il suo costo relativamente limitato ("Grand Hotel" costava 15 lire nel 1947), il suo linguaggio semplice e le immagini accattivanti, riuscì a raggiungere quelle fasce di utenti tradizionalmente lontane dalla lettura."

indicate a close link between the group and the adopted compositional codes. This turns out as an important feature of the *Grand Hotel*'s model.

Photonovels are said to be read by women, but there is not solid data or research to support this claim for *Yelpaze*. Thus, I will comment on the targeted reader group based on the advertisements. To this end, I analyzed the advertisements published in *Yelpaze*. It is widely accepted that brands advertise in media, which they believe are followed by their target audiences (Mamoon, 2014; Katz, 2022). Thus, the target audience of the advertisements should intersect with the target audience of the magazine, at least in principle. To this end, I grouped the advertisements into the following subcategories depending on the product or service promoted: beauty, fashion, publisher's advertisements, household appliances, health, cinema and Hollywood (films), banks, men's care product (only one), foreign language learning, food and others. Figure 11 depicts the distribution of these categories in *Yelpaze.*
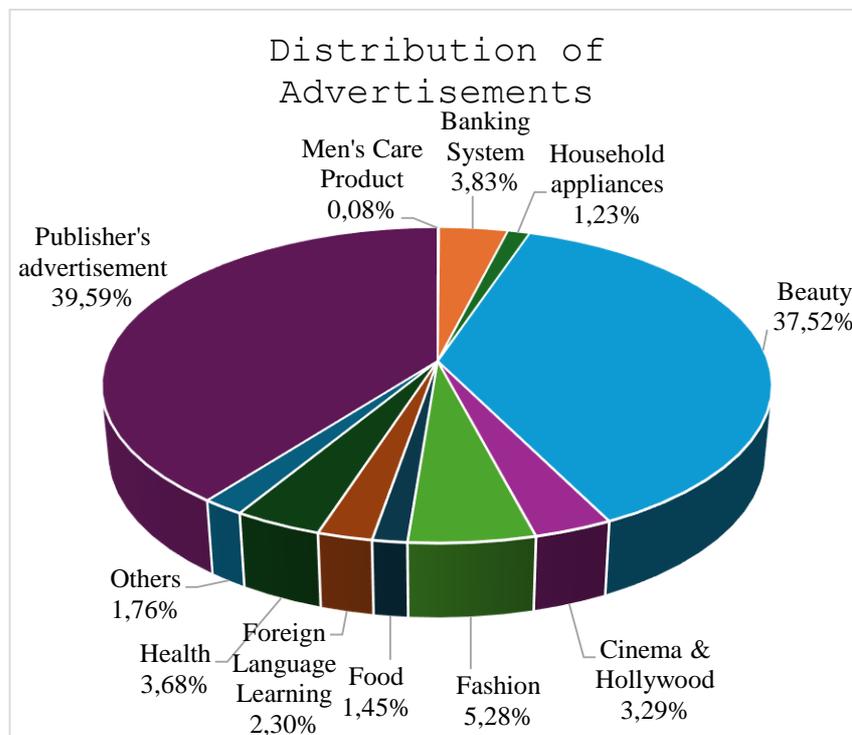
Figure 11. Different advertisement categories in the issues analyzed

Publisher's advertisements which have a 39.59 % share, includes various magazines (such as *Pekos Bill*, *Mani di Fata,* and *Köroğlu*) by the same publishing house, Kıral Neşriyat Yurdu, as well as other publishing tasks they operate. The publishers apparently utilized their sources to cross-promote their products. Thus, these advertisements cannot be interpreted to understand the target audience. The second largest group (37.52%) is composed of beauty products such as lotions, cosmetics, nail polishes, and perfumes. The high number of women-oriented beauty product advertisements as opposed to only one men's care product (an after-shave lotion) is a significant indicator regarding the reader group. The reader group must be composed more of women than men. In line with the target audience, the second category to have a significant share was expected to be advertisements of household appliances. However, this is not the case for *Yelpaze*. Household appliances count just for 1% of all advertisements and the promoted product is a radio. This may have two reasons. It may signify the age group targeted, i.e., young adults. Maybe readers of the magazine were not responsible for domestic chores, or more likely that they did not have the means to afford appliances. Or maybe this situation signals the general goal of the magazine, offering an atmosphere away from the responsibilities or requirements of the real world, a tool for escaping from reality. Although it is difficult to identify whether *Yelpaze* created a new group of magazine readers, like *Grand Hotel,* it can be inferred that both its low price and its composition helped the magazine reach more people. Based on this, I argue the readers' profile is expected to be similar to *Grand Hotel*'s in certain aspects.

5.3 Other transfer techniques employed in *Yelpaze*

This part will elaborate on the other discursive transfer techniques employed in *Yelpaze*. D'hulst explains "discursive transfer techniques" as a "set of techniques applied to texts and generic models, including models of translating modern and classical literatures, models of literary criticism, models of journal design, and so on" (D'hulst, 2012, p. 146). These techniques are not always applied to texts. The unit can be larger than a text (as in magazine design model) but also smaller than a text. The discursive transfer techniques employed in *Yelpaze* vary from the transfer of magazine design model to interlingual translation, and (partial) reproduction of (news) articles without mentioning the source. The previous section elaborated on the magazine design model formed by *Grand Hotel*. Based on my comparative analysis, I argue *Yelpaze* transferred *Grand Hotel*'s magazine model in its way to becoming the first photonovel magazine in Türkiye. In this part, I will touch upon other cases of transfer at smaller levels as a response to D'hulst's call for a complete analysis of different transfer techniques to draw a better picture of the transfer processes (D'hulst, 2012, p. 142).

That *Yelpaze* was mainly composed of the photonovels written and designed for *Grand Hotel* makes interlingual translation an indispensable tool throughout its life cycle.[50] Figure 12 shows the distribution of photonovels shot and drawn and the translated titles as opposed to indigenous ones.[51] As can be seen in Figure 12, all photonovels, except for one, are translations.

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[50] Hakan Alpin in his work on comics states that Alaeddin Kıral bought the copyrights of the photonovels published in *Grand Hotel* for *Yelpaze* (Alpin, 2007, p. 353). This is also evident in the copyright case between *Hürriyet* and *Yelpaze*.
[51] Figure 8 presents the number of times a photonovel appears on analyzed issues. Numbers on Figure 12, on the other hand, indicate the number of different titles; thus, for Figure 12 recurring titles are cleared.
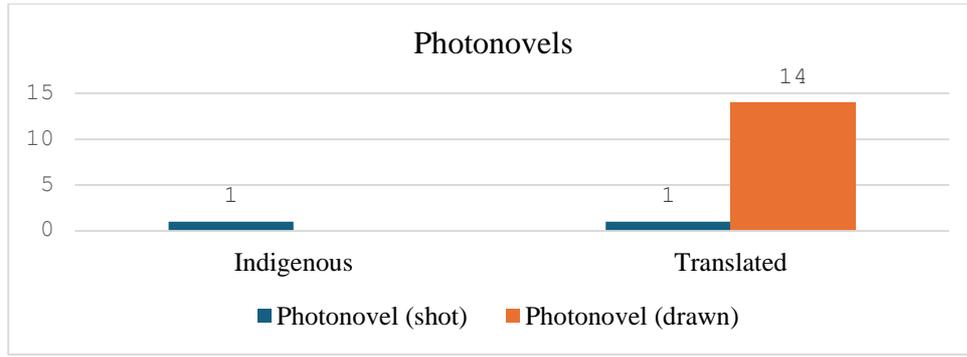
Figure 12. Number of translated and indigenous photonovels further categorized as shot and drawn

Among the issues analyzed only one indigenous title appears: *Aşka İnandım* (I have come to Believe in Love, 1954) a production by Parodi Film. The translated photonovels indicate that 1/3 of each issue is composed of interlingual translation. These translations were never signed by a translator. However, all foreign references (such as characters' names, place names or the authors' and designers'/producers' names) are preserved in Turkish translations of the photonovels. The decision not to present translators' names causes an invisibility of translators as important agents of transfer. Besides, it results in an invisibility of the role translation played in *Yelpaze* as a discursive technique.

Literary works are the second largest category in the magazine following photonovels. Figure 13 presents translation/indigenous numbers across different literary genres in *Yelpaze. Yıldırım Bayezit ve Yiğit Bey* (Yıldırım Bayezit and Yiğit Bey) and *Barbaros'un Aşkı* (Barbaros' Love) by Kenan Orkan are indigenous serialized historical novels, while *Büyük Şehirde Küçük Bir Kadın* (A Young Lady in a Big City)[52] *Kontes Cagliostro'nun İntikamı* (The Revenge of The Countess of

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[52] A reply to a reader's letter indicate that the text was most probably translated from Italian (Una Piccola Donna a Newyork); however, it was written by Faith Baldwin in English (Look out for Liza) ("Gelin Dertleşelim," 1954b).

Cagliostro),[53] *Kaçak* (The Fugitive),[54] and *Melek Yüzlü Şeytan* (A Whited Sepulcher) are translated serialized novels. The number of short stories is higher compared to other literary genres and some of them such as *Kudretin* [sic] *Hatıra Defteri* (Diary of Kudret) by Mukaddes Kıral and *Aglentinayı* [sic] *Af Ediniz* (Forgive Aglentina)[55] by Annie Vivanti were serialized as well. This is the only category where either the authors or translators of the works were visible, which makes translation visible for readers.
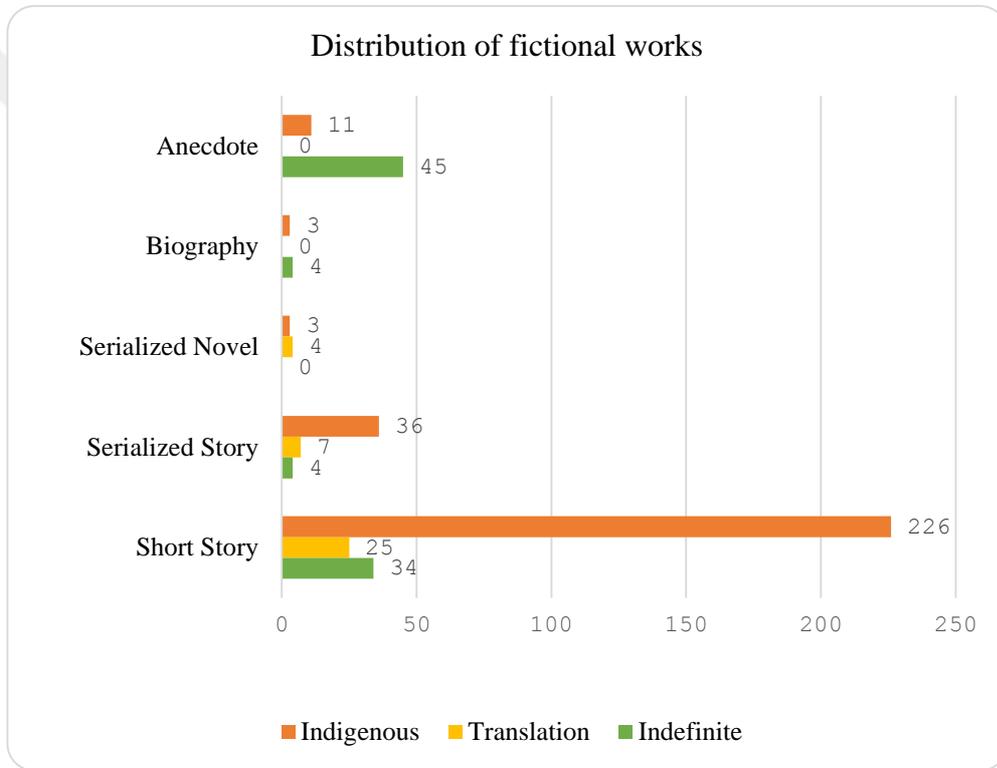
Figure 13. Various literary genres on the magazine

Another discursive technique applied in the magazine is borrowing, which is evident in front and back covers. The cover visuals were designed for *Grand Hotel* and transferred to *Yelpaze*. This is again a covert technique because it is difficult to identify the source even when they are signed by the artists. The following response appears in the readers' correspondence column:

> Thank you for your appreciation of *Yelpaze*. As for your question, I cannot—unfortunately—supply you with information regarding the names and character of the artists who design inner or cover visuals. We sent a colleague to Italy. S/he is about to turn back. I will gather the information from that colleague. ("Gelin Dertleşelim," 1952)[56]

The quotation indicates that even the editors were not informed of the agents of *Grand Hotel* in their first year. However, in the following weeks, some brief information was provided indicating that the artists are Italian: "The cover visuals are designed in Italy by an artist" ("Gelin Dertleşelim," 1953). Thus, this note together with the signature on cover visuals support the visibility of borrowing as a discursive technique in the magazine.

Finally, the magazine included lots of news pieces (sometimes as short as a few sentences) that were about different countries or foreign actors and actresses. Although it is difficult to ascertain the techniques used in their production, it is clear that they depended on foreign sources. The following reply that appeared in "Gelin Dertleşelim" column supports this hypothesis: "A colleague will come back from Italy in 15 days. S/he will bring us lots of photographs of Italian actors and news articles on them" ("Gelin Dertleşelim," 1952).[57] The texts and photos they gathered during this kind of trips must have been the source for various texts they produced about celebrities or funny stories from around the world. That the texts were taken

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[56] For source text, see Appendix, 5.
[57] "Fakat bir arkadaşımızın 15 güne kadar İtalya'dan dönmesi lazım. Bize İtalyan artistleri hakkında büyük çapta resim ve yazı getirecek. O zaman adresini size veririm".

from Italy can indicate a link to *Grand Hotel*; however, considering *Grand Hotel's* large corpus it is not possible to crosscheck this. Another equally possible source is other magazines published in Türkiye, in which case these articles would become intralingual translations. This is why I choose (partial) reproduction as a category to tag these texts. This category includes a variety of techniques ranging from full intralingual translation to full interlingual translation.

Although *Yelpaze* also included indigenous writing from the sixth issue onwards, different discursive transfer tools always played important roles in the magazine's composition. We may categorize the texts in the magazine as explicit translations, covert translations, indigenous texts, and ambiguous texts. I use ambiguous texts as a category to name the texts which were not explicitly tagged either as translations (naming a translator or a source text) or as an indigenous text (naming an author). Thus, this category can include both concealed translations and indigenous texts. Depending on the content I assume most of them are concealed translations. All these techniques, except for indigenous writing, are examples of transfer techniques employed in *Yelpaze.*

CHAPTER 6

ANALYSIS OF *YELPAZE*'S MULTIMODAL DISCOURSE

AND THE ROLE OF BORROWING

From a technical perspective, the covers of a magazine (front and back) wrap the

pages of a magazine and serve as a protection for the issue. Yet, from a discursive

perspective, they also wrap the institutional discourse of the magazine functioning as

a frame. In other words, the covers function as doors opening to the magazine's

world.[58] Thus, they are designed to represent the magazine's message. Positioning

magazine covers as a framing tool in discourse analysis forms a base for a fruitful

discussion. That these covers were borrowed from *Grand Hotel* makes *Yelpaze*'s

case even more interesting as they represent *Grand Hotel*'s agency in *Yelpaze* and

frame not only the translated but also the indigenous texts presented to *Yelpaze*'s

readers. To analyze the discourse in *Yelpaze*'s cover designs, this chapter benefits

from the concepts and principles proposed by Gunther Kress and Theo van Leeuwen

regarding grammar of visual design in their seminal work *Reading Images* (1996,

2021). Kress and van Leeuwen (2021) identify three types of meaning formed in

visual design: "representational meaning", "interactive meaning", and

"compositional meaning" based on the theory of Michael Halliday. The chapter will

present an analysis of these three types of meaning formed in front and back covers

of the selected corpus.

As for the covers to be analyzed, "Terkedilmiş Melek" (The Abandoned

Angel), one of the photonovels to be analyzed in the following chapter, will form the

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[58] In some cases, the back cover can become an entrance to a private time for dreams (a point that requires reader-focused sociological research, as in the case of reception analysis, and is beyond the scope of the present study).

base for discussion. This means the corpus for this chapter covers all front and back covers used between the issues 5 and 55, in which "Terkedilmiş Melek" was serialized. The decision to analyze the covers of 51 consecutive issues is to include a broad spectrum of cover designs in the research that cannot be sustained through random selection. Moreover, the analysis will illustrate the discourse they communicate.

Below, I will first introduce the composition of front and back covers and elaborate on their components and how they are used. Then, I will continue with representational and interactive meanings communicated through covers included in the corpus. As far as representational and interactive meanings are concerned, I will adopt a macro perspective to offer a general understanding of discourse designed for the covers. The goal here is (1) to find out any repeating narrative patterns and (2) to disclose the narratives framing the magazine's institutional discourse.

6.1 Composition of front and back covers

Front and back covers are composed of two groups of elements: the repeating components, and the changing ones. Repeating components consist of the magazine's title and an informative box for the front cover, whereas there are three informative boxes and the title in the back covers. These components were conserved over weeks in *Yelpaze*'s covers. The changing component, on the other hand, is the visual design used in both front and back covers. Each week the magazine's front and back covers depicted a different couple in a different setting. This section will introduce different elements used in each cover, and their roles in the composition. A brief overview of typography will follow to discuss the meaning of title design. The

goal here is to analyze the composition and identify foregrounded elements and their contribution to *Yelpaze*'s discourse.

In general, the writing system shapes how one reads. Thus, languages using the Latin alphabet require reading the page from left to right and from top to bottom, whereas Arabic letters, for example, require reading from right to left. This is how one is expected to read a novel for example. This kind of reading is called "linear reading" (Kress & van Leeuwen, 2021, p. 451). Linear reading applies to photonovels, too (because the frames are positioned according to this logic). Thus, it cannot be associated with a genre or a medium. However, not all texts are designed this way. The covers analyzed in this part form a different case where linear reading is not possible. There are certain things that attract the eye at first sight on the front covers of *Yelpaze*, such as the title design or a piece of clothing. This is enabled through "salience", which is "a general multimodal principle" (Kress & van Leeuwen, 2021, p. 449). Salience is evaluated based on the interaction of different visual components. In such an evaluation, some visual features become clues for further interpretation on the importance of different components: "size, sharpness of focus, tonal contrast […], color contrasts […], placement in the visual field […], perspective (foreground objects are more salient than background objects, and elements that overlap other elements are more salient than the elements they overlap)" (Kress & van Leeuwen, 2021, pp. 450–451). Thus, these are the features that direct our attention towards certain items in the composition. Salience does not only signal the first element we need to look at in a composition, but it also signals the next.

How salience works can be understood simply through a quick look at the front covers presented in Figure 14. As far as the cover on the left is concerned, the

title of the magazine and the dress of the female character are the elements that attract the attention. When we look at the cover on the right, the title of the magazine and the weighing scale stand out.

Figure 14. Examples of front covers: Issues 10 and 130

These elements attract our attention because their color (red) forms a contrast with the color surrounding them. Thus, through use of 'red', these elements become more salient than the rest. However, there is also a hierarchy between the title and the dress (or the title and the weighing scale), and this is enabled through placement because "elements become 'heavier' as they are moved towards the top […] due to an asymmetry in the visual field" (Kress & van Leeuwen, 2021, p. 450). Thus, the title is actually the most salient element which is foregrounded through both tonal contrast and placement. Once we read the title, the color 'red' in the depiction attracts our eye, and we start observing the red object and the surrounding

elements.[59] For example, the dress of the female character in the cover on the left is the second thing that attracts our eye. Observing the dress and the character, we realize the direction of her head and start looking at the male character to make meaning out of this depiction. Since the color of the dress directs our attention to the woman, she becomes a core element of the depiction, and we interpret other elements relating them to her. Only after observing the visual depiction, one realizes the white informative box placed at the bottom of the page. Placement marks its salience as less important than the rest of the elements. Each time, visual clues such as color, tone, placement, direction, or perspective mark the next place we will look at. In brief, salience defines our reading path, and the reading path followed in a visual is different from linear reading.

The most salient element in the front covers is the title of the magazine. The font and color chosen are the modes that turn the title into a multimodal artifact of its own. The features that will be discussed here include the connotation of the name ('*yelpaze*'), the interpretation of typography and the interpretation of color, all of which come together to communicate a message, as part of *Yelpaze*'s institutional discourse.

The word '*yelpaze*' means hand fan in Turkish. The dictionary of the Turkish Language Association defines "*yelpaze*" as "a foldable and portable object which makes air flow when waved and which is used to cool the face".[60] A feature missing in this dictionary definition is the gender specificity of this object. In general, these objects are used by women, which comes out in literature on the 'secret' language of

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[59] Each front and back cover has a different visual depiction, which makes general evaluations regarding depictions impossible. The goal of this part is to understand general compositional rules of front and back covers, and a detailed analysis of depictions is beyond the scope of the discussion here.
[60] "Sallandığında küçük bir hava akımı yapan ve özellikle yüzü serinletmeye yarayan, katlanabilir, taşınabilir araç."

hand fans (Muhtar, 1932; Galeano, 2009; Ünlü Aydın, 2023). This secret language is often discussed in relation to flirting messages communicated by women to men. Thus, we can make the following interpretations regarding the choice of the title (*Yelpaze*), which does not have any link to the source magazine (*Grand Hotel*): (1) the magazine mostly targets women, (2) the magazine frames romance narratives through its title, and (3) the title refers to attraction and secrecy simultaneously. The clearest of these interpretations is the reference to the target readers' gender. Thus, the film industry-focused message of *Grand Hotel* was replaced with a target audience focused title by the Turkish magazine.[61]

The word 'yelpaze' is hand-written.[62] Referring to the terminology of Theo van Leeuwen, "slope" and "connectivity" (van Leeuwen, 2006, pp. 148–149) stand out as features of this typographic style. Slope is a feature that refers to cursive and sloping typefaces, and connectivity refers to the cases when letter forms either totally or almost touch each other forming a "running script" (van Leeuwen, 2006, pp. 148–149). Van Leeuwen associates both of these features mainly with handwriting and claims that they potentially signal the following messages: "organic", "personal", "informal", and "handicrafted" (van Leeuwen, 2006, pp. 148–149). This forms a contradiction with the formal, impersonal, and manufactured tone of most typed fonts. All these adjectives (organic, informal, personal, handicrafted) frame the message of the magazine through chosen typography: handwriting.[63] Thus, through

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[61] See Chapter 5 for a detailed discussion of titles.

[62] The covers and photonovels published in *Yelpaze* were originally designed for *Grand Hotel*. A copy of the Italian magazine together with a printable copy of designs without Italian title or texts used to be sent to *Yelpaze*'s office. Some Turkish artists then wrote the Turkish texts on these printable copies.

[63] This is not a decision made exclusively by the agents of *Yelpaze*. The decision to use the cover designs of *Grand Hotel* required them to follow the source magazine's title typography, too.

typography *Yelpaze* becomes one of us, a friend, and a close one. This message closes the gap between *Yelpaze* and its readers.

The word 'yelpaze' is written on a black background using the colors red and yellow. These choices and the way they are arranged make the title seem as if it were a neon sign board. For the choices of colors, *Yelpaze* clearly follows *Grand Hotel.* Considering the narrative constructed on the first issue of *Grand Hotel*,[64] a neon sign board is a clever choice that presents *Grand Hotel* as a movie theater. This is supported with the cover visuals; the couple is depicted in a movie theater named *Grand Hotel*, where they are looking at the movie poster of "*Anime Incatenate*" (Chained Souls), one of the photonovels serialized in the issue. We cannot make such clear connections between the title typography and the visual depictions for *Yelpaze*. However, the title clearly attracts attention by using the contrast just as a neon sign board does. Thus, we can conclude that the two modes, colors and font, form an informal and suggestive atmosphere in *Yelpaze'*s cover designs.

Each cover depicts a different scene that narrates a different story of a couple. All the similarities and differences between different designs will be further discussed in the following part. For the premises of the current discussion, one thing that comes out is the number of characters depicted in these visuals. In most of the front and back covers we have a young couple in differing situations.[65] The possibility of a romantic relationship between the couple is foregrounded in these depictions. The fact that some of these characters resemble famous Hollywood stars

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[64] See Chapter 5 for a detailed discussion.
[65] From the 121st issue onwards, a caption accompanies the image. The captions frame and limit how one reads the images in the covers—an issue that will be dealt in more detail.

of the period is also significant regarding *Yelpaze*'s discourse. This resemblance associates the magazine with the Hollywood discourse, too.

Finally, a white box that includes information regarding issue number, price, and date of publication is located at the bottom of the front cover. The informative box is placed either at the right bottom corner or the left one (as can be seen in Figure 14). The place of the white box is not fixed so it does not follow a pattern. Following the same reading path, both the right and the left bottom corners signal the end of the page. The typography preferred in this white box is different from the one used for the title. It lacks the personal or informal connotations, making the text seem rather formal. The colors white and black as opposed to the colorful design of the covers contribute to the formality. Both the selection of colors and the selection of the typography can be argued to be in line with the information provided in these boxes. Price, issue number, and date, etc. are all formal issues that need to be communicated to the reader and they do not have a link with the overall discourse of the cover or the magazine.

The back covers can be grouped into two. The first group includes the issues with a depiction of a couple just like the front covers. The second group consists of back covers totally allocated to an advertisement (mostly, of a beauty product). A short discussion of the first group will be presented below whereas the second group will be touched upon together with all the other advertisements in the following chapter.

The reading path for the front covers was directed by the degree of salience different components hold. Back covers make how salience works even clearer. Different from the front covers, the first group of back covers include three informative boxes together with the title of the magazine apart from the visual

designs as can be seen in Figure 15. The informative boxes include pieces of information written in black on a white surface. The title of the magazine is still red; however, it lacks the contrast of the black background and yellow linings formed in the front covers. Below the title, there is a note which says: "All [its] rights in Türkiye belong to Alâeddin Kıral enterprise".[66] This message can be interpreted as a sign of its connection with a foreign company, i.e., the publishers of *Grand Hotel*.

Figure 15. Examples of *Yelpaze*'s back covers

Although the composition of front and back covers seems rather similar, features such as presence or lack of contrast make the reading path a bit different. Tone/color contrasts formed in visual depictions draw the readers' attention to the visuals. The most salient component changes from visual to visual but the central position of the women characters in these depictions and the color contrast surrounding them frequently makes them the focus of attention. Once the reader observes the depictions, the title attracts the attention. The typographic features

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[66] "Türkiye'de her hakkı Alâeddin Kıral Müessesesine Aittir."

mentioned for the front cover are valid for the back cover, too. So, the title communicates a friendly message through use of handwriting. There are informative boxes on both sides of the title. The readers are inclined to look at the one on the left first. This is in line with our linear reading habit. The box on the left top corner communicates information regarding the owner, managing director and contact information of the magazine. A second box follows the title with information on subscription and address. The last box is a copy of the one on the front cover. The design of all three boxes is similar to the one on the front cover. The typography and colors chosen for these boxes make them seem more formal than the rest of the components in covers.

As a brief overview, all components of a cover signal a deliberate decision to communicate us the voice of the related magazine. Thus, analyzing the composition (the components used, their positions, and stylistic features, etc.) reveals the magazine's style/voice and helps us understand how the covers frame the discourse. The informal tone achieved through typography in the title, frequent use of red (which is associated with attractiveness, romance, etc.), and the depictions of couples form a friendly atmosphere to communicate the magazine's approach to modern and romantic relationships. *Yelpaze* is presented as a friend with whom one can share individual problems or concerns as opposed to an authority reproducing the state's discourse on woman.

6.2 Representational meaning: Narrative representations in *Yelpaze'*s covers

As far as representational meaning is concerned, all these covers form a narrative representation according to the visual grammar model proposed by Kress and van Leeuwen (2021). Kress and van Leeuwen define narrative structures as "structures […] which represent aspects of reality in terms of unfolding actions and events,

processes of change, transitory spatial arrangements" (Kress & van Leeuwen, 2021, pp. 84–85). This definition foregrounds action and events, both of which require the presence of participant(s) as opposed to conceptual narratives. There are some specific features that determine the role the participant(s) play in any narrative. The first of these is the positioning. If the participant is placed in the foreground, this signals the first level of narrative in a composition and signifies the participant as an "actor" (Kress & van Leeuwen, 2021, p. 76). Once the actor is identified, the narrative also needs a goal—the person or object with whom/which the actor engages. The "goal" is revealed by analyzing the "vector" the actor forms (Kress & van Leeuwen, 2021, p. 76). This vector can be employed through gaze or body positioning (angle). Although the actor always forms a vector towards a goal, the goal is not always depicted in the image. Sometimes the viewer cannot see at what the vector is directed. In such cases, the viewer needs to imagine who or what the goal is. Inexistence of a goal can also be interpreted as a dream in an image according to Kress and van Leeuwen (Kress & van Leeuwen, 2021, p. 153). Thus, the participant in question may be having a daydream or thinking about their future.

As mentioned before, the corpus consists of 51 issues. An analysis of these front and back covers reveals that all of them are examples of narrative representation. The analysis also shows that three specific narrative patterns were repeated throughout years: unidirectional transactional action narratives (in 3 front and 6 back covers), bidirectional transactional action narratives (in 9 front and 19 back covers) and non-transactional action narratives (in 39 front covers and 26 back covers). These are the first level narratives created in the cover designs, and Figure 16 depicts their percentages in the corpus.
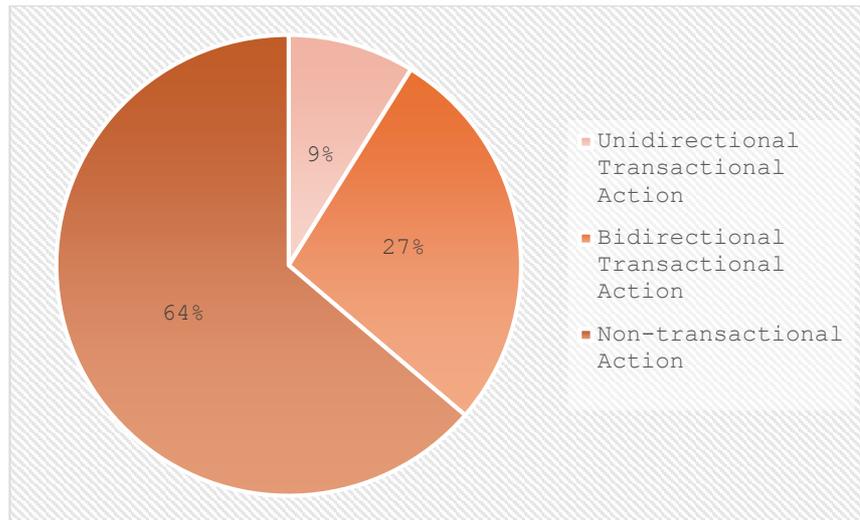
Figure 16. Types of narrative representation in front and back covers

Forty five of these covers communicate a single narrative;[67] either a bidirectional one

or one in which the participants form a single actor making a single action. The rest

of the covers also have a second level of narrative which is formed through a second

participant. In this second level, there are three repeating types of representational

meaning: unidirectional transactional action narrative (in 1 front and 1 back covers,

3% in total), unidirectional transactional reaction narrative (in 28 front and 18 back

covers, 81% in total), and non-transactional action narrative (in 5 front and 4 back

covers, 16% in total). The leading group in the second level is a reaction narrative,

which means the participant in these cases reacts to the action of the participant in

the first level. In the analysis below, narrative groups in the first level (non-

transactional action narratives, bidirectional transactional action narratives and

unidirectional transactional action narratives) will be discussed in detail with

reference to the second level of narratives when required.

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[67] The numbers given are the total of front and back covers if not further specified.

Non-transactional action narratives turned out to be the leading group that was repeated in 65 cover designs, 64% of all covers analyzed. Basically, a non-transactional process is associated with the lack of a goal in the image. There are two different kinds of non-transactional processes. The first one occurs when there is only one participant in an image. The second one may consist of more than one participant (human or not) but the goal of the actor is not depicted. Through the gesture and the angle of the body or head, the viewer understands that the actors are looking in a certain direction, yet one cannot be sure whether they are looking at something or thinking about something (Kress & van Leeuwen, 2021, pp. 145–146). This kind of visual designs leave the readers free to imagine the goal of the woman's action.

Figure 17 presents an example for non-transactional action narratives. There are two participants in these cover designs: a woman and a man. The woman is positioned in the foreground (and mostly in the center). Her body's depiction is not interrupted (by another participant or object). The second participant is placed in the background. Foregrounding is the feature that signals the actor of a narrative, which makes the female participants the focus of the related narrative designs. The male characters take the central position only twice in all non-transactional or unidirectional transactional processes analyzed here. Thus, foregrounding of female characters is clearly an important indicator of *Yelpaze's* discourse.
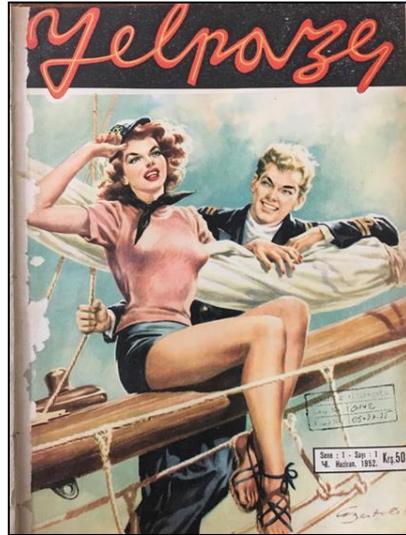
Figure 17. An example of non-transactional action narrative

This cover is also an example for a complex visual design. It depicts two narratives
at two levels. The first level is an action process of a narrative representation. This is
the macro narrative that is featured in the visual design. At this level, the woman is
the actor in the scene. The woman forms a vector towards something, i.e. a goal. She
looks at something, but we cannot see at what the vector is directed. Thus, the goal is
not explicitly presented. The angle of her body and her face indicate that she is into
something other than the man in the scene.

Kress and van Leeuwen argue that "looking" represents thinking in images
(Kress & van Leeuwen, 2021, p. 153). From this perspective, the viewers are left to
imagine what the woman is thinking about. The angle of her face indicate that she
looks at something up, which can signal thinking about the future. The man's glance
and the angle of his face, on the other hand, offer a more concrete interpretation. He
is looking at the woman, and so he is thinking about her. Kress and van Leeuwen
also claim that in cases of non-transactional actions or reactions, there is not a visible
goal or phenomenon, which "can create a powerful sense of empathy and

identification with represented participants" (Kress & van Leeuwen, 2021, p. 153).

Thus, it can be inferred that the image helps female readers identify themselves with

the woman in the image. This identification, which is formed in the first encounter

through the cover designs, is assumed to continue through different elements of the

magazine throughout the reading process.

The second level, on the other hand, is a reactional process. In this level, the

man becomes a reactor because the male character forms a vector towards the female

one, the actor of the first level of representation. In this case, the woman, and her

gesture (the process: 'woman looks') form the phenomenon. In other words, the

man's act is interpreted as a response to the presence or action of the woman in the

related depiction. He reacts to her action with a fascinated smile. Through this

second level, the woman becomes the 'doer', and the man becomes an admirer of

her, another important feature of *Yelpaze's* discourse. This two-leveled complex

structure is repeated in 28 front covers (55%) and 18 back covers (35%) used by

Yelpaze. These high percentages suggest that this narrative pattern is significant in

defining the discourse of *Yelpaze*. The first group of narrative representations tells us

a story whose protagonist is a woman. The woman is admired by the man, who is

mostly depicted in the background. This depiction can suggest the following.

Women do not need to do something to attract men. Women do not present clear

indications of interest to men in public while men can do so. Women tend to think

more about the future of a relationship than men do. However, the central focus of

the female characters in these depictions does not necessarily mean these visuals

empower them. Although these covers always depict a well-dressed and modern

looking woman, they almost never depict these women in a professional setting. We

do not learn if they work or what they do. This applies to photonovels, too, and I will
further discuss it in the following chapter.

Bidirectional transactional action processes come second in popularity in
*Yelpaze'*s covers. In this group the participants are depicted in interaction with each
other. Since this narrative type depends on the interaction of the depicted
participants, in most cases, there is a single narrative in the cover design. The cover
presented in Figure 18 exemplifies bidirectional transactional action processes.
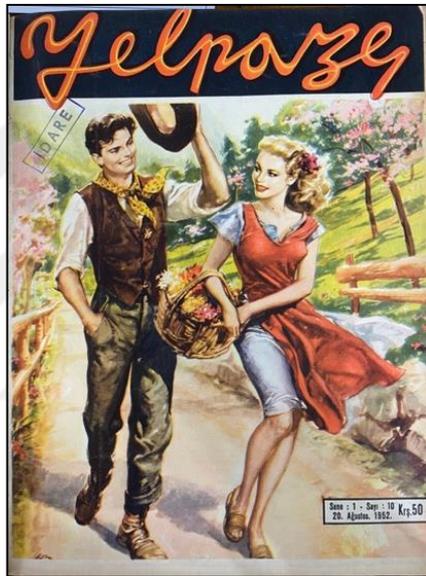
Figure 18. An example of bidirectional transactional action process

The cover depicts a woman and a man interacting with each other. Instead of an actor
and a reactor (which signals a hierarchy between the participants), we have
"interactors, to indicate their double role" (Kress & van Leeuwen, 2021, p. 151). The
double role means these participants become actors and goals in turns, just like a
communication process where encoder and decoder repeatedly change roles to
enable communication. The depiction analyzed here is two-dimensional stills. Thus,
the interaction between the two is created through the vectors they form towards

each other, which is interpreted as a communication cycle. The fact that they are looking at each other with a smiling face in each case indicates that they are happy to be part of this interaction. This is the second most common narrative representation formed in the front covers.

The female participants are the protagonists of this second group, too, although they are not foregrounded through positioning in some of the depictions. Bidirectional action processes require considering features other than the positioning to figure out the protagonist. Figure 18, for example, foregrounds the woman because she is more salient than the male character. Salience in this depiction is enabled through use of colors that attract attention. There is a correlation between salience and significance in visuals. Thus, the woman is the highlighted participant in this depiction.

As opposed to the first group of visuals where women do not interact with men, we observe a happy couple in different scenes in bidirectional action processes. Though more subtly, the example in Figure 18 can be interpreted as an example of woman-man relationship. As opposed to the first group explained, bidirectional action processes do not depict women as sources of admiration. Thus, the relationship between the woman and the man seems relatively equal.

The third and final group is unidirectional transactional processes. The key difference between this group and the first one is the presence of a clear goal in the visuals as far as the foregrounded participant is concerned. The goal changes in each narrative, an example of which can be seen in Figure 19. The visual in Figure 19 has a two-level narrative plan. The woman is foregrounded through her positioning. On the first level, the foregrounded participant forms a vector towards her drink. The man, on the other hand, shows an interest in the woman, and her action. Thus, he is

reacting to the woman, which makes her his phenomenon. This second level is an

example of unidirectional transactional reaction.

Figure 19. An example of unidirectional transactional action processes

As opposed to the bidirectional narratives explained above, here the vectors formed

by this woman (through the angles of her body and gaze) do not indicate a

continuing interaction/communication between the participants. Although both

narratives (the one formed by the woman and the one formed by the man) are

interrelated, these do not imply communication cycles.

This final group is similar to the first one because both indicate the actor

through positioning. The difference is clearly the presence of the goal for the actor.

The presence of the goal has two important influences. The first one is that the

depiction of the goal leaves no space for the interpretation of the viewer. As

mentioned before, lack of a goal is generally associated with thinking in visual

language and leaves space to be filled by the viewers. The second one is about the

identification of viewers with the characters, which is reinforced by the lack of the

goal. Thus, this third group, which was chosen less frequently as opposed to the

other two, also seems to be less effective in forming an interaction between the represented participants and readers.

6.3 Interactive meaning

Interactive meaning explains a complex of interactions among "represented participants", i.e. the participants depicted in the visuals, and "interactive participants", i.e. the producers and viewers (Kress & van Leeuwen, 2021, p. 253). The interaction among them can happen at three levels: "1. Relations between represented participants, 2. relations between interactive and represented participants, and 3. relations between interactive participants" (Kress & van Leeuwen, 2021, p. 253). I have briefly talked about the relations between represented participants in the previous section while discussing the type of narrative formed (in relation to the vector the participants form towards each other or towards other participants). Thus, this level of interaction will not be further discussed in this section. As for the third level, the relations between interactive participants (producers and readers) require an in-depth analysis of *Yelpaze's* network; therefore, this will be the focus of the following chapter. This section will concentrate on the relations between the interactive (generally the viewers) and represented participants. The interactive relations can be formed and communicated through "contact", "social distance", and "attitude" in a visual (Kress and van Leeuwen, 2021). Therefore, I will elaborate on how these three features are used in front and back covers of *Yelpaze* in an attempt to understand their messages.

      Contact is realized through the gaze of the represented participants. Whenever people are depicted in an image, they form a gaze towards something. The producer, thus, makes a choice regarding the direction of their gaze. Kress and van

Leeuwen argue that it is also a choice between forming an "offer" or a "demand" through gaze (Kress & van Leeuwen, 2021, pp. 268–269). When the represented participant makes eye contact with an interactive participant (a reader), it forms a representation as "demand", asking them to do something. In the absence of eye contact, the representation formed is turned into an "offer" (Kress & van Leeuwen, 2021, pp. 268–269).

When the gaze is directed towards the viewer, this is interpreted as a direct address. This means that the represented participants demand something from the viewers. The nature of this demand can only be understood when interpreted with the mimics of the represented participants: "social affinity", "a call for desire", etc. (Kress & van Leeuwen, 2021, p. 262). In cases of "offer", the represented participants and their goal are offered to the viewer as pieces of information. This is also related to power. Lack of eye contact between the represented participants and the viewers signals the viewer's power (Kress & van Leeuwen, 2021, p. 269).

There are only eight visual designs in which the represented participants (at least one of them) form an eye contact with the viewer in all front and back covers analyzed here. In the rest of the cases (94 visual designs, 92% of all), the represented participants do not make eye contact with the interactive participants. Thus, in the majority of the cases, these participants are presented as an offer to the viewer. One important indication of this choice is that the interaction between the represented participants is set as examples for the readers. Lack of eye contact is also linked with the power the viewer holds over the represented participants. Power will also be discussed in relation to the use of "social distance" in this section.

Social distance is the second factor that communicates the relationship between the represented and interactive participants. It is realized through "the size

of the frame" (Kress & van Leeuwen, 2021, p. 276). Close shot, medium shot, and long shot are associated with "proxemics", and referred to as personal distance, social distance, and impersonal distance, respectively (Kress and van Leeuwen 2021, pp. 277-279). Personal distance has three subcategories: intimate distance (which covers the face or head only), close personal distance (which covers head and the shoulders), and far personal distance (which covers the upper part of the body). Social distance has two subcategories: close social distance (which covers the whole figure from head to toe) and far social distance (which covers the whole figure with some space around). Anything that depicts more than far social distance is called public distance or impersonal distance (Kress & van Leeuwen, 2021, p. 279). The relation between represented participants and the interactive participants is an imaginary one, enabled through different sizes of frame. When personal distance is employed, the represented participants become one of us, our friends, close ones. When public/impersonal distance is preferred, the represented participants become total strangers. Thus, the choice of frame size defines the relationship type.

As far as the front and back covers of *Yelpaze* are concerned, the most common frame sizes are personal and social distances. There is not a case where one can spot an impersonal distance. This is in line with the magazine's informal and friendly tone overall. A closer look at the personal distance reveals that intimate distance is also avoided in these visuals. There are examples of close personal distance (2 visuals, 2%), far personal distance (11 visuals, 11%), close social distance (81 visuals, 79%), and far social distance (8 visuals, 8%). Clearly, close social distance stands out among others, and far personal distance follows it. This is an important indicator of the planned or desired social distance between not only the participants in question but also the magazine and the readers. In a sense, the

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preferred social distance supports the interpretation of chosen contact type. As mentioned before, the represented participants turned out to be an offer made by the magazine to the viewer. By forming close social distance, the magazine both preserves the friendly atmosphere, and stimulates the identification of the readers with the represented participants. The represented participants are presented as one of us. If they are one of us, not strangers, we can become one of them one day.

The third and final indicator of interactive meaning is the attitude, which is communicated through "the selection of an angle" (Kress & van Leeuwen, 2021, p. 287). Attitude can either signal subjectivity or objectivity. According to Kress and van Leeuwen, the difference between the two lies in the presence of "a central perspective" or "a built-in point of view" (Kress & van Leeuwen, 2021, p. 289). The presence of a point of view signals subjectivity, while lack of a point of view signals objectivity. If an image is depicted from a single point of view, that image acquires subjectivity. It is subjective because the viewer cannot acquire all the truth about the scene or object. The producer chooses a point of view and presents the case from that perspective as if it could encompass all the truth. In contrast, if the object is depicted in an unnaturalistic way to enable the viewer to see and know anything and everything about the object, the image acquires objectivity (Kress and van Leeuwen, 2021, pp. 289-291). All the visuals used in the cover designs analyzed here have a central perspective. Thus, all of them are subjective depictions.

Simply selecting an angle or a point of view communicates subjectivity. However, analyzing attitude is more complex than identifying subjectivity. According to Kress and van Leeuwen the chosen horizontal and vertical angles within a subjective image have further implications. While horizontal angle can communicate either involvement or detachment (Kress & van Leeuwen, 2021, p.

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299), vertical angle defines the power relationship between the viewer and the represented participant (Kress & van Leeuwen, 2021, p. 306). At horizontal level, frontal angle indicates involvement, whereas oblique angle indicates detachment. Degrees of vertical angle are used to interpret power relationships between the participants. The low angle communicates participant power, and the high angle indicates viewer power, whereas eye-level communicates equality (Kress and van Leeuwen, 2021, pp. 295-307). There are different possible degrees that make a depiction closer to one of the mentioned options in both horizontal and vertical angles. In other words, these categories are not clear-cut.

Kress and van Leeuwen argue that "[t]he horizontal angle … is a function of the relation between the frontal plane of the image producer and the frontal plane of the represented participants" (Kress and van Leeuwen, 2021, p.297). In such a case, there are two possibilities. These two frontal planes can either be parallel to each other or not. If they are parallel or somehow aligned, this is accepted as a sign of involvement. If they diverge from each other forming an angle, this is accepted as a sign of detachment. When stated as such, the issue of involvement vs. detachments sounds as if it were an either-or choice. However, it is not. Instead, there are different degrees of involvement or detachment as Kress and van Leeuwen put it: "there is a degree of 'ourness' and 'theirness' involved" in depictions of humans:

> The body of a represented participant may be angled away from the plane of the viewer, while his or her head and/or gaze may be turned towards it... The result is a double message: 'although I am not part of your world, I nevertheless make contact with you, from my own, different world' [...] It may also be that the body of the represented participants is represented frontally, but the gaze turned away. Then the message is something like: 'although this person is part of our world, someone like you and me, we nevertheless offer his or her image to you as an object for dispassionate reflection' (Kress and van Leeuwen, 2021, p. 303)

The concept of double message is relevant to the images in *Yelpaze*'s covers because each cover depicts a couple in various daily scenes. Thus, these couples do not pose for a camera. Instead, they are depicted in daily life in interaction with their environment or with each other. *Yelpaze*'s covers make use of different horizontal angles. Table 1 shows the number of times each angle is used. Table 1 also shows that all these options are used almost equally without making one of them stand out. Thus, each one of these options contribute to the discourse formed in the covers.

Table 1. Different Uses of Horizontal Angle in *Yelpaze*'s Covers

Horizontal Angle			
	Front Covers	Back Covers	Total
Involvement (front angle)	14 (27,5%)	8 (16%)	22 (21,5%)
Detachment (oblique angle)	14 (27,5%)	11 (21,5)	25 (24,5%)
Double Message 1 (contact from a different world)	19 (37%)	12 (23,5%)	31 (30%)
Double Message 2 (reflection from the same world)	4 (8%)	20 (39%)	24 (24%)
Total	51	51	

Table 1 shows that a frontal angle was chosen in 22 covers in total, which means the readers are involved in the narrative. The message communicated through involvement is simple: worldly issues (problems, happiness, love, etc.) depicted in these visuals are part of the readers' reality. The cover in Figure 20 presents an example of involvement.

Figure 20. An example of covers communicating involvement (through frontal angle)

The represented participants in Figure 20 signify that they share the same world (issues, realities, problems, etc.) with the interactive participants, i.e., the viewers.

The number of times an oblique angle was used in cover designs (25 in total) is as high as the number of times a frontal angle was used. In this second group of covers, neither the bodies nor the heads of the represented participants are depicted from a front angle. Thus, the represented participants are detached from the interactive ones. Figure 21 presents an example of detachment in *Yelpaze*'s covers.

Figure 21. An example of covers communicating detachment (through oblique angle)

In this cover the represented participants are presented as something to be viewed, as "others" with whom the viewers cannot connect. The message is that they belong to a different world and the viewers do not have commonalities with them. Thus, they are set as examples to admire.

The rest of the cases exemplify human depictions with double messages as explained by Kress and Leeuwen above. In 19 front and 12 back covers, the bodies of represented participants have an angle away from the frontal plane while either their heads or their gazes are directly aligned to the frontal plane of the viewer. Figure 22 shows an example of this group with a double message.

Figure 22. An example of covers with a double message ("contact from a different world")

This first group communicates the message that the represented participants belong to a different world than the viewers' one, yet they make contact with the viewers. Thus, they are 'others' who choose to connect with the viewers. That 'others' can contact the readers makes them accessible to the viewers. Thus, one can infer that

they belong to a different world but still if they can contact the readers, the readers can contact them, too. To make it clearer, the other's world was presented as achievable to the readers.

In 4 front and 20 back covers, the bodies are depicted from a front angle, yet the heads or gazes are directed to a different angle. This is presented as 'double message 2' in Table 1, based on Kress and van Leeuwen's approach. Figure 23 below demonstrates an example of this group.
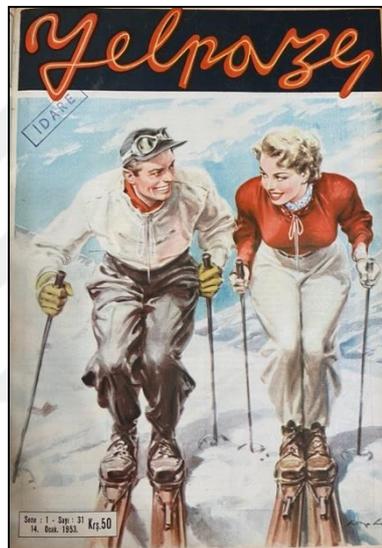
Figure 23. An example covers with a double message ("reflection from the same world")

The double message here is that the represented participants share the same world with the viewers; however, they are presented as phenomena to be observed. Their bodies have a frontal angle, so they are from our world; they are one of us, not others. However, their relationship with each other or with the surrounding world is not necessarily our reality. The message is that some of us can have such lives or relationships, and that this is a case to think about. Thus, the viewers are asked to observe the phenomenon without forming an involvement with the represented one.

The second indicator of an attitude is the vertical angle, which communicates power relationships as stated above. Overall, there are three possibilities as far as vertical angle is concerned: "high angle" indicates the superiority of the represented participants; "low angle" indicates the superiority of interactive participants, and "eye-level" indicates equality between the two (Kress and van Leeuwen, 2021, pp. 306-307). The vertical angle, like the horizontal one, communicates different messages depending on the degree. The compositions analyzed here include more than one represented participant. This feature adds to the complexity of interpretations. Thus, the 'actor' of the first level of narrative is considered as a reference point in all these covers. Table 2 presents the result of the analysis.

Table 2. Different Uses of Vertical Angle in *Yelpaze*'s Covers

Vertical angle			
	Front covers	Back covers	Total
Viewer Power: High angle	2 (4%)	3 (6%)	5 (5%)
Equality: Eye level	8 (15,5%)	42 (82%)	50 (49%)
Participant power: Low angle	41 (80,5%)	6 (12%)	47 (46%)
Total	51	51	102

As can be seen in the table above, eye-level depictions that communicate equality are slightly more common than the other two. This is important because a lack of power differential between represented and interactive participants allows interactive participants to identify themselves with the represented ones. Thus, they can dream about taking part in these narratives.

To sum up, that the compositions mostly formed an 'offer' is significant. I argue that this is because these depictions aim to set examples for the readers and to give them a dream to aspire. Lack of eye contact, in this respect, makes the readers

passive viewers through offer. To make this dream something that can be achieved, the selection of social distance is equally important. Besides, avoidance of impersonal distance supports this goal. Employment of personal and social distance associates the represented participants with the readers' world. The variety of angles used at horizontal level makes it difficult to comment on its consequences. However, overwhelming use of eye-level (at vertical level) diminishes the power difference between the represented and interactive participants and increases the identification. Thus, the overall message is that the world formed in cover designs is an achievable one for the readers.

CHAPTER 7

ANALYSIS OF *YELPAZE*'S MULTIMODAL DISCOURSE

AND THE ROLE OF TRANSLATION

In this chapter I will continue analyzing the multimodal institutional discourse produced in *Yelpaze*. The goal is to unveil repeating patterns in *Yelpaze* and to visualize instrumentalization of translation in the formation of the magazine's discourse. The macro approach in Chapter 5 depicted a general picture of the transfer relationship between *Yelpaze* and *Grand Hotel* and positioned photonovels as a defining genre in the magazine. Based on this finding, photonovels will form the base for the discussion in this chapter. Chapter 5 also demonstrated the variety of genres present in an issue. To illustrate their contribution to the discourse design, this chapter will also include a discussion on other texts utilized in *Yelpaze*.

The corpus to be analyzed needs to be limited in order to have a coherent discussion. As for the photonovels, this part will focus on three randomly selected translated photonovels, "Terkedilmiş Melek" (The abandoned angel), "Yıldızlar Altında" (Below the stars), and "Yarını Olmıyan [sic] Aşk" (Love without tomorrow). That these photonovels were serialized in different periods of *Yelpaze* will help identify a variety in both discourse and translation strategies, if any. The second part of the chapter, which concentrates on other translated and indigenous texts will analyze text variety surrounding these three photonovels. The goal is to illustrate how different components of an issue communicate with each other to form the institutional discourse. In each of these categories, I will refer to translations, borrowings, and indigenous works as well as ambiguous ones to depict the role of translation in the process.

7.1 Translated photonovels and translation strategies adopted

In this section, I will first introduce the photonovels used as case studies in chronological order. Then, I will present translation strategies used in the selected photonovels. The analysis sections are structured as titles, linguistic co-texts in visuals, and captions and dialogues in line with Celotti's model (2014).

"Terkedilmiş Melek" (The Abandoned Angel) was serialized across 51 issues published weekly between 16 July 1952 (issue 5) and 1 July 1953 (issues 55).[68] It is the fourth photonovel that appeared in *Yelpaze.* It took almost a year to complete the serialization of the photonovel, which underlines the importance of serialization in *Yelpaze'*s composition. The photonovel was translated from *Grand Hotel* but was not presented as a translation in *Yelpaze* (no reference to a source text, an author, an illustrator, or a translator) as can be seen in Figure 24. The source text is "L'angelo abbandonato" (The Abandoned Angel), serialized across 52 weeks (issues 284-335) between 1 December 1951, and 22 November 1952 in *Grand Hotel*. It is worth highlighting that the serialization of the Turkish translation started before the serialization of the Italian source text finished. The selection here indicates that *Yelpaze* opted for a current story instead of an already completed one. Contrary to *Yelpaze, Grand Hotel* names both an author, Lia Ramon, and an artist, Bertoletti. The serialization in *Yelpaze* lasted a week shorter than the one in *Grand Hotel* because *Yelpaze* published two installments (8 pages in total) in the fifth issue.[69] Other than

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[68] This is the photonovel that caused the copyright case between *Yelpaze* and *Hürriyet*, an issue mentioned in Chapter 4.

[69] Differences in the serialization periods can be observed in different photonovels because Yelpaze sometimes published two episodes of the same photonovel in an issue. These cases are most probably the result of a planning problem.

that, the serialization in *Yelpaze* followed *Grand Hotel*'s plan. The story line of

"Terkedilmiş Melek" does not diverge from "L'angelo abbandonato" either.[70]

Figure 24. "Terkedilmiş Melek" in *Yelpaze*, the first page of the first episode

The first four issues of *Yelpaze* consisted of only installments of the first

three photonovels that started in the first issue. The fourth issue included the

following announcement:

> To return the interest expressed and compliments paid by our distinguished
> readers, our magazine will be published in 28 big pages as of the fifth issue.
> In this issue, there will be two new quite marvelous, illustrated novels titled
> "TERKEDİLMİŞ MELEK" and "AŞK NAMINA", and a historical novel full

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[70] These photonovels were written to be serialized in the source language. This means that there are a series of story arcs (each representing a new crisis) in each story. This continuity of conflicts and resolutions spark readers' curiosity and make them follow the magazine each week. Indeed, Linda K. Hughes and Michael Lund identify the "enforced interruptions" as one of the fundamental features of serialization (1991, p. 29).That the plot was already designed as a serialized story is an advantage for *Yelpaze*. They did not make the effort to turn the stories into serials. The dual role of serialization, as highlighted by Roge Hagedorn, is worth mentioning here: "self- promotion" and "product loyalty" (1988, p. 5). Thus, *Yelpaze* must have benefitted from serialization to establish reader loyalty.

of thrill and adventure, plus stories and novels. Look forward to our magazine which will be a festival of novels. (*Yelpaze,* 9 July 1952, p.7)[71]

The magazine failed to present novels and stories announced, yet the two new photonovels took place in the fifth issue as promised.[72] The announcement and beginning of the serialization of "Terkedilmiş Melek" mark the first turning point in *Yelpaze*'s composition. During the serialization of "Terkedilmiş Melek" the composition of the magazine evolved to include readers' correspondence, advertisements, stories, a serialized novel, personality analysis, and a fashion page.

The first installment of "Terkedilmiş Melek" appeared as the second photonovel in *Yelpaze*'s fifth issue. Its position as the second photonovel lasted from 5th issue until the 13th one. In the 13th issue, the photonovel acquired the first position, which continued until the issue 40. From 41st until the 47th issue, it held the second position again and finally from issue 48 until 55 it was the last photonovel. The change in the position of the photonovel seems as if it were a pattern that repeated in other photonovels, too. When a new photonovel was introduced, it took the second place in the magazine, and it was transferred to the first place most probably in line with its popularity. Thus, positioning marks the relative importance/popularity of the photonovel and illustrates how it changed overtime. This was also a marketing strategy for *Yelpaze*. The first few installments of new photonovels always coincided with the last few installments of a popular one and, through positioning, readers were directed towards the new ones.

The second photonovel analyzed in this chapter is "Yarını Olmıyan Aşk" (Love without Tomorrow) which was serialized between 23 May 1962 and 29 May

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[71] For source text, see Appendix, 6.
[72] An apology was issued in the fifth issue where the magazine announced to include stories and novels together with a humor column in the next issue.

1963, over 54 issues published weekly (issues 119-572).[73] Figure 25 presents the first page of the first episode. Similar to "Terkedilmiş Melek", it took almost a year to complete the story and it was not presented as a translation. The title of the source text is "Amore senza domani" (Love without Tomorrow), serialized across 53 issues between 19 June 1948 (issue 104) and 18 June 1949 (issue 156). It was written by M. Montemaio and illustrated by J. W. Symes.
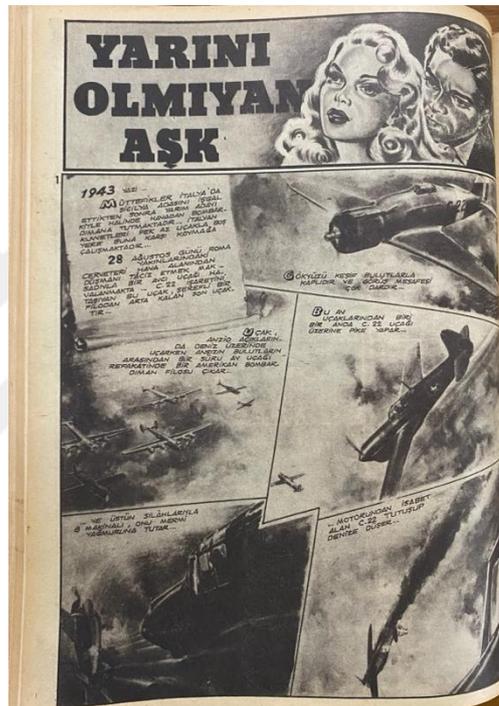
Figure 25. "Yarını Olmıyan Aşk" in *Yelpaze*, the first page of the first episode

The serialization in *Yelpaze* began 13 years after the end of serialization in *Grand Hotel.* This time, serialization in *Yelpaze* lasted a week longer than the one in *Grand Hotel.* Based on the page layouts and title designs of the last four installments in

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[73] Issue numbers continued without an interruption through the volumes and years until issue 399. However, the 400th issue was classified as issue 1; and issues from 400 through 550 were numbered in this system from 1 through 150. In the 551st issue they stopped using that new numbering system and continued with the total number. That's why, the first issue of this photonovel is 119 and the last one is 572 although it lasted for 54 issues.

Yelpaze, I infer that *Yelpaze* divided the last three installments into four. This may be related with the preparations of a new photonovel to succeed "Yarını Olmıyan Aşk". The story line of "Yarını Olmıyan Aşk" does not diverge from "Amore senza domani". "Yarını Olmıyan Aşk" was published on pages 4, 5 and 6 throughout its lifespan, which means it was the first photonovel in each issue. In contrast to "Terkedilmiş Melek", its position was stable without a slightest change.

Finally, the third one is "Yıldızlar Altında" (Under the Stars), which was serialized across 38 issues published between 13 March 1963 and 27 November 1963 (issues 561-598). This one is slightly shorter than the previous ones, lasting 38 weeks. "Yıldızlar Altında" is the Turkish translation of "Bacio sotto le stelle" (The Kiss Under the Stars) serialized in *Grand Hotel* between 19 September 1947 and 19 June 1948 (issues 61-104). It was not presented as a translation (see Figure 26), as was the case for the other two photonovels. The time gap between the serializations in Italian and Turkish magazines extended to 15 years. The time gap between the serialization of the source and target texts is significantly large in "Yarını Olmıyan Aşk" and "Yıldızlar Altında". One reason for this can be that the editors or translators of the magazine had limited time to select among the different options in the first year of *Yelpaze*. Thus, they opted for the ongoing or recent photonovels of *Grand Hotel.* However, they had more time to go through the previous photonovels in the following years. Thus, they included older ones in *Yelpaze.* Another reason can be a difference in the cost of copyrights. Maybe the current photonovels costed more so *Yelpaze* chose earlier photonovels for economic reasons. Even if it is impossible to know the reason for sure, the change in the time gap can be interpreted as a change in the selection policy. The serialization in *Grand Hotel* lasted 44 issues, which is 6

weeks longer than the Turkish translation. The following announcement published in

Yelpaze's 576th issue explains the difference:

> Our Respected Readers:
> The illustrated novel, "Jane Eyre", we are currently serializing will end in our 577th issue. To be able to present two new illustrated novels simultaneously, we tried to bridge the gap by increasing the pages of "Yıldızlar Altında". We hope that you will welcome our solution, and we announce that our new illustrated novels "Ekmekçi Kız" and "Düğün Hediyesi" will start in the 578th issue. (*Yelpaze*, 26 June 1963, p. 16)[74]

Each episode of a photonovel lasts three pages. This seems to be the norm. Besides,

the magazine used to start a new photonovel as soon as a previous one ended to fill

in the pages. Thus, publishing two episodes of the same photonovel for five weeks is

exceptional. Despite the excuse they made, they may have failed to prepare the next

photonovel and used the installments of "Yıldızlar Altında" to fill the pages.

Figure 26. "Yıldızlar Altında" in *Yelpaze*, the first page of the first episode

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[74] For source text, see Appendix, 7.

The positioning of "Yıldızlar Altında" changes throughout the issues like "Terkedilmiş Melek". The first 12 installments were placed on pages 20-22 as the second photonovel of each issue. When "Yarını Olmıyan Aşk" ended, "Yıldızlar Altında" acquired its position as the first photonovel between pages 4-6 starting from issue 573. As suggested in the announcement above, each week two episodes of "Yıldızlar Altında" appeared between issues 573 and 577. Instead of allocating 6 consecutive pages for the two episodes of the photonovel, the installments were placed separately. The first episode appeared between pages 4 and 6 whereas the second episode appeared between pages 20 and 22. This is important because it indicates that different pages have different functions. The pages allocated for photonovels, advertisements or literary works are predefined and follow a pattern.

I will briefly introduce the story lines to help better understand the examples in the following parts and to indicate their discourses. All three of these photonovels are romance stories. "Terkedilmiş Melek" is set in Italy in an unknown time. The protagonists are Renato Sperri and Azzurra Livi—an engaged couple. Renato is from a rich family and is an architect, just like his father. Azzurra, on the other hand, does not know about her family. Either she does not work (which makes us question how she affords her life) or her job is not specified in the story. In the beginning of the story, a coincidence reunites Azzurra and her mother, which triggers a chain of events that separates Azzurra and Renato. The antagonist of the story is Vanessa, a psychiatrist and a family friend. Vanessa is in love with Renato. Throughout the story Vanessa causes a series of conflicts to keep Azzurra and Renato apart. In the end, Vanessa admits defeat and understands that she cannot interfere with true love. Azzurra forgives Vanessa. All conflicts resolve, and Azzurra and Renato reunite.

Set in Italy and America during the Second World War, "Yarını Olmıyan Aşk" narrates the love story of Laura and Andrea Derizzi. Laura is a young woman who owns a farm. In the beginning of the story, Laura, through a misunderstanding, learns that her brother was killed by an American pilot in the war. Andrea serves as a pilot in the American Air Force. He shoots a plane during the war and later he learns that Laura's brother was flying the plane. As these two people meet by coincidence, they like each other. However, the mysterious case of Laura's brother is the first ring in a chain of events that makes their love impossible. The story narrates how Laura and Andrea fall in love unaware of their connection, and a series of events (a misunderstanding, misinformation, deliberate acts of third parties etc.) that separates them. In the end, a coincidence proves Andrea's innocence, Laura's brother shows up and all misunderstandings clear up. The story has a happy ending for Laura and Andrea who marry and start a happy life together.

Finally, "Yıldızlar Altında" tells the story of Anna (a Countess) and Roberto van Dock (a common man). The protagonists meet at an award ceremony and almost immediately fall in love. However, Anna's uncle has different plans regarding her marriage. Anna's uncle sends her to one of their far away homes to keep them apart and make her follow his plans. Their class difference, a memory from their childhood and Anna's sick cousin are just some of the things that interfere with their happiness. Yet, they overcome all the challenges in the end, and start a happy life together.

All these photonovels communicate the same message: true love overcomes all challenges. The following themes that appeared in these three photonovels stand as generic elements of discourse in *Yelpaze*'s photonovels: a reference to war (frequently but not necessarily to the Second World War), a male character serving

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in the army, love between different classes. Portrayal of male characters with decent

jobs (as an architect) whereas the female characters do not have a proper job is also

worth mentioning. The women in these stories sometimes take up temporary

positions as secretaries, nurses, or teachers as the story evolves. However, these are

not permanent jobs. To illustrate whether the discourse designed in these

photonovels has changed in translation, I will go through the translation strategies

adopted in the following sections.

7.1.1 Titles, title designs, and translation

A title is the first thing presented to the reader about a photonovel mostly through a

small advertisement or a short announcement a few issues before the serialization

starts. Clearly, the goal of announcing the upcoming titles is to attract prospective

readers. It is common for the titles to change in translation process as the work

crosses borders from one language into another. The difference between translating

the title of a novel and a multimodal work, according to Celotti, is a possible link

between the title and visual messages (Celotti, 2014, p. 114). In this section, I will

compare the titles of the selected photonovels with their sources and show whether

the title designs are manipulated in the translation process.

Most of the photonovel titles in *Yelpaze* are direct translations of the sources.

"Terkedilmiş Melek" (The Abandoned Angel) as a translation of the Italian

"L'angelo abbandonato" (The Abandoned Angel) is such an example. The link

between the title and the story is strengthened as the female protagonist is sometimes

called an "angel" or "an abandoned angel" in the narrative. This is because she was

abandoned by her family as a child, and she is abandoned by her fiancé as the story

evolves. Figure 27 illustrates title designs of both source and translated texts.

Figure 27. Title designs of "L'angelo abandonato" in Italian and "Terkedilmiş Melek" in Turkish

Although both designs seem rather similar, a close look at the male and female

figures prove that the target one is a remake of the source. This is related to the

difficulty of replacing the Italian writing on a visual with its Turkish translation, a

technical challenge *Yelpaze* faced.[75] A more obvious difference that indicates the

target design is a remake is the signature in the visual, placed under "k" in "melek".

It is signed by Orhan Elmas (a Turkish film director, and an artist and editor in

Yelpaze). I will further discuss his agency in Chapter 8. In this case, the visual

depiction and the writing in title do not refer to each other for meaning-making. The

visual depiction is taken from a frame in the photonovel. This must be the reason

Elmas chose to remake a similar one for the translation, instead of designing a new

one.

The second example is "Yarını Olmıyan Aşk" (Love Without a Tomorrow),

which is again a direct translation of the source "Amore senza domani" (Love

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[75] This is related to the technology of the day, and I will discuss other related examples as part of the linguistic co-texts in visuals.

without a Tomorrow). Figure 28 demonstrates the title design of the source and target photonovels for comparison.

Figure 28. Title designs of "Amore senza domani" in Italian and "Yarını Olmıyan Aşk" in Turkish

In this example, the magazine had a new design despite the simple design of the source. In the source visual, the accessories of the male character (the hat and the goggles) indicate that he is a pilot. There is also an airplane which is positioned in such a way that it seems as if it were falling or descending. The vapor trail left behind the airplane supports the idea that it is falling. The woman and the man are depicted in close personal distance to each other. When these visual clues are interpreted together with the title, one can guess that the falling airplane (or the following events) is the obstacle before the future of their love. This is a possible interpretation of the title design, which is lost in translation. In the Turkish case, we have a couple. The woman is looking up, the man seems to be trying to look at the

woman, standing behind her. This design is from a frame in the photonovel. However, it does not present any clues for the readers to guess the storyline. As for the composition, this title design is similar to the first one in that both depict a couple without a context.

The final one is "Yıldızlar Altında" (Under the Stars). This is the only example analyzed here with a shift in translation. The title of the source text is "Bacio sotto le stelle" (Kiss Under the Stars). In the translation process, the word "kiss" was omitted from the title. Figure 29 below presents the title designs used in Italian and Turkish.

Figure 29. Title designs of "Bacio sotto le stelle" in Italian and " Yıldızlar Altında" in Turkish

The link between the visual and verbal messages in the Italian design is clear. It depicts a night scene with lots of stars. There are some trees in the background, and a couple is sitting on a bench. The couple is depicted in close personal space. When interpreted with the title, the reader understands that they are kissing. Thus, the scene is a depiction of the title. There are two title designs in *Yelpaze* for this photonovel. The artists remade a similar design for the first installment published in issue 561. There are some insignificant differences in the positioning of objects. The most significant difference is the addition of a close shot of the couple, which dominates the design. This close shot is a depiction from one of the scenes in the photonovel. At the related frame Anna loses the necklace, she inherited from her mother, on the beach. In that sense, this addition forms a design coherence among the photonovels: all title designs include a depiction of the protagonists, taken from one of the frames. On the other hand, the frame, which explains why she seems worried in this design, appears in the episode of issue 574. Thus, the readers do not have any clues to understand why Anna seems worried until then. One possible interpretation may be that Anna either regrets what happened "under the stars" or is afraid of its consequences. This design appeared only in the first installment and in the following weeks the magazine had a simpler design (the third one in Figure 29). The new design, which omits the kissing couple, supports the idea that the manipulation in the title was not an arbitrary one. In this second design, the close-shot depiction of the couple is used as the sole visual component.

In these three sample cases, the translator did not adopt any creative translation strategies for marketing purposes. The depiction of a couple stands as a design code that unifies these photonovels. It also forms a unity with the cover designs, each of which depicts a couple in varying scenes. The omission of the word

"bacio" in translation is significant in understanding the magazine's approach. This choice can be evaluated together with the other kissing scenes in these photonovels (and I will further explain this in section 7.1.3).

7.1.2 The linguistic co-texts in visuals: Borrowing and translation

Functions of linguistic co-texts in visual depictions can be diverse, depending on the panel and how the narrative is constructed. For example, a newspaper headline included in a frame should be read and understood to follow the story. A couple of incomplete words on a shop window, on the other hand, support the realism constructed and can be left untranslated. Regarding this, Celotti claims that the written message should be distinguished when it has a "fundamental part in the progress of the diegesis" (Celotti, 2014, p. 115). So, the strategy to be adopted is closely linked with the function of the linguistic co-text.

"Terkedilmiş Melek" makes frequent use of linguistic co-texts. There are 23 frames that include a linguistic co-text, and they have different degrees of importance as far as meaning-making is concerned. "Yarını Olmıyan Aşk" has 19 frames with a linguistic co-text. They have varying degrees of importance similar to those of "Terkedilmiş Melek". Finally, "Yıldızlar Altında" makes use of only 6 linguistic co-texts. Almost all of them are letters and all of them are important to understand the story.

The linguistic co-texts employed in these three photonovels can be grouped in three, based on their role in the narrative. The first group consists of shop windows, door labels, or newspaper titles that are not complete most of the time. They support the scene and help the reader interpret the background. The reader can make sense of them without understanding the exact words or meaning. The second group includes newspaper headlines and some of the posters or signs that are important in such a

way as to support the story or a specific event in the storyline. Yet the readers can understand the story without them. The third and final group includes letters, notes, book pages, and newspaper articles. All these play important roles in the turns of events, and they are essential to understanding the story. Below I will give specific examples to each of these groups to explain the strategies adopted in each case.

The first group will demonstrate the linguistic co-texts that are not fully visible in the image. The tendency is to leave the linguistic co-text untranslated in this group. This includes name plates of stores or shop windows, nametag of a newspaper especially when they are partial (for example when "ERA" seems instead of "SERA", etc.). In this group, the co-texts compose the background to form a realistic view. Figure 30 presents such an example.

Figure 30. From "Terkedilmiş Melek" (issue: 28, page: 5, frame:1)

In the example above, the protagonist (Renaldo) walks back to his office and the linguistic co-text ("VISITATE DOLC…") is part of the street view. In these cases, the translator needs to consider two points: (1) the requirements or limitations of the genre, and (2) the messages these choices communicate. Preserving the images

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(photographs or drawings) of the sources as much as possible is cost and time efficient for *Yelpaze*. Any touch on images requires work of artists in Türkiye and making these touches invisible is almost impossible (as we will see in the following examples). Thus, the agents in *Yelpaze* may have opted for "nontranslation" to avoid interfering with the coherence of the image and to abstain from extra labor and expense. This makes sense for a weekly magazine that works on a tight schedule. On the other hand, leaving them in the source language underlines the foreign origin of the text, which is also the case with names of the characters and places. The decision to preserve the foreign references in these texts indicates that *Yelpaze* aimed to present a fragment of a foreign culture not an adaptation.

In the second example (see Figure 31), the co-text is clearly visible in both the source and the target texts, and it is left as it is again. However, this case is different from the first one because this time the characters are in a shop, and the linguistic co-text signifies the type of the shop we have in this scene. The translator adopted the same translation strategy. This choice is in line with features of multimodal texts in this case because the information on the shop window is repeated in the caption as can be seen in Table 3. The letters composing the linguistic co-text "BACC" are part of "TABACCAIA" (tobacco shop).

Figure 31. From "Terkedilmiş Melek" (issue: 5, page: 8, frame: 5)

In the source text, this linguistic co-text is complemented with the text in caption (see Table 3 for source and target captions). The caption includes the word "tabaccaia" and an Italian reader understands that the linguistic co-text is part of this word. Thus, the linguistic co-text has a complementary or supportive function. As for the target text, this partial co-text becomes a décor since the Turkish translation of the caption calls the store "tütüncü". The word "tütüncü" interferes with the link between the linguistic co-text and the caption. However, it does not distort the overall message. This is why the linguistic co-text is left untranslated, or it is not removed from the shop window. Possibility of repeating the message through different modes is a distinct feature of multimodal texts. This is what enables meaning-making in this example.

Table 3. Source and Target Captions in the Frame in Figure 31 and Their Translation into English

The Italian caption	IL GIORNO DOPO, USCITO ENRICO, ANCHE LA DONNA ESCE E SI RECA DALLA VICINA TABACCAIA
My translation into English	The following day, after Enrico leaves, the woman goes out too and she goes to the nearby tobacco shop
The Turkish caption	Ertesi gün Enriko çıktıktan sonra yaşlı kadın da çıkarak civardaki tütüncüye gidiyor
My translation into English	The following day, after Enriko goes out, the old woman gets out and goes to the tobacconist around.

The second group includes cases in which the linguistic co-text supports the dialogues or the captions. The figure 32 shows a frame from "Yarını Olmıyan Aşk" and Table 4 presents source and target captions and their English translations.

Figure 32. From "Yarını Olmıyan Aşk" (issue: 127, page: 6, frame:1)

Table 4. Source and Target Captions in the Frame in Figure 32 and Their
Translation into English

The Italian caption	E TUTTO LAURA E ANDREA SI DICONO ATTRAVERSO LETTERE E LETTERE
My translation into English	And, Laura and Andrea tell each other about everything through letters
The Turkish caption	LAURA VE ANDREA BİR SÜRÜ MEKTUPLA BİRBİRLERİNE ÇOK ŞEYDEN BAHSEDERLER…
My translation into English	Laura and Andrea tell each other about many things through lots of letters…

The words on envelopes in the visuals exemplify the topics they talk about in their

letters; *pensieri* (thoughts), *fantasie* (dreams), *gusti* (tastes), etc. They give the reader

an idea about the content of the letters, so they are important. As the caption has

already told the readers that the letters cover "everything", they could have been left

untranslated. But the translators preferred to translate these kinds of linguistic co-texts

to support the narrative.

Figure 33, from "Terkedilmiş Melek", is similar to the previous one in that it

also includes linguistic co-texts that support the caption. Following the death of Mr.

Sperri (Renato's father), Azzurra is accused of poisoning him. The accusations cause

Azzurra to be taken into custody, and this image shows headlines of a series of newspapers following this event.

Figure 33. From "Terkedilmiş Melek" (issue: 15, page: 6, frame: 1)

The translator's choice is to render the headlines to support the caption. Once again, the caption summarizes the essence; however, the translator decided to translate them. Table 5 present the source and target texts and their English translations for the frame.

The headlines in the Italian source and the Turkish translations have the same messages except for number 3 in Table 5. In this case, the Turkish translation communicates a certainty instead of highlighting the accusation. It seems as if the case were finalized. Nevertheless, the caption makes a reference to gossips and the readers know that these are exaggerations of the newspapers. Thus, this shift does not cause a significant change in the narrative.

Table 5. Source and Target Captions/Linguistic Co-texts in the Frame in Figure 33 and Their Translation into English

	Italian source text	My translation into English	Turkish target text	My translation into English
1	QUINDICI GIORNI SONO PASSATI DALL'ARRESTO DI AZZURRA, QUINDICI GIORNI DURANTE I QUALI PUBBLICO E GIORNALI SI SONO CETTATI AVIDAMENTE SULL'AVVENIMENTO	Fifteen days passed since the arrest of Azzurra, fifteen days during which the public and the newspapers have avidly thrown themselves up on the event	Adzurra'nin tevkifinden sonra tam on beş gün geçmiştir. Bu on beş gün zarfında bütün gazeteler kıyameti koparmış, umumî efkâr da işin dedi kodu [sic] tarafını had noktasına vardırmıştı…	Fifteen days passed after the arrest of Adzurra. During those fifteen days all newspapers raised hell and the public gossiped about the case to the full…
2	UN MISTERIOSO DELITTO	A MYSTERIOUS CRIME	ESRARENGİZ BİR CİNAYET	A MYSTERIOUS MURDER
3	Accusata di VENEFICIO dal fidanzato	Accusation of POISINING by the fiancé	Nişanlısının Babasını Zehirleyen Kız	The girl who poisoned her fiancé's father
4	OSCURA VICENDA D'AMORE	A DARK LOVE AFFAIR	KARANLIK BİR AŞK MACERASI	A DARK LOVE AFFAIR
5	AZZURRA LIVI È COLPEVOLE?	IS AZZURRA LIVI GUILTY?	ADZURRA LİVİ Suçlu mudur?	Is ADZURRA LIVI guilty?

The third and final group will present linguistic co-texts that are fundamental for the meaning-making in the text. For this group, the sole strategy is to translate the linguistic co-texts as they are essential in understanding the story. This group generally includes letters and diaries, through which the narrative progresses. The function of these linguistic co-texts also defines the difference between this group and the previous ones. Figure 34 presents such an example. The note in this frame will form the conflict of the narrative in the following installments. So, it needs to be clearly understood by the readers.
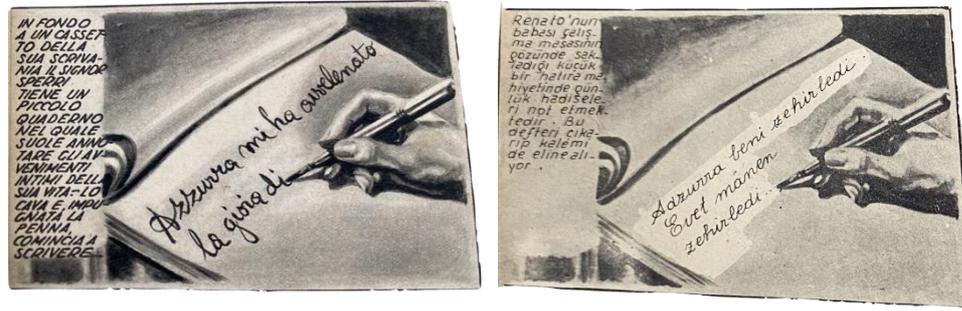
Figure 34. From "Terkedilmiş Melek" (issue: 10, page: 6, frame: 3)

In the previous frames, Azzurra's mother finds her, and Azzurra learns the unfortunate event that separates her from her family. She decides to take up her father's surname before she marries Renato. Following this, Mr. Sperri meets with Azzurra and asks her not to change her surname. This is because Mr. Sperri accuses Azzurra's father of causing his mother die. However, Azzurra, unaware of the reason for this demand, refuses to do so and states she will take her father's name, and the official process is almost over. As she leaves the room, Mr. Sperri takes his journal and starts writing a note about this meeting. This frame in Figure 34 is a depiction of the writing scene. The frame depicts a hand (we do not see the person) writing a note on a notebook. It is very simple and does not include much detail. Thus, the content of the note is highlighted (see Table 6 for the source and target texts of this frame).

Table 6. Source and Target Captions/Linguistic Co-texts in the Frame in Figure 34 and Their Translation into English

Italian caption	IN FONDO A UN CASETTO DELLA SUA SCRIVANIA IL SIGNOR SPERRI TIENE UN PICCOLO QUADERNO NEL QUALE SUOLE ANNOTARE GLI AVVIMENTI INTIMI DELLA SUA VITA. LOCAVA E IMPUGNATA LA PENNA, COMINCIA A SCRIVERE.
My translation into English	At the bottom of a drawer in his desk, Mr. Sperri keeps a small notebook in which he notes down the intimate events of his life. Having located and grabbed the pen, he starts writing
Turkish caption	Renato'nun babası çalışma masasının gözünde sakladığı küçük bir hatıra mahiyetinde günlük hadiseleri nok etmektedir. Bu defteri çıkarıp kalemi de eline alıyor.
My translation into English	In the drawer of his desk, Renato's father keeps a notepad in which he notes daily incidents by way of a diary. He takes this notepad and grabs the pen.
The Italian linguistic co-text	Azzurra mi ha avvelenato la gioia di
My translation into English	Azzurra poisoned my joy of
The Turkish linguistic co-text	Adzurra beni zehirledi. Evet manen zehirledi…
My translation into English	Adzurra poisoned me. Yes, she poisoned me spiritually…

The linguistic co-text is significant for the narrative because it depicts the male protagonist's father writing his journal just before he dies of a heart attack. Moreover, in the following parts, this note will be disrupted by the antagonist and will be used to accuse Azzurra of poisoning Mr. Sperri. That's why translating this note is important for the target readers to follow the story. The translation strategy adopted is related to the following scenes in which the note is manipulated to accuse Azzurra of literally poisoning Mr. Sperri. When the phrase "*la gioia di*" is deleted, the message changes ultimately. That is why instead of a more literal translation Turkish translator opted for two sentences. So, when the second sentence is deleted, the rest will be a direct translation of the manipulated Italian message. This is a case, which exemplifies challenges of linguistic co-texts.

Figure 35 presents a similar example from "Yıldızlar Altında". Kate writes a letter to her cousin Anna. Three frames in this installment depicts the letter as Anna reads it. In each case the captions only describe Anna's emotions and direct our attention to the content of the letter. Once again, the content is important in understanding the turn of events.
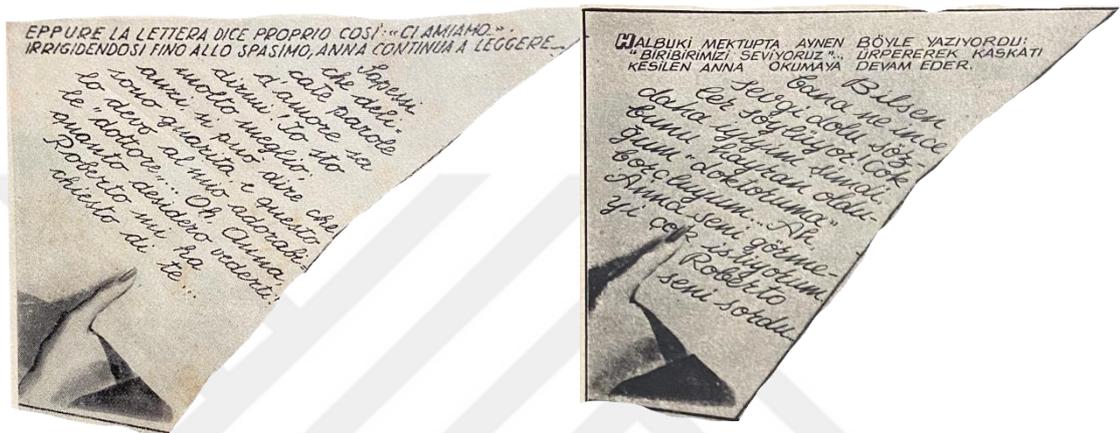
Figure 35. From "Yıldızlar Altında" (issue: 582, page: 6 frame:1)

The letter is important for Anna to believe her boyfriend Roberto and her cousin Kate are in a relationship. This idea, which is a misunderstanding, will form one of the obstacles for Roberto and Anna. This is why translating it into Turkish was a requirement. As can be seen in Table 7, one difference between the Italian and Turkish texts is the omission of "anzi si può dire che sono guarita" (indeed you can say that I am healed) in Turkish, which could be the result of a space constraint rather than a narrative choice.

Table 7. Source and Target Linguistic Co-texts in the Frame in Figure 35 and Their Translation into English

Italian linguistic co-text	Sapessi che delicate parole d'amore sa dirmi! Io sto molto meglio, anzi si può dire che sono guarita e questo lo devo al mio adorabile 'dottore'... Oh, Anna quanto desiderò vederti! Roberti mi ha chiesto di te...
My translation into English	If only you knew how sensitive words of love, he tells me! I am much better; indeed, you can say that I am healed and this I owe to my lovely 'doctor'. Oh, Anna, how much I would like to see you! Roberto asked me of you...
Turkish linguistic co-text	Bilsen bana ne ince, ne sevgi dolu sözler söylüyor! Çok daha iyiyim şimdi, bunu hayran olduğum "doktoruma" borçluyum... Ah, Anna seni görmeyi çok istiyorum. Roberto seni sordu...
My translation into English	If only you knew how sensitive, affectionate words of love he tells me! Now I am much better, and I owe this to my "doctor" whom I admire... Oh, Anna I want to see you very much. Roberto asked me of you...

Replacing these linguistic co-texts is a challenge for the Turkish publishers. They need to omit the source one and fit the translated text in the limited space available. Figure 36, from "Terkedilmiş Melek" exemplifies frames where the images have a function, yet they can be sacrificed. The image below depicts the scene, where Vanessa tears Mr. Sperri's note from his journal. In the source image, the text can be read, though it is difficult. The text on the page supports the narrative. The fact that the readers have seen this page from a different angle, where we can clearly read the text, affects the translation strategy here. This frame interacts with the previous ones and the caption makes the connection clear for the readers. The readers following the photonovel would remember the letter and its content, that is why the translator's decision to make it illegible is reasonable.

Figure 36. From "Terkedilmiş Melek" (issue: 10, page: 7, frame: 5)

In short, the translation strategy to be adopted depends on the function of the linguistic co-text in the narrative and the relation between the linguistic co-text and other components such as visuals and captions. If the linguistic co-texts have an essential message that is not repeated in other parts of the narrative, the translators tend to translate the whole message. If the linguistic co-text does not have such an indispensable function, the translation strategy is based on other issues such as space constraint and fullness of the linguistic co -text. When the text is clearly visible and legible, it is translated. When it is incomplete, it is left untranslated (like the partial words on shop windows). Overall, the translation strategies adopted in the linguistic co-texts do not cause a shift in the discourse.

7.1.3 Translation strategies in captions and dialogues

Celotti distinguishes captions and balloons from each other, and this categorization is functional considering different roles these texts take on, as was explained in Chapter 2. The former narrates the story while the latter constructs the characters and their relationship to each other. However, discussing them in relation to each other will be more fruitful because the translation strategy employed in one of them is closely linked to the information offered in the other.

Comparative analysis of the source and target texts of the selected photonovels revealed that shifts in translation can be grouped as follows: references to Christianity, use of colloquial language in dialogues, narratives of affection (kissing scenes especially), words of endearment, stylistic choices to communicate emotions (sentence structures, length), specific use of captions to express emotions or to emphasize something, and omissions related to space constraint. Decisions and style of the translator(s) become visible at these points.

To begin with, before the scene presented in Figure 37, Renato and his mother have a quarrel. During this quarrel she asks him to stop seeing Azzurra because she thinks Azzurra is guilty. Renato leaves without giving a proper answer to his mother; however, his move is interpreted by his mom as a choice. Renato, in search of a sign to believe in Azzurra's innocence, goes to a church.

Figure 37. From "Terkedilmiş Melek" (issue: 39, page: 11, frame: 7)

As can be seen in the Figure 37, Renato is depicted in a church, praying. The Italian
caption explicitly mentions a church (*la chiesa*). In the source frame, the caption and
the visual support each other. However, the word "chiesa" is omitted in the
translation process, as can be seen in Table 8. Although the frame depicts Renato
indoors, the target caption fails to specify where he is. The visual composition
includes some clues, such as the window design, to indicate that he is in a church.
Also, his body language needs attention. He has clutched his hands in a typical
gesture of praying and he is leaning on a desk. Thus, a reader with a familiarity to a
church and Christianity can understand where Renato is and what he is doing. A
second linguistic reference to the church appears in the same frame in Renato's
words; he says: "… nella casa di Dio…" (in the house of God), which is again
omitted in translation.

Table 8. Source and Target Captions/Dialogues in the Frame in Figure 37 and Their Translation into English

Italian Caption	RENATO È USCITO DI CASA IN PREDA A GRANDE STRAZIO. E DOPO UN LUNGO GIROVAGARE È ENTRATO IN UNA CHIESA
My translation into English	RENATO LEFT THE HOUSE OVERCOME BY GREAT DESPAIR. AND AFTER A LONG WALK, HE ENTERED A CHURCH
Turkish Caption	Renato evden çıkar ve yollarda saatlarca kendini bilmez bir halde dolaşır…
My translation into English	Renato goes out and unconsciously walks around for hours…
Renato (ST):	(Papà mio! Forse qui, nella casa di Dio, potrai udirmi meglio. Sono io, Renato, tuo figlio… tuo figlio che tu amavi tanto! Aiutami, papà, a risolvere il mistero, dammi un'idea, un ispirazione. Dimmi PERCHÈ hai scritto quel biglietto accusatore!)
Renato (My translation into English):	(My dad! Maybe here, in the house of God, you can hear me better. It is me, Renato, your son… your son whom you loved so much! Help me, dad, to solve the mystery, give me an idea, an inspiration. Tell me WHY you wrote that accusatory note!)
Renato (TT):	(Babacığım, belki şimdi beni daha iyi duyabilirsin… Benim, Renato, oğlun, çok sevdiğin oğlun… Bana bu esrarı halletmeme yardım et, bir fikir, bir ilham ver. Bana o itham pusulasını neden yazdığını bildir…)
Renato (My translation into English):	(Daddy, maybe you can hear me better now… It is me, Renato, your son, your son whom you loved so much… Help me solve this mystery, give me an idea, an inspiration. Tell me why you wrote that accusatory note…)

Without the linguistic reference to the church, a proper interpretation of the visual clues becomes even more important for the target readers. To understand why Renato's late father can better hear him now, one needs to understand where he is. In the following frames, Renato visits his father's grave and there asks his father whether Azzurra is innocent or not. At that point one of the letters on the gravestone ("s" in Italian to represent *si* and "e" in Turkish to represent *evet)* falls down. Renato interprets this case as his father's approval.

Figure 38 presents another example, a frame from "Yarını Olmıyan Aşk", which depicts Laura praying. In this frame Laura is depicted on her knees and looking at a picture. Her hands are clutched. The caption describes the scene saying "davanti a una sacra imagine" (in front of a sacred image) without specifying the

content of the image. As this caption does not include any linguistic reference to Christianity, the translator did not omit the phrase.

Figure 38. From "Yarını Olmıyan Aşk" (issue: 565, page: 4, frame: 4)

The dialogue, on the other hand, has a Christian reference: "O Signore" (O Lord) which is a common expression used to address God (see Table 9 for the source and target texts and their English translation). This address is omitted in translation; thus, Laura's words lost its Christian reference. However, also the visual composition in the frame has Christian references. Laura's body language is one of them. The way she kneels down and clutches her hands are typical gestures of praying in Christianity. Moreover, the image on the wall (called as the 'sacred image' in the dialogue) is a depiction of Jesus. Similar to the previous case, the Christian references in the visual composition are preserved.

Table 9. Source and Target Captions/Dialogues in the Frame in Figure 38 and Their
Translation into English

Italian Caption	NELLA SUA CAMERA, LAURA CADE IN GINOCCHIO DAVANTI A UNA SACRA IMMAGINE E SCOPPIA FINALMENTE IN SINGHIOZZI
My translation into English	In her room, Laura falls onto her knees in front of a sacred image and finally she bursts into tears
Turkish Caption	ODASINA GİRİNCE LAURA KUTSAL BİR RESMİN ÖNÜNDE DİZ ÇÖKER VE NİHAYET HIÇKIRA HIÇKIRA AĞLAMAYA BAŞLAR…
My translation into English	When Laura enters in her room, she kneels down in front of a sacred image and finally she starts sobbing…
Laura (ST)	Non devo piu' amarlo, o Signore! Aiutami a strapparmelo dal cuore … Egli ha stroncato la vita del mio povero e generoso Antonio… Aiutami a odiarlo!
My translation into English	I should not love him anymore, o Lord! Help me tear him off my heart… He murdered my poor and generous Antonio… Help me hate him!
Laura (TT):	Artık onu sevmemem lâzım… Onu kalbimden söküp atmam için sen bana yardım et… O, benim zavallı ve iyi kalpli Antonio'mun canına kıydı… Ondan nefret etmem için bana yardım et!...
My translation into English	I should not love him anymore… Help me tear him off my heart… He murdered my poor and generous Antonio… Help me hate him!...

Figure 39 presents another example from "Yarını Olmıyan Aşk". Andrea

returns from a flight and visits the Colonel. Andrea sees a bouquet of flowers on

Colonel's desk and assuming its Colonel's birthday he celebrates him.

Figure 39. From "Yarını Olmıyan Aşk" (issue: 123, page: 5, frame: 2)

As can be seen in Table 10, the phrase "San Diego", which is a day when the saint

(*San Diego*) is remembered and when people who have that saint's name celebrate,

was omitted in the translation process. In this case, the Christian reference is totally

lost because there are not any visual clues for this reference in the frame.

Table 10. Source and Target Captions/Dialogues in the Frame in Figure 39 and
Their Translation into English

Andrea (ST)	Domando scusa, ma… per il vostro onomastico, suppongo… cioè, volevo dire, per il vostro compleanno…
My translation into English	Excuse me, but… for your name day, I suppose… or rather, I meant for your birthday…
Andrea (TT)	Affedersiniz, ama… tahmin ederim yaş gününüz için.
My translation into English	Excuse me, but … I guess it is for your birthday.
Colonel (ST)	Ah, ah, tiri a indovinare, briccone! E invece oggi non è proprio niente per me! San Diego cade in novembre, e quanto al compleanno, bene, io sono un pesce perchè sono nato il primo Aprile. Questi fiori, mio caro, li ha portati una ragazza… la ragazza dell'altro giorno, ricordi?
My translation into English	Ha, ha, you are guessing, rascal! And yet today it's nothing at all for me! Saint Diego falls in November, and as for the birthday, well, I am Pisces because I was born on the first of April. These flowers, my dear, were brought by a girl… the girl from the other day, do you remember?
Colonel (TT)	Ah, Ah!.. Ağzımdan lâf almak istiyorsun çapkın!.. Halbuki benim için bir şey yok… Ben bir balık'ım… çünkü bir nisanda doğmuşum… Bu çiçekleri bir kız getirdi aslanım…. Geçen günkü kız… Hatırladın mı?..
My translation into English	Ha, ha!... You are fishing me, rascal! Yet it's nothing to do with me! I am Pisces… because I was born on April 1… A girl brought these flowers, my lad… the girl from the other day… Do you remember?

One other issue to be discussed is the translation of colloquial language,

which includes religious references. The Italian source texts frequently use various

colloquial expressions with a reference to Christianity. The examples include but are

not limited to *Mio Santo* (my Saint), *Vergine Santissima* (dear Saint Virgin),

Madonna Santissimo (dear Saint Mary), *Vergine Santa del Bambin Gesu* (Virgin

Saint of baby Jesus), *Santo Cielo* (Saint Heaven) and *Buon Dio* (Good God). Their

translations are as follows respectively: *Ah Tanrım*, *Ulu Tanrım*, *İnanılır gibi şey

değil yarabbim*, *Allahım…Büyük Allahım, Aman Allahım*, *Ulu Tanrım*. Most of the

times, they are translated yet in some rare cases they are omitted. *Sia lodato il cielo* (Heaven be praised) and *sia lodato San Lorenzo* (Saint Lawrence be praised) are omitted examples. *Per carita* (for charity), on the other hand, is sometimes omitted, yet in other times it is translated as *Allah rızası için* or *Allah aşkına*. So, even when they are translated, their religious references are difficult to ascertain. In the Italian texts, references to saints, Jesus and Virgin Mary clearly indicate Christianity. However, they are lost in translation because they are replaced with Turkish colloquial phrases such as *Allahım* and *yarabbim* and they are not supported with visual clues.

Another case of colloquial language appears in salutations. Examples include *buona notte* (good night) translated as *Allah rahatlık versin* (May God give you comfort) or *arrivederci* and *addio* (goodbye) translated as *Allaha ısmarladık* (May God protect you). In some other cases, the translators' decision to use expressions such as *can kurban* (a Turkish phrase to convey content), *Aklı başından bir karış yukarıda* (his/her head is in the clouds), etc. is in line with this strategy, as well. This domesticating strategy makes the texts sound familiar for the readers.

In the previous section, I mentioned that "Bacio sotto le stelle" became "Yıldızlar Altında", omitting the reference to a kiss. "Terkedilmiş Melek" includes a similar case (see Figure 40). In one of the opening scenes, Azzurra and Renato return from a short boat trip. They are talking about the afternoon and the time they enjoyed. Azzurra talks about the beauty of the sea.

Figure 40. From "Terkedilmiş Melek" (issue: 5, page: 4, frame: 2)

As can be seen in Table 11, *bacio* (kiss) in Renato's complaint becomes *kucaklaşma* (hug) in the Turkish translation. Azzurra's response in the Italian case indicate that she does not welcome this complaint. This is evident in her response as she says: "*Baci, baci… e basta!*" (Kisses, kisses… enough with it!). This expression is omitted in the Turkish translation. The Italian source text sounds like Azzurra is not happy with Renato's concerns, wishes or discourse. However, when the clause "e basta" is removed, Azzurra's response softens as well. Moreover, in line with the strategy adopted in the previous case, "kisses" become "hugs" in Azzurra's dialogue. The visual in this frame does not depict a kissing scene, which makes this omission significant for the story. This is an important shift considering its connotations as far as relationships and role models depicted in the translated narrative are concerned. However, in the other two photonovels analyzed, there are kissing scenes and none of these are manipulated. Thus, the translators chose to omit the kissing references when the frame lacks the visual depiction of a kissing couple. When the couples are depicted kissing, the translator either opted for a more literal translation or the omission did not affect the narrative.

Table 11. Source and Target Dialogues in the Frame in Figure 40 and Their
Translation into English

Renato (ST)	Ingrata! Invece di ricordare il bacio che ti ho dato in barca ricordi l'azzuro del mare. Io, francamente, non saprei dire che colore avessa, il mare!
My translation into English	How ungrateful! Instead of remembering the kiss I gave you on the boat, you remember the blue of the sea. I, frankly, can't say what color the sea was!
Renato (TT)	Seniz kalpsiz seni…kayıkta seni çılgınlar gibi kucakladığımı hatırlayacağına kalkmış bana denizen mavisinden bahsediyorsun… İnanır mısın. Ben denizin ne renk olduğunu farketmedim bile…
My translation into English	You heartless… Instead of remembering how madly I embraced you, you keep telling me about the blue of the sea… would you believe it? I didn't even notice the color of the sea…
Azzurra (ST)	Perchè sei un materialone, Renato. Baci, baci… e basta! E invece c'è anche la belezza della natura, c'è la poesia del… Uh! Attento!
My translation into English	Why are you a materialist, Renato. Kisses, kisses… enough with it! And yet, there is also the beauty of nature, there is the poetry of… Uh! Careful!
Azzurra (TT)	Tabii, senin aklın başından bir karış yukarda da onun için… Halbuki kucaklaşmaların dışında bir de tabiatın güzelliği var… Uff… Dikkat…
My translation into English	Of course, your head is always in the clouds… However, besides the hugs there is the beauty of nature… Ah, Careful…

Photonovels are romance stories, thus, they make frequent use of words of
endearment. The ones frequently used in the selected cases are *caro* (dear), *tesoro*
(treasure), *amore mio/a* (my love) and "*mio/a* [Azzurra/Renato] (my
[Azzurra/Renato]). These are translated into Turkish as *sevgilim* (my beloved,
darling), *hayatım* (literally 'my life', a word of endearment), *meleğim* (my angel),
yavrucuğum (my dear child), etc. A difference that grabs attention is the careless use
of them in translations. Table 12 presents some examples from "Terkedilmiş Melek".
In the first example, *cara* is omitted and in the second example the first name is
replaced with *evladım* which makes it more sincere. However, these changes are
rather arbitrary and do not make a change in the narrative. The only significant
outcome is the increased use of these terms in translations.

Table 12. Examples of Words of Endearment in Source and Target Texts

Example 1:	Azzurra (ST)	Ma figurati mamma cara!
	My translation into English	But imagine dear mom!
	Azzurra (TT)	Şüphe mi ediyorsun anne?
	My translation into English	Do you doubt, mom?
Example 2:	Rosa (Azzurra's mother) - ST	Che Iddio ti benedica Azzurra!
	My translation into English	May God bless you, Azzurra!
	Rosa (Azzurra's mother) - TT	Allah himayesini senden esirgemesin evladım…
	My translation into English	May God bless you, my dear daughter…

The Italian source texts benefit from different sentence lengths or repetitions of some expressions to communicate emotions. Figure 41 presents such a case from "Yarını Olmıyan Aşk", in which the emotion communicated through "Oh, zio, zio caro" (Oh, uncle, dear uncle) is lost in "Ah, sevgili amcam…" (Oh, dear uncle).

Figure 41. From "Yarını Olmıyan Aşk" (issue: 128, page: 4, frame: 4)

Another such example can be seen in Figure 42 which is taken from "Terkedilmiş Melek". In this case, uncertainty or improvisation is communicated when Renato makes a short break while talking. The break within his sentence indicates that

Renato simultaneously tries to find an excuse and the unfinished sentence shows that

he is interrupted. However, these are lost in translation.

Figure 42. From "Terkedilmiş melek" (issue:12, page: 7, frame: 6)

As Table 13 presents, the translator chooses not to render the hesitant expression of

Renato and decided to form a full sentence. Moreover, in the Italian text, the

dialogue ends with ellipsis (…) which indicates continuity or omission in general.

However, the translator uses ellipsis as if they were a period. Each sentence ends

with an ellipsis, and this makes it lose its function.

Table 13. Source and Target Dialogues in the Frame in Figure 42 and Their
Translation into English

Renato (ST)	Scusa, mamma. Vanessa ed io stavamo discutendo su… sul suo famoso salotto. I nostri gusti non collimano e…
My translation into English	Sorry, Mom. Vanessa and I were arguing about... about her famous living room. Our tastes don't match and...).
Renato (TT)	Kusura bakma anne… Yine şu mahut salon meselesi hakkında münakaşa ediyorduk… Fikirlerimiz uyuşmadığı için bir türlü anlaşamıyoruz…
My translation into English	Sorry, Mom. We were, again, arguing about that living room mentioned before... We never agree since we have different opinions …

In a similar vein, the source texts specifically use capital letters to express emotions or to emphasize something. This is also an exemplary use of multimodality in written language. This is especially common in Vanessa's dialogues in "Terkedilmiş Melek". Some examples are as follows. In both cases the caption is compensated by adding "bizzat" or "en büyük" to give the emphasis.

Table 14. Examples for the Use of Capital Letters for Emphasis

Example 1 (issue 14, page: 3, frame: 4)	Vanessa (ST)	Il resto… cioè che è stato avvelenato, l'ha detto vostro padre, anzi l'ha SCRITTO
	My translation into English	The rest…I mean, he was poisoned. Your father, himself, told or rather he WROTE it
	Vanessa (TT)	Zehirlenmiş olduğunu babanız bıraktığı kağıtta bizzat ispat ediyor
	My translation into English	Your father, himself, proves that he was poisoned in the paper he left
Example 2: (issue 14, page: 4, frame: 1)	Vanessa (ST)	Abbiate fiducia a me. Ricostruite la vostra vita: io VI AIUTERÒ
	My translation into English	Trust me. Rebuild your life: I WILL HELP YOU
	Vanessa (TT)	Bana itimad edin ve hayatınızı yeniden kurun… En büyük yardımcınız ben olacağım…
	My translation into English	Trust me. Rebuild your life: I will be your biggest supporter

The final point I will mention is related with the technical constraints of the medium. The empty space in each frame is predetermined in the design process in Italy. Thus, the space that can be allocated to the translation is limited. Whenever the Turkish translation requires a larger space compared to the Italian source, the translators shortened the text by omitting some phrases. This is frequently used in captions.

The examples in this section exemplify the most common challenges faced by the translators and the decisions they made in the translation process. Two things need to be highlighted here regarding these translation decisions and their influence on *Yelpaze*'s discourse. One of them is about the translation of Christian references. As can be seen in the examples given, these references are omitted in translation of captions and dialogues regardless of the visual compositions. The second one is about the word "kiss", which is omitted when the frame lacks a visual reference to a kissing couple. There is an important difference between the omission of the Christian references and the word "kiss". The former is omitted regardless of the visual clues whereas the latter is omitted only in the absence of a visual reference. One can infer that tolerance towards the linguistic references to Christian values was lower compared to those kissing couples. Moreover, the years these photonovels were published (one in 1952, the others in 1962-1963) show that these strategies did not change over years. It also indicates that these strategies are not the result of a random decision taken by a single translator at a certain time. On the contrary, they indicate a regular approach. I argue they reflect the publisher's perspective and are important to understand the transfer of discourse from *Grand Hotel* to *Yelpaze* through photonovels. As these photonovels were produced in Italy for the Italian readers, they included cultural references to Italian culture. These references were formed through both of the dominant modes, i.e., the visual depiction and the writing. In the Turkish context, both these cases can be explained through the "provenance" principle in multimodal communication (Kress & van Leeuwen, 2001). This means that photonovels import new signs from a different cultural context and they signify the source culture and its values. Apparently, the reference in writing (as a mode) were manipulated in line with the principles of *Yelpaze*'s

producers. However, these references were not only signified in language but also in visuals. As Kress and van Leeuwen argues the provenance "evokes a whole discourse … but does so without explicitly mentioning them" (2001, p. 10). In this case, these references were also signified in the visual compositions. So, the multimodality of these texts posed a challenge for the target agents because the technical constraints limit their chance to manipulate the visuals. Thus, the multimodality of the discourse limited the options of the translators, or the producers in general, and affected the influence of their decisions.

7.2 Other translated and indigenous texts

The previous section and the previous chapter demonstrated the dominant elements of *Yelpaze*'s multimodal discourse focusing on photonovels and covers. The photonovels analyzed build a story world in which the true love triumphs over all challenges (fake accusations, disloyalty, misunderstandings, set-ups, etc.). The covers, on the other hand, present visualized heterosexual relationship models for the readers. To support the findings of these analysis, this section will present an overview of the other elements that compose an issue. The goal is to illustrate their contribution to *Yelpaze*'s discourse. Through analysis in this part, I plan to demonstrate the reading atmosphere, which is defined as a balance between "utterly fictional" and "utterly real" by Baetens (2015). Chapter 5 revealed that literary pieces (short stories and novels), fashion articles, informative texts and advertisements related to beauty, and news articles on cinema (and more specifically on Hollywood) are the leading categories in *Yelpaze*'s composition. Thus, the analysis below will be based on sample texts from these categories. These texts include examples of translation, indigenous writing, and also cases of assumed

translation/indigenous writing. As existing studies on translation of popular literature indicate, in this period, altering the texts in the translation process and blurring the borders of translation and indigenous writing are common practices (Tahir Gürçağlar, 2001, 2018; Işıklar Koçak, 2007; Akdoğan Özdemir, 2017). Thus, it is difficult to ascertain the status of some texts in the magazine.

7.2.1 Literary texts

Literary works were an important component in *Yelpaze*'s composition. The magazine benefited from both translated and indigenous works. This is also the only category translation acquired visibility. During the early years both serialized novels and short stories were equally important in the magazine's composition. However, in the 1960s the magazine stopped serializing novels. Thus, only the issues of "Terkedilmiş Melek" include installments of novels. Short stories, on the other hand, have always been a regular component in the magazine's composition.

The novels serialized in the early years are "Yıldırım Bayezit ve Yiğit Bey", "Lüks Taksi" (The Luxurious Taxi), "Barbaros'un aşkı" (Barbaros' Love), and "Büyük Şehirde Küçük bir Kadın" (A Young Lady in a Big City). While "Yıldırım Bayezit ve Yiğit Bey", "Lüks Taksi" and "Barbaros'un aşkı" are indigenous works, the other one is a translation. There seems to be a difference between the discourses on woman in "Yıldırım Bayezit ve Yiğit Bey" and "Barbaros'un Aşkı" and the other two. The former ones are historical narratives by Kenan Orkan and they narrate the love lives of two historical figures in the relative settings. The latter two, on the other hand, are examples of romances. As their discourse on relationships and woman are very similar to the discourses of photonovels, I will briefly elaborate on the historical narratives.

The excerpt below is taken from "Yıldırım Bayezit ve Yiğit Bey" by Kenan Orkan. The novel tells the story of Yiğit Bey, an Ottoman pasha, and his lover Anjela with whom the Byzantine Emperor plans to marry. The novel narrates the challenges Yiğit Bey and Anjela face in a historical setting. The excerpt below is interesting because it both exemplifies the discourse on woman in these novels and highlights its difference from other romance stories in the magazine. It reads as follows:

> Bilmez misin ki kadın dünyanın ziyneti, çiçeğidir. Onu hangi din veya ırka bağlı bir erkeğin koklaması mübah aynı zamanda sevaptır... ve yine bilmez misin ki kadının dini, ırzı kocanın varlığına bağlıdır? ("Terkedilmiş Melek, issue: 30, page: 4)
>
> (Don't you know that women are the ornaments and flowers of the world. It is fair and also a good deed for a man of any religion or race to smell her... and don't you know that the woman's religion and chastity depends on the existence of her husband?)

Love between people of different social classes and different nationalities are common themes for photonovels. They always start a happy life together in the end. Besides, the photonovels do not attribute power to men. This is the main difference because this novel argues that a man has the natural right to marry/love any woman regardless of race and religion. This is a right he gains just because of his gender. This discourse turns women into objects of desire in these novels. Another important feature of these novels is that they play with the borders of reality and fiction by choosing historical figures for the stories. I argue these novels contribute to the polyphony in *Yelpaze*'s discourse. As they are present in a limited number of issues and only occupy one of 24 pages in each issue, I argue they are not as strong as the other components.

Other than the novels, each issue includes a few short stories, either translated or indigenous. To exemplify the stories *Yelpaze* published, I will present those published in issues 52, 119, and 596, representing the photonovels analyzed in the previous section. The literary works in issue 52 include an installment of "Kudretin

[sic] Hatıra Defteri" (Kudret's Diary), "Güzellik mi Şans mı?" (Beauty or Good Luck), "Beyaz Köşkün Gülü" (The Rose of The White Mansion), "Sürpriz" (Surprise), and "Kadın Kalbi Bir Muammadır" (A Woman's Heart is a Mystery). All of these are indigenous romance stories. The issues dealt with in these literary works cover the importance of beauty as opposed to luck for a good marriage, love at first sight, love between different age groups, love between a married woman and a single man. The literary works in issue 119 are "Bir anda oluverdi" (It happened in an instant) "Zeytin Dalı" (The Olive Branch), an installment of "Deniz kuşu" (Sea bird), "İnanış meselesi" (The Issue of Faith), and "Mehtapta Sevişenler" (Lovers in the Moonlight). All these works except for the last one, which belongs to a reader, are translations and they are examples of romances. Finally, literary works in issue 596 include the following short stories; "Çalınan Araba" (The Stolen Car), "Kararsızlık" (Indecisiveness), and "Bir Prova ve Ötesi" (On and Beyond a Rehearsal). The indigenous works are "Sarı Sıcak" (Yellow Heat) by Yaşar Kemal and "Mutluluk Yarışı" (A Race of Happiness) by İlham Behlül Pektaş. "Kararsızlık", "Bir prova ve ötesi", and "Mutluluk Yarışı" are romance stories that repeat similar themes with other romances in the magazine. Different from the previous cases, this issue consists of a series of poems by famous poets (such as Cahit Sıtkı Tarancı, Behçet Necatigil, Ümit Yaşar, etc.) to commemorate Mustafa Kemal Atatürk's death. The significance of these poems is in their reference to a real figure's death. A reference to real world issues is argued to intervene in the atmosphere created in the photonovel magazines. However, the choice to include only poems instead of a serious article on Atatürk's life is in line with the magazine's tone.

All these stories have a happy ending in which the lovers (re)unite. Like the photonovels, these stories encourage readers to be patient and follow their heart to

find happiness and true love in their lives. These stories praise love and lovers without framing them from a moral perspective. Playing with the borders of reality and fiction is a feature that is specific not only to the photonovel genre but also to the photonovel magazine's discourse. This can be seen in some of these stories as well.

7.2.2 Fashion and beauty pages

Another important category for the magazine includes the fashion pages and beauty related articles and advertisements. These contribute to the American theme within the magazine through their frequent reference to Hollywood. Thus, the Hollywood related discourse formed in the covers continues in these columns. These columns exemplify the cases where the borders between translation and indigenous writing blur. Figure 43 presents an example of *Yelpaze'*s fashion page.

Figure 43. An example of *Yelpaze'*s fashion pages (issue: 87)

The fashion column is prepared by Suavi Sonar, a famous seamstress in Istanbul. Thus, this page is assumed to be an example of indigenous writing. These columns, which depict new models together with some tips, have two functions. On one hand, they inform the readers of recent trends. On the other hand, they serve as guides for the readers to resemble their role models. The interpretation of all the visuals including fashion photos is very similar to that of the cover design. The represented participants avoid eye contact with the readers. This communicates the message that the readers (as interactive participants) and the celebrities (as represented participants) belong to different worlds, yet the models reach out to the readers. This choice strengthens the readers' chance of identification with them.

Beauty columns or advertisements of beauty products have a similar function, too. Figure 44 presents one of the beauty columns in *Yelpaze*. The title of the column "Hollywood'da Makyaj" (Makeup in Hollywood), supported with the photos of Hollywood actresses, illustrates the link between the magazine's discourse, and the Hollywood theme.

Figure 44. One of the beauty columns in *Yelpaze* (issue: 35, page: 13)

This column continues six weeks and functions as a school for women, teaching them makeup techniques used in Hollywood. Other similar columns appear in the magazine throughout its life.

The advertisements of beauty products frequently use a similar discourse. Figure 45 presents two advertisements of a cream, which are interesting examples as far as Hollywood reference is concerned.

Figure 45. Advertisements of beauty products in *Yelpaze* (issue: 63, page:9 on the left; issue: 64, page: 11 on the right)

Both of these advertisements promote the same product, a face cream. The one on the left can be interpreted as a reflection of all the romance stories published in *Yelpaze*. The advertisement depicts a modern couple, similar to the photonovel titles. The text in the advertisement is as follows: "Saadetime kavuştum. Cazibeme güzellik katan rakipsiz Havilland Kremi sayesinde muvaffak oldum. Yapacağınız bir tecrübe

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bunu size ispata kafidir." (I found my happiness. I succeeded thanks to the unrivaled

Havilland Cream, which added beauty to my charm. Trying it for once will be

enough to prove this to you.). This text is based on the female readers' identification

with the characters in the stories. It also assumes that the readers, just like the

characters in all these romance stories, are looking for happiness (a lover or a

husband, in this case). The other advertisement, on the other hand, refers to

Hollywood actresses: "Hollywood'un yıldızları emsalsiz bir güzelliğe maliktir.

Bunları görür, gözleriniz kamaşır ve imrenirsiniz. Halbuki, Havilland kremini

kullanmakla aynı güzelliğe, cazibeye, füsunkarlığa sizlerde sahip olabilirsiniz…"

(The Hollywood starts have incomparable beauty. As you see them, you get

fascinated and envy them. Whereas you can get the same beauty, charm, and

bewitchery by using the Havilland cream…) Clearly, the advertisement offers the

cream as a method to achieve the beauty and charm of a Hollywood star. This

advertisement text is based on the assumption that the readers envy Hollywood stars

and would like to resemble them. Thus, the overall discourse in the photonovels is

extended to not only romance stories but also to the beauty articles and

advertisements.

　　　When evaluated with the fashion page, the female readers are presented with

all the equipment to become the protagonist of their own story, just like the one

presented to them throughout the issue. The texts presented in this section are also

examples of the interplay between the utterly real and the utterly fictional.

7.2.3 Articles on Hollywood stars

The last group of texts to be discussed here include articles on Hollywood stars. The

Hollywood pages introduce us to lives and recent works of a group of actors and

actresses. *Yelpaze*'s each issue includes a few articles on different actors and actresses. Apart from the articles, each issue presents a photograph of one Hollywood star. These photographs contribute to the interpretation of the articles by the readers. These articles are almost never signed by a translator or an author. They are more likely concealed translations.

The issue 119, for example, allocated four full pages for celebrity gossip (one of them is focused on Brigitte Bardot and her decision to stop shooting new movies) and recent developments in actors' and actresses' lives. In these columns, a reference to ordinary people becoming famous is a common theme. One such example is an article on Timi Yuro, in issue 119 (1962). The article underlines that before becoming famous she worked as a cashier in her family's restaurant in Hollywood. This theme is popular for the Turkish actors as well. An article on Taşkın Puturoğlu, in the same issue, is such an example. The article mentions that his father (a famous tailor in Izmir) did not want his son to become an actor. These texts instill the idea that the readers can become famous one day. This is important because these stories link the magazine's discourse with that of the Hollywood dream.

Another common theme for these articles is news about marriages and divorces in Hollywood. Figure 46 presents an article about Jeanne Crain and underlines her happy family life, contrary to common expectation. The subtitle of the article is "Sinema dünyasının boşanmalar ve şehvet başkentinde saadetin örnek bir temsilcisi" (An exemplary representative of happiness in the divorce and lust capital of the world of cinema). This title associates Hollywood with divorce, this can be seen in the discourse of other texts on Hollywood actors and actresses as well. An excerpt from the article reads as follows:

> Jeanne'in durumu Hollywood'lular için gerçekten şaşılacak bir istisna teşkil etmekte ve onların kanaatlerini yalanlamaktadır. Herkes, çok çocuk

doğurduktan sonra bir kadının güzelliğini muhafaza edemiyeceğini iddia etmekte ve çok çocuklu kadınların bunu ispat etmekte olduğunu söylemektedir. Halbuki, yirmi yaşında evlenen ve altı çocuk sahibi bulunan Crain, bugün otuz yedi yaşında olmasına ragmen, yine güzel, taze ve çekicidir. Onun bir istisna olduğunu söyleyecekler çıkabilir; ama bir kadında olan şey neden diğerlerinde olmasın?

(Jean's case constitutes a truly surprising exception for the people of Hollywood and refutes their convictions. Everyone claims that a woman cannot preserve her beauty after giving birth to many children and that women with many children prove this. However, Crain, who got married at the age of twenty and gave birth to six children, is still beautiful, young and charming. Some may say that she is an exception but why shouldn't what happened to one woman happen to others?)

Figure 46. An article on Jean Crain, (issue: 552, page: 14)

Contrary to most of the articles depicting divorce as normal as marriage, this text praises Jeanne Crain as she continues her marriage despite her fame. This is a different perspective as the article underscores the traditional family structure and woman's role in it. The quoted part above exemplifies how the article praises Crain

for belying the common preconception about the relationship between giving birth and losing your beauty. Besides, the article encourages or challenges other women to try it themselves as well.

This section demonstrates the reading atmosphere of the photonovels analyzed by referring to their co-texts. A common feature of these texts is their ending: when the couple (re)unites, the story ends. This is the case even in some advertisements. I argue that despite different voices as in the example of serialized novels, most elements in an issue reproduce, and thus, reinforce the discourse produced in the photonovels. This section also has demonstrated that the composition of the issues supports Baetens' hypothesis (2015) regarding photonovel magazines. In this regard, information provided on celebrities, fashion trends as well as advertisements of the beauty products form examples of "utterly real". They are real in the sense that they belong to the real world, i.e. celebrities are real people, but they have nothing to do with the poverty of post-war period, the changing political atmosphere, or limited woman employment, etc. They belong to a dreamed reality. The other texts—literary works and photonovels—are examples of "utterly fictional". Their reference to historical events and characters or the artists' choice to make the drawn characters look like Hollywood stars make them "utterly fictional". They promote a dream 'to become one of them', a star. *Yelpaze*'s discourse framed by Hollywood and American role models can be interpreted as an outcome of the transfer relationship between *Yelpaze* and *Grand Hotel*. From this perspective, transferring a discourse on American style modern life through an Italian magazine can be interpreted as a case of indirect transfer.[76]

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[76] The implications of this observation regarding the transfer between peripheries will be further discussed in the conclusion.

CHAPTER 8

AGENCY IN *YELPAZE*

Chapters 5, 6, and 7 (1) explored the transfer relationship between *Grand Hotel* and *Yelpaze* and (2) analyzed *Yelpaze*'s multimodal discourse and the role of translation in discourse design, respectively. This chapter will complement the findings of the former chapters by examining agency in *Yelpaze*. In search of *Yelpaze*'s active agents, I will benefit from the concept of "culture entrepreneur" by Itamar Even-Zohar (2002, 2023) and "habitus" and "illusio" as applied to the study of periodicals by Pierre Bourdieu (1996) and Matthew Philpotts (2012, 2013).

Explaining the interactive meaning communicated through visuals, Kress and van Leeuwen conceptualize the "interactive participants" as "the people who communicate with each other through images, the producers and viewers of images" (Kress & van Leeuwen, 2021, p. 253). As for the scope of this study, I would like to extend the concept to refer to the producers and receivers of multimodal texts, not just of images. Thus, the producers, i.e., Alâeddin Kıral, editors, and contributors of *Yelpaze*, will form one part of the interactive participants while the readers will become the second part. As Kress and van Leeuwen argue "[t]he producer is absent for the viewer and the viewer is absent for the producer" in the discourse design and consumption phases (Kress & van Leeuwen, 2021, p. 254). The absence of the viewer for the producer makes the producer work with an image of the reader, i.e., an imagined reader. This applies to most cases of cultural production. What is more intriguing in *Yelpaze*'s case is the complexity added in the transfer process. The producers of *Grand Hotel* had a hazy image of an Italian reader in mind, yet the magazine model designed and the discourse they produced were transferred into a

different context. This means producers of *Grand Hotel* became agents of *Yelpaze* although they did not have an image of a Turkish reader. This is a complexity caused by the transfer process.

To start with, this chapter positions Alâeddin Kıral as a culture entrepreneur and explores his agency in the transfer process in particular, and in the publishing field in general. As the publisher of *Yelpaze,* he is the agent who initiated the transfer at the level of magazine model or transfers at the text level. Then I will examine the editors-in-chief and their editorial habitus to understand their contribution to the formation of *Yelpaze'*s common habitus. An analysis of *Yelpaze'*s nucleus will follow and it will help me better evaluate the translatorial habitus and its contribution to common habitus. The producers, editors, and nucleus of *Yelpaze* form one part of the interactive participants. The other part will be uncovered through an analysis of *Yelpaze'*s imagined and real readers. All these analyses will be combined to elaborate on their contribution to the formation of *Yelpaze'*s common habitus. This chapter will explain the agency in transfer process and discourse formation, so it will support the findings of Chapter 5, 6, and 7.

8.1 Alâeddin Kıral as a culture entrepreneur

Yelpaze was published by Kıral Neşriyat Yurdu (Kıral Publishing House), which was originally named *Klişecilik ve Matbaacılık T.A.Ş.* (Engraving and Printing Turkish Incorporation). The enterprise was founded by Alâeddin Kıral (1894-1962) after World War I. I position Alâeddin Kıral as an "agent of transfer" (Even-Zohar, 2002), but more importantly as a "culture entrepreneur" (Even-Zohar, 2023). In this part, I will discuss his agency in the journey leading Klişecilik ve Matbaacılık T.A.Ş. to

become Kıral Neşriyat Yurdu and in transferring the genre of photonovel and photonovel magazine as a magazine model into Turkish context.

Even-Zohar argues that an import leading to a transfer can happen when a willingness to consume goods that are absent in the home market is aroused in the target culture, and these goods may be either material or semiotic (Even-Zohar, 2002, p. 70). Following this conceptualization of transfer, I argue that Kıral was an agent of transfer in both respects. First, he introduced new technologies into the publishing (and engraving) field. Secondly, he played a key role in transfer and dissemination of new genres. Though they seem as if they were separate cases, their interconnectedness should be acknowledged. Transfer of some machines, and practices enabled the transfer of the photonovel genre, and the photonovel magazine as a model in Türkiye.

Alâeddin Kıral was an electrical engineer educated in Switzerland (Akçura, 2012). Mazhar Apa, one of Kıral's colleagues, who then founded his own company, states that Kıral started working as a chemistry teacher upon his return to Türkiye (Apa, 1984, p. 45). He did not continue this job for long. Kıral took over an engraving studio from a group of Germans because they were leaving Türkiye following the end of World War I (Apa, 1984, p. 45). This is how Kıral took up engraving as a profession, and the journey leading to *Yelpaze* began. Alâeddin Kıral, in an article published in *Yelpaze* to celebrate Kıral's 40th anniversary in business, states that when he took up engraving, he had only one assistant, and preparing the engravings of *Memleket* (Country) *Newspaper* was one of their first jobs (Kıral, 1960, p. 3). However, not all assignments of the printing company were related to publishing industry (newspapers and magazines). They engraved lots of documents

such as stamps, lottery tickets, etc. Kıral tells how and why he engaged in printing as follows:

> The fact that foreign printing houses produced bad prints even with our best engravings, and blamed the engravings for the result has been one of the strongest factors that pushed me into printing. I bought a pedal [this refers to a foot powered treadle platen printing press] to provide our customers with samples of our engravings. Then it was time for my first machine. (Kıral, 1960, p. 3)[77]

Kıral does not specify dates of these developments. So, it is difficult to ascertain the exact time the engraving studio became a printing house. Hüseyin Boysan, one of Kıral's grandsons, claims that the alphabet reform (1 November 1928) was a turning point for Kıral's business.[78] One of the immediate consequences of the alphabet reform was the republishing of governmental documents (of the new Republic and the local governments). Kıral worked for the government to engrave and print governmental documents. Thus, the arrival of the first machine should be before 1928. Levent Cantek supports this idea as he argues that some of the decisions taken by Kıral must have been influenced from his business relations with the Turkish Government (Cantek, 2019, p. 105), so I assume the relationship that began in late 1920s continued in the following years.

Kıral also mentions that he follows the developments in printing techniques in foreign countries. He reads on the topic, and he conducts some experiments in his laboratory to enhance the results. He states that he paid visits to Europe whenever possible to see the developments on-site and learn from the experts (Kıral, 1960, p. 3). These suggest that he had the means to follow the state-of-the-art technology of his time and he had the motivation and desire to bring them to Türkiye, too. In his book, Apa also claims that Alâeddin Kıral was trying to follow the developments abroad

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[77] For source text, see Appendix, 8.
[78] Personal communication with Hüseyin Boysan.

thanks to the foreign languages he spoke (Apa, 1984, p. 45).[79] In one of his visits, Kıral learns about a new engraving technique, intaglio printing (*tifdruk* in Turkish),[80] which was not available in Türkiye at the time. He bought a machine and in 1939 the intaglio machine was placed in his printing house, which had a letterpress (*tipo*) machine and an offset machine (which was sent for from Germany). Kıral explains the machines in his printing office one by one. This underscores both his interest in printing technology and his deliberate moves to bring innovation to printing field in Türkiye. The intaglio technology was new to Türkiye and Kıral needed foreign experts to train his employees. However, the government did not approve his attempt to bring foreign experts and he could not start using the machine immediately (Kıral, 1960, p. 3). In his book, Apa underlines Kıral's innovative perspective by stating that he not only sent two of his employees to be trained in Germany, but also employed a German engraving craftsman (Apa, 1984, p. 45). Sending employees to be trained in Germany must be the solution he came up with to overcome that challenge.

One of the advertisements in *Yelpaze* promotes Klişecilik ve Matbaacılık T.A.Ş. as follows:

> Klişecilik ve Matbaacılık T.A.Ş. (Alâeddin Kıral), which possesses state-of-the-art machines (intaglio printing, photogravure, offset, letterpress) and photolithography, and where Turkish and foreign experts work, is the biggest and most developed printing house in our country.
> Some of our work: bond, stock certificates, stamps, check book, catalog, brochure, poster, prospectus, postcard, stickers and all illustrated works and magazines. (Yelpaze, 9 July 1952)[81]

This advertisement presents a variety of works they dealt with when *Yelpaze* first appeared. Thus, magazines were never the sole line of operation for the company.

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[79] The author does not specify the language(s) Alâeddin Kıral spoke, which would have been an indication of his foreign contacts.
[80] The Turkish Word *tifdruk* comes from German *tiefdruck*, which can be a sign he came across the machine in Germany.
[81] For source text, see Appendix, 9.

Kıral argues that his tedious endeavors in engraving and printing fields led him to the publishing industry. He says in this regard:

> I was aware that Türkiye, which had embarked on grand reforms by throwing off the sleep and tiredness of centuries, needed progress and great efforts in this field as well. Besides schools, the printing house, the printing profession, books and magazines also had heavy duties in raising intellectual [educated] generations. I intended to work hard to accomplish all these as much as I could… (Kıral, 1960, p. 3)[82]

This quotation is key to understanding how he approached the reformist Republic and how he positioned himself in the changing and developing atmosphere of the era. It also explains his interest in progress and innovation. The steps he took until then exemplify his agency in the transfer of material goods, i.e., printing machines and techniques. These shaped formation of his habitus as a businessman, and enabled accumulation of his economic capital and professional network. Kıral's entry into the publishing industry and the magazines he published, on the other hand, are examples of transfer of semiotic goods. Even-Zohar, while conceptualizing agency of people who are engaged in making new repertoires, argues that "culture entrepreneurs have always had in view some vision of improving the situation of the group for whom they targeted their repertoire inventions" (Even-Zohar, 2023, p. 31). The idea of improving the current situation was obvious in Kıral's own words cited above. To this end, Kıral published *Pekos Bill, Köroğlu, Mani di Fata,* and *Yelpaze.*

Pecos Bill, which is accepted as the first Western style comics series published in Türkiye, was also the first step to transform Klişecilik ve Matbaacılık T.A.Ş into a publishing house. *Pecos Bill* was an Italian comics magazine that started to be published by Mondadori Publishing House in 1949. It was written by Guido Martina and illustrated by Pier Lorenza de Vita. In the following years the creative

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[82] For source text, see Appendix, 10.

team expanded. It was a western.[83] *Pekos Bill* was the Turkish translation of the magazine.[84]

    Pekos Bill has an interesting history in Türkiye, which could shed light on the history of Kıral Neşriyat Yurdu and its relations or networks. Levent Cantek, a historian of comics, cites Mete Yılmaz who argues that the first issue of the *Pekos Bill* was published by the Italian publisher's representative in Türkiye in 1951 (Cantek, 2019, pp. 101–103). Likewise, Önder Çakı (an honorary member of "çizgidiyarı"—a web site devoted to comics) argue that the first Turkish issue was published in Italy in 1951 and the magazine was presented to the Turkish market on February 25, 1951 (Çakı, 2022). Thus, it is clear that the Mondadori publishing house did not prefer to sell the rights of the magazine at first. However, they could not bring out the second issue because of bureaucratic problems. Allegedly, the Turkish government was not pleased with the idea of a foreign publisher and the first issue became the last one to be published until Alâeddin Kıral took over the magazine the same year (Cantek, 2019, pp. 101–103). The second issue was published by Kıral on December 8, 1951. Pekos Bill is an important case in comics history in Türkiye because it was the first comics magazine to narrate the adventures of a single hero; that is to say, it is the first comics album in Turkish (Cantek, 2019, p. 101). The magazine was published until issue 70 without interruption. An example of the magazine's advertisement published in *Yelpaze* is as follows: "PEKOS BILL, the dearest friend and holiday entertainment of little readers, is an illustrated weekly children's magazine. It is available in every part of the country. Please read Pekos

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[83] Kenan Koçak argues that the popularity of *Pekos Bill* (1951), *Tommiks* (1955), and *Teksas* (1956) in Türkiye demonstrate that American influence was not only imposed through direct American connections but through Italian products that are American westerns (2015, p. 105).

[84] In Turkish it was referred to as "mecmua" (magazine), yet in comics literature it is also referred to as a comics album.

Bill" (*Yelpaze*, 9 July 1952).[85] It was advertised as a children's magazine with a wide distribution network. Levent Cantek states that *Pekos Bill* became quite popular and reached a high circulation number in those years (Cantek, 2019, p. 103).

As of the 70th issue (1953), the magazine was banned in accordance with the Law on Protection of Minors from Obscene Publications (Law no. 1117). Cantek (2019) mentions two different approaches to the ban. One group believes that the comics were associated with the rise of crime in the USA, where some precautions were being taken against comics. Türkiye was closely following the developments in the USA at that period and the ban of the most popular comic magazine was to show how close the two countries could be (Cantek, 2019, pp. 104–105). Cantek argues the opposite. He argues that *Pekos Bill* was banned because it seemed "American" and because "our kids" were exposed to the heroism of an American instead of the stories of heroes from our national history (Cantek, 2019, p. 105). The political environment of the early 1950s (first years of Democrat Party rule) is key to understanding the possible reasons. The transition from statist policies to Americanist ones should be seen as a process during the Democrat Party rule, not as an overnight transition. So, we cannot explain all Democrat Party decisions and acts referring to their Americanist policies, especially during their first years of rule. Thus, Cantek's reasoning seems as sound as the previous one. He states that the ban should be interpreted with another comics magazine published later by Kıral, i.e., *Köroğlu* (Cantek, 2019, p. 105).

This ban is important to illustrate the relationships between Kıral and the government. Despite his business relations with governmental departments, his

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[85] "Küçük okuyucuların en sevgili arkadaşı ve tatil eğlencesi PEKOS BİLL resimli haftalık çocuk mecmuasıdır. Memleketin her köşesinde bulunur. PEKOS BİLL OKUYUNUZ"

magazine was banned. On the other hand, that ban never reached its goal because they continued to publish the magazine under a new name: *Koca Teks*. The smooth transition can be followed through the advertisements in *Yelpaze*. The 44th issue of *Yelpaze* advertises *Pekos Bill* (corresponds to the 70th issue), and the 45th issue of *Yelpaze* advertises *Koca Teks*: "Fully illustrated magazine, please buy on 25 April, Saturday!" (*Yelpaze*, 22 April 1953).[86] About ten months later, Kıral won the case, they changed the title back to *Pekos Bill*.

Oklahoma is another children's magazine published by Klişecilik ve Matbaacılık T. A. Ş. It was an Italian comics series written by Guido Martina and illustrated by Raffaele Paparella, Pier Lorenzo de Vita, and Leone Cimplellin, i.e., the creative team of Pekos Bill. *Oklahoma* was published by Mondadori in Italy, like *Pekos Bill*. Cantek mentions *Oklahoma* very briefly arguing that it had a short lifespan, yet it was important because it was a pioneer in regard to publishing in Türkiye (Cantek, 2019, p. 104). He does not specify what makes *Oklahoma* a pioneer in Türkiye. An anonymous member of the "cizgidiyari.com" argues that *Oklahoma* was Türkiye's first comics series, whose protagonist was a girl ("Oklahoma," 2009). *Oklahoma* was published between 1953 and 1955 bi-weekly. Having a heroine was remarkable for the time, yet it was not used as an advertisement feature. One of the advertisements that appeared in *Yelpaze* is as follows:

> Kids! Illustrated children's magazine (OKLAHOMA), whose hero is a child like you, will be the most distinguished magazine that educates, instills good feelings, and enhances your intelligence and abilities. Please look forward to it.[87] (*Yelpaze*, 15 July 1953, p. 11)

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[86] "TAMAMEN RESİMLİ MECMUA 25 NİSAN CUMARTESİ ALINIZ!.."
[87] For source text, see Appendix, 11.

The advertisements framed *Oklahoma* as a children's magazine, and references to "good feelings" and "intelligence" can be interpreted as a response to or a precaution against a possible ban.

Köroğlu is the only indigenous magazine published by Kıral. The first issue was distributed on 29 October 1953, but the advertisements of *Köroğlu* started to appear in *Yelpaze* as early as 17 June 1953. Apart from weekly small announcements, a full page of *Yelpaze* was allocated to narrate preparations of the magazine between issues 67-72. Figure 47 is interesting in that it depicts Kenan Orkan and Alâeddin Kıral together. Cantek claims that Kıral used Kenan Orkan as a pseudonym to sign this story (Cantek, 2019, p. 117). Kenan Orkan was a prolific contributor to *Yelpaze*.

Leaving aside the authorship discussions, the timing of *Köroğlu* is in line with Cantek's argument. Pekos Bill was banned in April and the first advertisement announcing a new magazine titled Köroğlu appeared in June. The theme of the advertisement is also interesting.

> The authentic, national and fully illustrated weekly that has been long awaited by the whole country from cities to villages and by young and old alike. The legendary life and adventures of the Turkish hero Köroğlu are prepared cautiously and meticulously. Alâeddin Kıral Müessesesi (*Yelpaze*, 17 June 1953, p. 27)[88]

Positioning Köroğlu as a Turkish hero can be interpreted in line with the ban on Pekos Bill and Cantek's interpretation of the case.

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[88] For source text, see Appendix, 12.
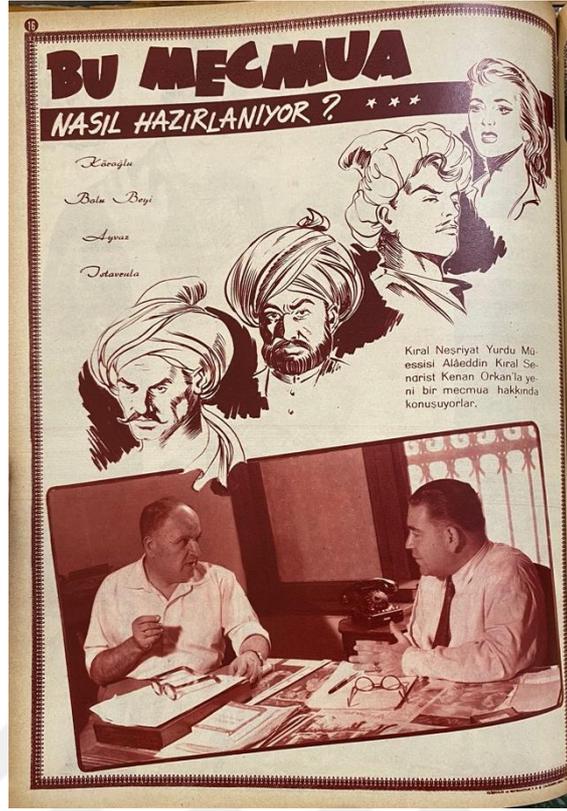
Figure 47. From *Yelpaze* (issue: 67, page: 16)

Yelpaze with its long life and mixed composition occupies a different position among these magazines. *Yelpaze* demonstrates that Kıral's international network was not limited to Arnoldo Mondadori, who was the owner of *Pecos Bill* and *Oklahoma*. Both magazines were interlingual translations. *Yelpaze*, on the other hand, is the result of a more complex process marked by the journal design transfer. The indigenous content of *Yelpaze* requires a unique social network and orchestrating different voices. These were new challenges for Kıral. But from a different perspective, Kıral extended his agency as a culture entrepreneur through *Yelpaze*. Apa calls *Yelpaze* as an example of Kıral's entrepreneurship (Apa, 1984, p. 45).

Both *Pekos Bill* and *Oklahoma*'s positions in comics and publishing history in Türkiye underscores that Kıral's entrepreneurial position in the printing industry extended towards the publishing industry, too. Selection of these two pioneer

magazines or accepting to publish them in Türkiye can only be explained through his agency. *Köroğlu* enhances his role because forming a group to design, write, and print a comics magazine is a huge undertaking. An important point for all these magazines is their innovative nature, which paved the way for a repertoire formation through import. In line with these findings, I position Kıral as an innovative and well-educated culture entrepreneur who enabled transfer of not only material goods but also semiotic ones and stimulated a change in the existing repertoires.

8.2 Editors-in-chief and editorial habitus

Alâeddin Kıral's enthusiasm for innovations and his goal discussed above initiated the transfers analyzed in Chapter 5. But composing a magazine each week requires a different set of skills and a different network than importing printing technology or getting a magazine model transferred as a business. Thus, his role was supported by the decisions of other influential actors working for *Yelpaze*. In *Yelpaze* there are two separate positions for the managerial staff: managing directors (*mes'ul müdür*) and editor-in-chief (*sekreter/yazı işleri müdürü/yazı işlerini idare eden*). These two positions need to be analyzed for a complete analysis of agency in *Yelpaze*. Alâeddin Kıral commissioned Sedat Tunçay (one of his son-in-laws) as the first managing director in 1952, and Mukadder Kıral (his wife) succeeded him the following year. The fact that family members without prior publishing experience were appointed to the position of the managing director is a significant indicator that this is a management position not an editorial one. While the editors managed the editorial issues (anything to do with the composition), the managing directors must have focused on issues such as finances. As editors-in-chief Sedat Tunçay (issues 1-36), Orhan Elmas (issues 17-27), Safa Önal (issues 121-403), and a group (Safa Önal,

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Edip Akın, Fehmi Kartal, and Ali Sivri, Sayra Orkan) (403-771) appear on the masouheads.[89] The editor-in-chief is more influential in shaping the common habitus. Thus, I will, first, briefly review the managing directors and then explore the editors and their editorial habitus in *Yelpaze*.

The magazine did not declare a managing director in the first 16 issues. This position appeared in the 17th issue for the first time, and Sedat Tunçay occupied the position between issue 17 (1952) and issue 36 (1953). He was also announced as the editor-in-chief (*yazı işleri müdürü*) between issues 1 and 36 on back covers. Mukadder Kıral replaced Sedat Tunçay in 1953 and occupied the position until issue 551. As of issue 552, Mukadder Kıral took over the ownership of the magazine and appointed Sedat Tunçay to her ex-position. This underlines that managing the magazine was a family business. Both Sedat Tunçay and Mukadder Kıral lacked prior experience in magazine publishing. Their lack of experience supports the claim that the magazine depended on translation as a text production tool and transfer of a model. This is also the reason why *Yelpaze* depended highly on translation in the first 16 issues because during that time the magazine did not have an experienced editor. It is difficult to ascertain the reason for the shift in the position (from Sedat Tunçay to Mukadder Kıral). Yet it is an interesting and important one in that Mukadder Kıral became the woman director of a magazine designed mostly for women. Mukadder Kıral was also one of the regular contributors of *Yelpaze*. She wrote short stories for the magazine, which means she had an active role in text production. Safa Önal states that Mukadder Kıral was a graduate of *Dâr'ül Muallimat* (teachers' school in Türkiye) and she liked romance/sob stories (Önal & Arpa, 2017, p. 98). She was an

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[89] In the first year, more than one name appeared in some issues while no one was presented as an editor between issues 37 and 121. This information is based on the mastheads of issues, and it is not possible to determine the editors' actual office terms.

educated woman and seems to have been more active in the magazine than Alâeddin Kıral.

As for editor-in-chief, Orhan Elmas is the first name that appears in the magazine. Elmas was named as the secretary[90] of the magazine for a short time between the issues 17 and 26. He was a prolific agent in the film industry in Türkiye. He was a scenarist, an actor, and a director as well as being a journalist and an artist. Turkish Cinema Studies (*Türk Sineması Araştırmaları*)—a web archive dedicated to accumulating a body of knowledge on Turkish cinema and agents in the field—includes *Yelpaze* in Orhan Elmas' biography and states that he was the editor-in-chief of *Yelpaze* for a period. He studied at Istanbul Academy of Fine Arts. During these years, he made drawings for magazines such as *Yelpaze, Çiçek* (Flower), and *Yıldız* (Star), and wrote articles for newspapers such as *Gece Postası* (Night Mail) and *Son Dakika* (Last Minute). He drew a small composition to accompany the short stories and title designs of the photonovels in *Yelpaze*. Elmas together with Galip Bülkat framed the photonovels through their designs and contributed to the multimodal composition of the magazine through their drawings. Elmas failed to complete his education and became a journalist. His success paved the way for his position as editor-in-chief of *Yelpaze* according to his short biographical note that appears in newspapers following his death ("Yönetmen Orhan Elmas Öldü," 2002). Thus, compared to Sedat Tunçay, Orhan Elmas had experience in journalism, which makes his contribution significant for *Yelpaze*. An announcement in issue 16 promotes a group of innovations that would start in the following issue: a readers' correspondence column ("Gelin Dertleşelim"), an increase in the number of

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[90] This is a position that would appear later in the magazine to address Safa Önal. As will be seen below the two positions "*sekreter*" and "*yazı işlerini idare eden*" are used interchangeably and refer to the editor-in-chief as also explained in a column by Kenan Orkan (1955).

photogravure pages, a short story competition, etc. These are the editorial contributions of Orhan Elmas and some of them lasted longer than his editorial journey with the magazine. His cinematographic career started before his position in *Yelpaze*. By the time he became the editor in *Yelpaze,* he had already acted in a few films, and he directed his first film in 1954. Elmas also contributed to the composition of *Yelpaze* by writing about Hollywood artists during his editorship. The column he wrote reflects his individual habitus as an actor. Thus, Elmas acquired an editorial habitus, which is "a mixture of charismatic and bureaucratic dispositions" in Philpotts terms (Philpotts, 2012, p. 54). On the one hand, he coordinated and harmonized the polyphony in the magazine, selected the works for the magazine, created new columns, etc. On the other hand, he contributed to the multimodal discourse of *Yelpaze* through his articles for the Hollywood column and his drawing for short stories and photonovel titles. Thus, his dispositions as an artist, an author, and an editor can be defined as a "triple habitus" following Ceyda Özmen (2016, p. 219).

Safa Önal was announced as editor-in-chief (*yazı işlerini idare eden*) between issues 121 and 209 and as the secretary (*sekreter*) between issues 210 and 403. He was a famous scriptwriter in Türkiye, and he achieved a Guinness record for being the most prolific scriptwriter in 2005. Safa Önal worked for *Yelpaze* before he started his career as a scriptwriter. Yasemin Arpa's interview with him offers insights about his years in *Yelpaze* (Önal & Arpa, 2017). He recounts his journey in *Yelpaze* started with an offer from Galip Bülkat he got on the last day of his military service. Galip Bülkat, a close friend of Önal, was responsible for the illustrations at *Yelpaze*. Upon returning to civil life, *Yelpaze* became Önal's first job. Önal states that he replaced Sedat Tunçay as the editor-in-chief: "I succeeded one of Mr. Kıral's son-in-laws. He

quit the job; he wasn't into it; indeed, he was bad at it, I saw the state of the

magazine" (Önal & Arpa, 2017, p. 121).[91] This means Tunçay filled in the position

following Orhan Elmas. However, he was not announced as the editor-in-chief

during that period. Önal claims that when he met Galip Bülkat on his first day at

Yelpaze, Bülkat said: "Good, you came quickly. You came just on time; we could not

wait any longer" (Önal & Arpa, 2017, p. 119).[92] This quotation supports Önal's

evaluation of Tunçay's work. Önal's name appears first as an author of short stories

in the magazine. His first story "Yeşil ve Kırmızı" (Green and Red) was published in

issue 111. His position as editor-in-chief was announced in issue 129. Based on his

own account, he got the offer during his military service and got the job a few days

after he completed his service. Thus, either he was sending his stories to be published

in *Yelpaze* during his military service, or his name as an editor-in-chief was

announced 18 weeks after he got the job in the magazine.

There are interesting examples of Önal's discourse regarding his role in

Yelpaze. These are also illuminating to uncover his habitus. One such example is as

follows: "There, Mukadder Kıral used to write stories all day long. … I did not stop

her; she wrote stories for the magazine for a long time" (Önal & Arpa, 2017, p.

119).[93] Another example reads as follows: "I was directing *Yelpaze*. I have short

story writers, translators, regular editorial staff, I have everything, and now I started

receiving applications!" (Önal & Arpa, 2017, p. 130).[94] The first quotation is an

indicator of the position between the editor and the managing director. Önal states he

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[91] "Alaattin [sic] Bey'in damatlarından biriyle halef selef oldum. Bıraktı işi, yapmak istemiyormuş, kötü yapıyormuş zaten, doğrusunu söyleyeyim, gördüm halini. … İyi değildi, sekiz seneye yakın dergiyi yönettim"
[92] "İyi, çabuk geldin. Zamanında geldin, daha fazla bekleyecek vaktimiz yoktu."
[93] "Mukadder Kıral, orada akşama kadar öykü yazardı. … Kesmedim, Mukadder Hanım uzun süre dergide hikâye yazdı"
[94] "Ben *Yelpaze*'yi yönetiyorum. Öykücülerim var, çevirmenlerim var, devamlı bir yazı kadrom var, her şeyim var ve geliniyor bana artık!"

let Mukadder Kıral write for the magazine. His tone is assertive. Whether he had the power to stop her is questionable, regarding not only Mukadder Kıral's managerial position but also the Kıral family's agency in the magazine. The second one is related to the contributors of *Yelpaze*. Önal, explaining the nucleus he shaped, states that, at some point, he started to receive applications from translators and authors such as Güzin Sayar. This demonstrates his contribution to *Yelpaze*'s network as well as his discourse regarding his position. Kenan Orkan, one of the regular contributors to the magazine and author of *Köroğlu*, says: "Safa Önal, you know, the one who manages the editorial office in each issue, well, the one who is our secretary… he is an active person who always wishes to be in the forefront" (Orkan, 1955, p. 3).[95] This quotation is taken from a new column Önal appointed to Orkan and it exemplifies Orkan's observations regarding Önal's editorial style. Thus, it is also an indication of Önal's agency in the magazine.

Apart from *Yelpaze*, Önal was managing another periodical during the same time, which was *Türk Dünyası* (Turkish World) owned by Peyami Safa. This is an indication of his habitus and the symbolic capital he gathered. Another important incident to mark his position in the field is that he was offered a position in *Resimli Hayat* by Şevket Rado, which Önal declined, choosing to be the big fish in a small pond (Önal & Arpa, 2017, p. 127). However, when Füruzan Tekil, Istanbul Deputy of Democrat Party, asked him to manage *Adam* (The Man), a political periodical, he performed the job for a few issues (Önal & Arpa, 2017, p. 127). These three offers are important to illustrate Önal's editorial success.

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[95] "Hani, şu, her sayıda; yazı işlerini idare eden, yani bizim sekreter Safa Önal var ya… İsmi gibi safalı ve daima ön safta yol almak isteyen, enerjik bir arkadaştır…"

There are similarities between Önal's and Elmas' editorial habitus. Both were active contributors to the magazine while they were managing the editorial staff. The triple habitus of Elmas becomes a double habitus in Önal's case. Both Önal and Elmas were interested in cinema and later both turned into significant figures in Turkish cinema. Their connection to the field of cinema connects *Yelpaze*'s network with a larger network of the movie industry.

After Önal, an editorial group took up the role, whose permanent members were Edip Akın, Ali Sivri, and Fehmi Kartal. Edip Akın previously edited *Resimli Radyo Dünyası* (Illustrated World of Radio) and *Yeni İnci* (New Pearl); thus, he already had editorial experience. Ali Sivri appears in Önal's memoirs and Önal states that Sivri was a member of *Yelpaze*'s team and worked in *Yelpaze*'s sales office (Önal & Arpa, 2017, p. 119). Sivri never appears in *Yelpaze* as a contributor, thus, it is difficult to ascertain his actual position. Fehmi Kartal contributed to the magazine through his translations. These three people worked with Safa Önal for a short period, and they managed the editorial staff as of 1961. Although information regarding their roles is limited, it is certain that Fehmi Kartal and Edip Akın contributed to the composition of the magazine with indigenous or translated works. So, it can be said that their editorial habitus is marked by their double disposition (as translator/author and as editor), a feature that continued through different editors in *Yelpaze*.

As can be seen in the analyses so far, *Yelpaze* can be divided into three periods regarding the change in editorial office. The first one lasts three years and covers Sedat Tunçay's and Orhan Elmas' period as well as a long gap after them. This is also the period during which *Grand Hotel*'s agency was highly influential on *Yelpaze* as was discussed in Chapter 5. The second period is the longest of the three

and covers Safa Önal's editorship. Finally, the last one is marked by the editorial group instead of a single editor. The analyses in Chapter 5 illustrated how the composition of *Yelpaze* changed over years and the role translation and transfer played in this period. Although there were important changes to the editorial team and team of contributors in the following years, *Yelpaze* always allocated one third of its pages to the photonovels and the compositional variety did not diverge from that of its early years. These are signs that *Yelpaze* formed its identity during the first period. This means that the transfer process was more influential in designing *Yelpaze*'s common habitus than the editorial habitus of these editors.

8.3 The nucleus of *Yelpaze*

This part will explore various agents who regularly contributed to the composition of *Yelpaze*. Pierre Bourdieu uses the term "the nucleus" to name those agents who get together to constitute a specific network for a periodical unified by a "common habitus" (Bourdieu, 1996, p. 273). I will explore the nucleus of *Yelpaze* in search of the "core ethos" (Philpotts, 2013, p. 4) that brought together these agents in *Yelpaze* as an institution. *Yelpaze*'s nucleus is composed of a complex group of agents. It includes *Grand Hotel* as an institution or "as an agent in its own right in the cultural field" (Philpotts, 2013, p. 4) apart from translators, authors, and artists. Below, I will examine these agents and their role as "makers of life images" (Even-Zohar, 2023) because these agents designed and produced life models for the readers of *Yelpaze*.

8.3.1 Agency of *Grand Hotel*

The transfer of the magazine design model, which was examined in Chapter 5, integrates *Grand Hotel* in *Yelpaze*'s network. Following Matthew Philpotts, I define

Grand Hotel as an agent and aim to illustrate the role *Grand Hotel* played in *Yelpaze*.

Apart from partial or total interlingual translations made from *Grand Hotel,* the fact

that *Yelpaze* was established on *Grand Hotel*'s model is significant. Thus, I define

Grand Hotel's agency as an international component of *Yelpaze*'s social network. I

argue that publishers of *Grand Hotel* shaped *Yelpaze*'s magazine style, and the artists

and authors of the translated works become interactive participants of *Yelpaze* by

contributing to *Yelpaze*'s institutional discourse. This is why I think it is important to

acknowledge the agency of *Grand Hotel* to better understand *Yelpaze*'s network.

Below, I will go through key agents of *Grand Hotel* (publishers as model setters) and

Grand Hotel's institutional agency.

As mentioned before, *Grand Hotel* was launched by Domenico and Alceo

Del Duca, who stand as important agents both in the emergence of the photonovel as

a genre and establishment of *Grand Hotel* as a role model for photonovel magazines

to appear not only in Italy but also in Türkiye. Apart from the Del Duca brothers,

Bravo names Matteo Macciò as an important actor in the launch of *Grand Hotel*

(Bravo, 2003, p. 123). Cino del Duca (previously known as Pasifico Del Duca) was

the third of Del Duca brothers, who was a partner in the business before he migrated

to France due to political issues (Bonifazio, 2020, p. 25). Del Duca brothers had

experience in publishing, especially in romances and Italian *fumetti,* and had a

publishing house in Milano. Following the emigration of Cino Del Duca, the other

two founded Casa Editrice Universo (Universal Publishing House) and launched

Grand Hotel that combines their experience in *fumetto* and romance. According to

Clive Scott, Cino Del Duca soon launched the French version of the magazine named

Nous Deux (Scott, 1999, p. 183) and thus introduced the genre in France and other

French-speaking countries (Scott, 1999; Colangelo, 2023). Their editorial innovation paved the way for *Yelpaze,* though not visible for the readers in Türkiye.

Apart from the owners' invisible agency, there are some visible agents from the network of *Grand Hotel* in *Yelpaze*. Examples include artists, Walter Molino and Giulio Bertoletti, scriptwriters for photonovels such as M. Montemaio and G. Merin, or directors such as Lorenzo Radici. However, their visibility is limited to a few photonovels because the majority were not attributed to directors, scriptwriters, or artists. Thus, the visibility of photonovels' international agents is problematic.

Among the visible names, Walter Molino and Giulio Bertoletti had a specific position because they were the designers of the cover visuals. As discussed in Chapter 6, the front and back covers functioned as an invitation to a dream world constructed in the magazine. Thus, they played an important role in both shaping and framing the institutional discourse of the magazine. Regarding these artists' drawing style, Sophia Loren claims that Molino imitated the facial features and expressions of some of the Hollywood actors and actresses including herself (Loren, 2014, p. 35). This is a claim that would appear at various sources including the readers' correspondence column in *Yelpaze*: "The looks in illustrated novels are generally based on characters by famous artists" (*Yelpaze*, 20 March, 1957).[96] What makes their contribution interesting is that these artists did not know their audience in *Yelpaze*. Kress and van Leuween, in this respect, argue that "producers … can never really know their vast and absent audiences, and must, instead, work with a mental image of their viewers or users and the way they make sense of their images" (Kress & van Leeuwen, 2021, p. 253). This argument, which is true for any case of image

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[96] "Resimli romanlardaki tipler, umumiyetle meşhur artistlerin karakterlerinden alınmaktadır."

production, becomes even more interesting in cases of transferred or borrowed images. Thus, borrowing images doubles the difficulty of knowing the audience. In *Yelpaze'*s case for example, these visuals were originally designed for *Grand Hotel* and only later used by *Yelpaze*. Clearly, the imagined audience for Molino and Bertoletti was different from the real audience of *Yelpaze* in a number of ways, e.g., their nationality, which defines their social and cultural structures. The distance between the producers and consumers of the images highlights the gatekeeping role played by agents of *Yelpaze* because they decide which of the representations would best suit in their case for their imagined readership.

Grand Hotel's agency is both different from and more influential than its agent (in)visible in *Yelpaze. Grand Hotel*'s agency shaped by all these actors (and many more not discussed here) comes forward in its discourse, which is summarized in the following quotation:

> Then life seems to be divided in an irreconcilable dichotomy; a real one which was lived in the difficulty of those post-war years; and one which was dreamed on the black and white pages of "*Grand Hotel*". (Bordoni, 2015)[97]

This comment is an indicator of *Grand Hotel*'s common habitus. The unifying element for the network of *Grand Hotel* was an atmosphere of escape or a place for dreams to escape from the destructed post-war environment. It shaped the individual contributions selected for publication and so it is evident in borrowed and translated components in *Yelpaze.* Moreover, the analysis in Chapter 6 and 7 showed that *Yelpaze*'s discourse almost solely constructs a dream world away from the daily challenges, which reflects the dichotomy mentioned in the quotation. This can be interpreted as a reflection of *Grand Hotel*'s agency in *Yelpaze.* So, *Grand Hotel*'s common habitus shaped *Yelpaze* through transfer at different levels.

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[97] For source text, see Appendix, 13.

8.3.2 (In)visible translators of *Yelpaze*

The analysis of compositional codes in Chapter 5 revealed that 1/3 of each issue was composed of translated photonovels and translation was also common among literary works. When combined, translations in these two categories are enough to position translators as important agents who contributed to the magazine on a regular basis. Another important category in the composition of the magazine includes film reviews and celebrity gossip. This category depends on foreign sources and blurring of the line between translation and indigenous writing. These three cases of full or partial translation are key in understanding the translational habitus and its contribution to the common habitus in *Yelpaze.*

The first group to be discussed is the photonovel translators, who are totally invisible throughout the magazine. Throughout *Yelpaze'*s entire lifetime, more than 80 photonovels were published in *Yelpaze,* but not one of them was signed by a translator. There was not a norm governing whether these photonovels were attributed to a foreign author, designer, or producer and actors/actresses. Some of them named one or all of these agents and some others did not. This inconsistency can be observed even in a single issue. It is difficult to ascertain the reason for the invisibility of the translators.

Safa Önal names Hasan Kaloşi as the translator of the photonovels. Kaloşi was a Turkish citizen, who came from Albania, with a good command of Italian (Önal & Arpa, 2017, p. 119). Önal states that Kaloşi was the translator, working from Italian into Turkish, in *Yelpaze* when he started to work in the magazine. Önal also names a few other translators for literary translation but does not mention other photonovel translators. Most probably Kaloşi was the only in-house photonovel translator during Önal's period. Kaloşi, though he was never addressed in photonovel

title frames, was a visible agent in the magazine. He appears in "Bayanlar için" (For Ladies) and "Bayanlar okusun…" (Ladies should read…) columns, which were produced between issues 121 and 153. His name appears as *toplayan* (the one who compiles) or *hazırlayan* (the one who prepares) in these columns. Both *toplayan* and *hazırlayan* signal intralingual or interlingual translation. In issue 151 he was introduced as "[Kaloşi] tries to be beneficial for our readers by giving advice and tips on beauty, the art of femininity and domestic labor to ladies each week" (*Yelpaze*, 4 May 1955).[98] This quotation states that Kaloşi make suggestions about femininity (*kadınlık sanatı*) and this is one of the clues that supports the translation hypothesis. This introductory sentence does not indicate any other roles Kaloşi plays in the magazine.

Fehmi Kartal, one of the three editors in *Yelpaze's* last years, was also a translator. Similar to Hasan Kaloşi, Fehmi Kartal was a visible agent in the magazine. He prepared the columns "Ünlü yazarlardan seçmeler" (Excerpts from famous authors), where a foreign author is introduced in a few sentences accompanied by translation of an excerpt from a selected work. Publishing a Turkish excerpt from a foreign work indicates translation. However, Fehmi Kartal appears as *derleyen* (compiler) in the column. The selected authors write in different languages, such as Italian, English, French, Russian, and German. Based on this information, I can make a number of speculations: (1) Kartal spoke all these languages, which seems unlikely, (2) he translated them from a pivot language, or (3) he compiled the excerpts from existing translations in which case the actual translators were made invisible in *Yelpaze*. Even if it is difficult to ascertain the reason, the selected

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[98] "Her hafta Bayanlara güzellik, kadınlık sanatı ve ev-iş üzerine tavsiyelerde bulunmakla okuyucularımıza faydalı olmağa çalışmaktadır."

designation, *derleyen,* indicates deviation from the period's translation and indigenous writing norms. One of Kıral's grandsons, Hüseyin Bülent Boysan, claims that Fehmi Kartal was a retired bank employee and translated the photonovels.[99] The invisibility of both Kartal and Kaloşi as photonovel translators is interesting. They acquired visibility through their other roles in different columns or through their literary translations.

The cases of Kaloşi and Kartal indicate that the magazine had invisibility as a norm as far as photonovel translations were concerned. These invisible translators gain visibility when they translated literary works. This is also significant to understand the (in)visibility norm in the magazine. Moreover, these two agents became visible in their respective columns as editors or compilers. This is also significant to show that their agency acquired more power when the line between translation and indigenous writing became blurred. So, the cases of Kaloşi and Kartal indicate that the symbolic status of the source text shaped the translatorial norms in *Yelpaze*.

The second category is composed of literary translators, who are more visible as was mentioned above. To better illustrate the change in *Yelpaze*'s network, I will separately elaborate on the first three years of *Yelpaze* and Safa Önal's period. During the first period, a small group of translators were visible in the magazine, and some of them used pseudonyms. Feyyaz Boysan (1 serialized novel), M. Seyda Çeliker, Süheyla Rona (1 serialized novel), F. Kırdağ (1 serialized novel), H. Bülent, Altan Kartal, and Perens Karabağlı are among the visible names. Some of these names contributed to the magazine with their indigenous writing, as well. M. Seyda

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[99] Personal communication with Hüseyin Bülent Boysan.

Çeliker is such an example. Perens Karabağlı was a pseudonym used by one of Kıral's daughters, according to his grandson H. Bülent Boysan.[100] Feyyaz Boysan was one of Kıral's son-in-laws and H. Bülent is one of Kıral's grandsons. Thus, Kıral's family had a certain influence in the translatorial habitus of the magazine. Altan Kartal was the only one who translated from Italian short stories by Annie Vivanti and Ada Negri. That the magazine needed translators working from Italian is evident in the following comment published in readers' correspondence column: "…If you translate stories from Italian, our editor-in-chief wants to meet with you. Please bring a few of the short stories you translated to our magazine and contact Orhan Elmas, our editor-in-chief" ("Gelin Dertleşelim," 1952b).[101] This was a reply to a specific letter, but I assume the magazine encouraged other readers to translate for the magazine, too. This is a sign that indicates the magazine did not solely depend on the social network of the editor-in-chief during this first period.

During Önal's editorship, there were two groups of literary translators. The first one consisted of regular translators such as Güzin Sayar, Haluk Bitek, and Fehmi Kartal, who frequently appeared in the magazine. The second group is composed of names who appear once or a few times in the magazine. Önal claims that he used to assign translations to "young girls", followers of *Yelpaze* from high schools (Önal & Arpa, 2017, p. 121). Assigning translations to readers means that the contributions by family members were replaced by the magazine's followers and other frequent translators during that period, which lasted about 8 years. Some of the names like Fehmi Kartal, who became one of the editors, continued to contribute to the magazine with their translations until the last issue. Zeynep Yüksel, Sabri Kartal,

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[100] Personal communication with Hüseyin Bülent Boysan.
[101] "Eğer İtalyanca'dan hikayeler tercüme ediyorsanız, mecmuamızın sekreteri sizi görmek istiyor. Tercüme ettiğiniz bir kaç hikayeyi lütfen mecmuamıza getirerek sekreterimiz Orhan Elmas'ı görünüz"

Altan Arsoy, and Muharrem Atlıkan are among the regular translators of this period. *Yelpaze*'s translator network evolved during Önal's editorship.

The last group is composed of works which are based on combinations of translation and indigenous writing, though they were not presented so. The contributors of these works were generally invisible. When their names appeared in the magazine they were called as "nakleden" (one who reports), "derleyen" (one who compiles), or "hazırlayan" (one who prepares). These addresses do not clarify the exact contribution made by these people. Moreover, these texts vary from film reviews to celebrity gossip or to history writings and this variety also makes the contribution of these agents questionable. It is difficult to ascertain whether these works are indigenous writing, interlingual/intralingual translation, or a combination of both.

My research on translators of *Yelpaze* revealed results compatible with other studies on translation of popular texts. Tahir Gürçağlar (2018) illustrates that the poetics of translation of popular literature and canonized literature in Türkiye between 1923 and 1960 were different from each other. This is also supported by the findings of Müge Işıklar Koçak's study (2007) on translation of popular texts on and for women and by the findings of Fazilet Akdoğan Özdemir's study (2017) on translation of self-help books. One of the significant differences occurs in the visibility of the translator and translation in popular translated texts. Likewise, translation was visible for most of the literary texts in *Yelpaze*. However, the translator/translation became invisible and the line between translation and indigenous writing was blurred in various examples of popular texts. Thus, the translatorial habitus of *Yelpaze* encompasses a bipartite approach towards translation, which is reflected in the visibility of translations and translators in the magazine.

8.3.3 Contributors of indigenous productions

Indigenous production has two main branches: indigenous writing and indigenous visuals. Within the multimodal context of *Yelpaze* both are equally important. *Yelpaze* had a position for managing visuals and this position reflects the importance of artists for *Yelpaze*. Galip Bülkat and Ali Aktaş were the artists responsible for the visual composition of the magazine. Bülkat was presented as the artist (*ressam ve resim işleri*) between issues 18 and 20, and between issues 237 and 400, and Ali Aktaş succeeded him. Indigenous writing covers both literary works and various columns, such as the fashion column.

Authors who wrote stories for *Yelpaze* include Ahmet Tevfik, Bedriye Adnan Özer, Hasan Kemal Atalay, Kenan Orkan, Mehmet Seyda (who used other names such as Ömer Sakıp, Mim-Sin, and M. Seyda Çeliker), Afif Yesari, Zafer Sülek, Selami İzzet Sedes, and Mukaddes Kıral (who often uses M.A.K. as a pen name) are among the most prolific authors of the magazine. Seyda contributed to the magazine under different names. He was a well-known novelist in that period and a regular contributor to the magazine. He signed his stories as Mehmet Seyda and his translations as M. Seyda Çeliker. For other genres such as an interview or a popular genre he used Mim-Sin as a pseudonym ("Mehmet Seyda," 2010, p. 698). Some short stories published in the magazine belong to the readers. The readers' correspondence column indicates that the magazine used to publish stories by amateurs. An editor or a group of them used to evaluate the submitted works and select works worth publishing. Those chosen are introduced as "Amatör Yazıcılar" (Amateur Writers) in the magazine. The editor also used to offer feedback for the rejected ones in readers' correspondence column.

Other texts include celebrity and Hollywood news and fashion pages. For limited periods, various other topics appeared in the magazine. For example, articles on history and historical stories, or novels were written by İhsan Boran and Kenan Orkan, respectively. The fashion page was prepared by Suavi Sonar, who was a photographer and women's tailor, and who used to write about Italian and French fashion trends and include photographs of trendy models by famous tailors. He prepared similar columns for *Yarım Ay* (Half Moon), *Yelpaze,* and *Hayat* (Dayı, 2006).

The inclusion of indigenous texts in *Yelpaze* started in the 6th issue with a serialized novel and a story. In the 16th issue, an article on Hollywood stars appeared in the magazine, which continued in the following issues. This is related with the fact that the magazine was based on translated photonovels, and it took some time for the magazine to follow its model and diversify its composition. The diversification is caused by the changes in the editorial office and different editors tested different columns and topics that would suit the general tone of the magazine.

8.4 The (imagined) readers

Gunther Kress and Theo van Leeuwen (2021) mention a group, named imagined reader, (which is conceptualized as the "implied reader" in literary criticism) when they theorize on the interactive meaning in a multimodal communication setting. They argue that a producer can never be sure who will receive their texts because the readers are absent in the production setting. Thus, the producers can only have "a mental image of their viewers or users" (Kress & van Leeuwen, 2021, p. 253), which would guide them in the design and production phases, and which would have a reflection on the end-product. This argument is valid for *Yelpaze*'s case as well. The

real readers, who can differ from the imagined ones at certain levels, can only appear in *Yelpaze*'s readers' correspondence columns ("Gelin dertleşelim", "Mektuplarınıza teşekkürler", and "başbaşa") which were published each week between issues 17 and 595. An analysis of these parts would give an idea about the real readers, so I critically read the readers' correspondence pages of three randomly selected issues from each year.[102]

The analysis conducted in Chapter 5 to uncover *Yelpaze*'s compositional codes reveal important key features regarding the image of readership in the minds of *Yelpaze*'s producers. They were mostly, but not exclusively, women, as briefly discussed in Chapter 5. This is evident in the abundance of beauty products advertised, the association of romance as a genre with women in general and its employment in photonovels, serialized novels, and short stories in *Yelpaze*. The themes examined in Chapter 5 indicate that the reader group is interested in Hollywood movies as well as the local ones. They also admire the Hollywood stars and appreciate them as role models. This can be observed through Hollywood-related photos, and texts published in *Yelpaze*. The number of pages allocated for these texts would be limited compared to a film magazine yet photonovel magazines do benefit from them as well.

The actual reader group, as far as readers' correspondence columns indicate, is composed of both men and women. There were 176 replies addressing a man and 208 replies addressing a woman, except for those who opted for using initials or pseudonyms. The readers preferred to use their initials or pseudonyms instead of their full names especially during the first years. Apparently, this tendency changed

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[102] Issues analyzed are as follows: 17, 18, 19, 73, 74, 75, 102, 121, 122, 166, 167, 168, 201, 202, 203, 245, 246, 247, 298, 299, 300, 343, 344, 345, 4 (404), 5 (405), 6 (406), 76 (476), 77 (477), 78 (478), 119 (519), 120 (520), 121 (521), 560, 561, 562.

in time following *Yelpaze*'s decision not to reply to unsigned letters. During the first years, the contents of the replies very often included clues about the senders' genders even when they were not signed by a sender. This is especially true for the letters asking for relationship advice. The replies (their tone and content) indicate that high school students were high in number among the readership in the early years.

The content of the letters evolved in time. The letters were first replied by Bedriye Adnan Özer and then Kenan Orkan replaced her. In the early years, the letters were mostly about relationships or Hollywood celebrities. In its 5th year, the magazine was publishing readers' stories or essays. During that period, feedback for those who sent a story for publication started to be included in the readers' correspondence column. In the following years, readers' poems were allocated space in the magazine and feedback provided for the candidates started to dominate the column. They received so many poems that in 1962 the editors started to publish collective responses to some readers whose poems had similar problems. During this period the letters were replied by a group in the magazine to provide some feedback for all senders.

The readers also sought for relationship advice in this column regarding flirting or marriage. The replies indicate that both men and women wrote to ask for advice and these requests are an indicator of readers' approach to the magazine. Two things attract attention in this column. The first one is that the respondent reproached young girls for chasing love instead of focusing on their education. The second one is that the editor often mentioned the importance of families and their consent and advised the girls to benefit from the experience of their parents. What makes these comments interesting is that the respondent tried to find a balance between the

happily ever after discourse communicated in the magazine and dreams and expectations of young girls aspiring to have a similar love.

The most obvious common point between the real and imagined readers is the interest in Hollywood celebrities, a topic that appears in editors' replies to readers at various times. As understood from the replies, some of the readers tried to find out addresses of Hollywood stars to ask for signed photographs, or were curious about their private lives, current relationships, etc. They also frequently asked *Yelpaze* to publish photos of certain celebrities. Another interesting point is that the editor sometimes tried to convince the readers about the unappealing and challenging parts of Hollywood (life). This can be interpreted as another attempt by the respondent to find a balance.

I identified three points where the readers' contribution to the magazine's composition can be observed. The first one is about Hollywood stars. Throughout its life, readers asked for photographs or biographies of celebrities and tried to learn about their current affairs. The magazine welcomed these requests and either announced that they would be published in the upcoming issues, or they had already been published in the previous ones. Readers also contributed to the magazine through their poems and short stories. Although the readers sent their indigenous works, the editors functioned as gatekeepers at this point. So, the works signed by amateur authors also reflect editors' agency. The readers' correspondence part included numerous individual feedback for the applicants of "Amatör Yazıcılar" column. This indicates that *Yelpaze* also functioned as a school for some of the readers.

8.5 The common habitus

The habitus concept has previously been applied to periodical research by Bourdieu (1996) and Philpotts (2013) and since then has been further explored by various researchers (Tahir Gürçağlar, 2014; Özmen, 2016; Üstün Külünk, 2019; Çelik, 2022). Following Bourdieu's call for abstaining from "attempts to extract from texts and only from texts the unifying principle of the groups of works and authors", in this chapter I have looked for the "common habitus" through examining various agents who form the "nucleus" of *Yelpaze* (Bourdieu, 1996, pp. 273–274). Below, I will elaborate on *Yelpaze*'s common habitus and the role of translatorial habitus within it based on the findings presented so far.

The common habitus as a "unifying principle" (Bourdieu, 1996, p. 273) and as "core ethos" (Philpotts, 2013, p. 4) is conceptualized as "a shared, institutional realization of the set of dispositions that generate practices and perceptions" (Philpotts, 2013, p. 4). The agents who potentially influenced this unifying principle in *Yelpaze* are Kıral's family, the editors, translators, writers, artists, and readers. As explored in section 8.2, the editorial office experienced frequent change during the first three years of *Yelpaze*. During that period, the magazine was managed without a professional editor with experience in publishing. The frequent change in the editorial office indicates that editorial habitus did not function as a unifying principle in *Yelpaze* during that period. *Yelpaze* has generally been associated with Safa Önal as an editor, who took over the position in its 3rd year. Önal managed the magazine for about 8 years, which is longer than the other editors' terms of office. However, it is likely that the magazine had already formed its common habitus by the time he became the editor. Although there must have been an interaction between the

common habitus of the magazine and the editorial habitus of Önal, a common habitus predating Önal's assignment to the position is key to understand *Yelpaze.*

Bourdieu argues that "once this group or network has been established, it co-opts more or less regular contributors, deciding in particular on the contents of the first issues" (Bourdieu, 1996, p. 273). This supports the assertion that *Yelpaze*'s common habitus was formed in its early years. The establishment of *Yelpaze* is distinguished by the transfer of the magazine design model, and it was completed in the first three years. The magazine's survival for three years without a professional editor supports this hypothesis. This also indicates that regular contributors of this early years are important agents in shaping the magazine's common habitus. During that period, Kıral's wife, daughter, and son-in-law occupied important positions in the magazine, which puts them as a family into an important position to design the ethos of the magazine. Their lack of previous experience, on the other hand, signals the importance of the transfer of magazine model once more. As *Yelpaze* was the outcome of a transfer, and as translation has always been an indispensable tool for the magazine, I argue that the agents of transfer in the beginning and the translators always played a key role in the formation of the common habitus in *Yelpaze.* Thus, Kıral's family was more influential in the formation of the common habitus than the (in)visible editors during that period. Moreover, the composition of the first period guided the following years, as also suggested by Bourdieu (1996). Although at certain points, the editors included new contents, started new columns, or changed the contributors, these were never contradictory with the magazine's common habitus.

What preserves the consistency in *Yelpaze* was not specifically the strength of its ethos per se but a more general ethos that is specific to the magazine type; that is a

photonovel magazine. In the 247th issue, a comment in the readers' correspondence column summarizes *Yelpaze*'s goal: "the biggest gap in the press in our country is the lack of a magazine that is colorful, light, beautiful, relaxing, not tiring. *Yelpaze* is published to serve this goal within its own limits" (*Yelpaze*, 6 March 1957).[103] This quotation underlines the escapist nature of *Yelpaze* and this was the case for *Grand Hotel*, and other photonovel magazines, too. Thus, I claim that *Yelpaze*'s common habitus manifests itself in the interplay between the "utterly real" and "utterly fictional" as features of a photonovel magazine.

The common habitus manifests itself in *Yelpaze* in different ways. The most obvious result can be observed in the composition, which excludes real life troubles. Another one is related with *Yelpaze*'s contributors. One important feature of *Yelpaze*'s network is the lack of iconic names (i.e. well-known figures of the time) as regular contributors. Some of the contributors such as Safa Önal, Orhan Elmas, Güzide Sayın, Mehmet Seyda, and Afif Yesari became well-known in their respective fields in the following years. However, they were relatively less-known while they were working for *Yelpaze*. This is a reflection of *Yelpaze*'s common habitus because this enabled *Yelpaze* to escape from the habitus of well-known figures. I argue this is in line with the general features and principles of the magazine that promotes a dream.

All this can be interpreted as a "game" in the field of cultural production (Bourdieu, 1996). The publishers of the magazine established a social game by playing with the borders of fiction and reality to manage production and circulation of *Yelpaze*. *Yelpaze* presented its content to the readers as if it had been the reality of

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[103] "Memleketimizin basın alanında en büyük boşluk, okuyucuya renkli, hafif, güzel, yormayan, dinlendiren bir mecmua verememektir. *Yelpaze*, kendi imkan hudutları içinde bu gayeye hizmet için çıkıyor."

their world. The readers, as agents with certain capital and habitus, played the game.

They acted as if this had been the real life and did not challenge the game with real

life struggles. This is what formed "the illusio, the collective belief in the game"

(Bourdieu, 1996, p. 276). This is evident in their eagerness to participate in the

contests the magazine announced, their letters to editors and the longevity of the

magazine. This illusio enabled the magazine to survive and establish a model for the

photonovel magazines that followed it.

CHAPTER 9

CONCLUSION

This dissertation concentrated on *Yelpaze,* a pioneering photonovel magazine in Türkiye in the 1950s, and examined the emergence of a popular genre (the photonovel) and a popular magazine model (the photonovel magazine) in the Turkish context as a case of cultural transfer. To this end, this study positioned translation in the broader frame of transfer and contributed to the existing studies on the relationship between transfer and translation. This dissertation adopted a multidisciplinary approach and demonstrated how Translation Studies, Multimodal Studies, and Periodical Studies can benefit from their respective methods and premises. This final section of the dissertation presents the contribution of this study to the existing literature and the conclusions reached.

This is the first dissertation to analyze the translation/transfer of photonovels in Türkiye. In this regard, there are two main arguments in this dissertation. The first argument is that the photonovel should be conceptualized as a genre and the photonovel magazine as a qualified medium. Despite the popularity of the genre in the 1960s and 1970s, as was explained in Chapter 1, the photonovel has thus far failed to attract academic interest in Türkiye. Moreover, the term is often used inconsistently, and there are no studies examining the photonovel repertoire in Türkiye. In this regard, this thesis concentrated on a previously neglected area and contributed to the photonovel-focused research by examining the first photonovel magazine in Türkiye. The second argument is that research on model transfer/appropriation should not be limited to literary genres and transfer of qualified mediums, such as magazine models and TV shows, should be included in

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transfer research. This study examined the transfer of a magazine model (i.e., the photonovel magazine), and contributed to the gap in the existing research.

The main research questions were as follows: (1) What is the relationship between *Yelpaze* and *Grand Hotel* as far as translation and transfer approaches are concerned? (2) To what extent is *Yelpaze*'s multimodal discourse indigenous, translated, or transferred? (3) Who/What are the components of *Yelpaze*'s "common habitus"? These questions necessitated a multidisciplinary approach to elucidate different aspects of the study. To this end, Chapter 2 outlined the theoretical framework, and the methodology utilized in this study. The concept of "transfer" served the general goal of explaining the relationship between *Yelpaze* and *Grand Hotel*, one of the first photonovel magazines in Italy and in the world. In this regard, this thesis drew on transfer approaches from Itamar Even-Zohar (1981), Anthony Pym (1992), and Lieven D'hulst (2012). This study also adopted the periodical codes by Matthew Philpotts (2013) from Periodical Studies. These codes were instrumental in analyzing the genre-specific features of these magazines. Given that *Yelpaze*'s discourse was multimodal, theories and methodologies from Multimodal Studies, i.e., Gunther Kress and Theo van Leuween's visual grammar model (2021) and multimodal communication theory (2001), were employed to assess the role of translation and other transfer techniques in discourse formation of a magazine. In line with the premises of the Multimodal Studies, "discourse", "text", and "translation" were also conceptualized as multimodal. Chapter 2 also explained sociological approaches, such as Bourdieu's sociology and Even-Zohar's agency approach, which were utilized to examine the active agents in transfer and discourse formation processes in *Yelpaze*.

Chapter 3 dealt with the definition of the photonovel and the photonovel magazine. The genre is not popular in Türkiye anymore and the existing literature on photonovels offer a fragmentary view on the concept. These issues required a working definition of the photonovel and the photonovel magazine. To this end, this chapter presented a discussion of the genre and medium typologies from different perspectives. As was explained in Chapter 3, a critical reading of the literature indicates that there are two different approaches to the conceptualization of the photonovel. The medium-focused studies define photonovel as any text which combines writing and photographs to construct a narrative. This approach does not distinguish between multimodal stories in language learning books, the ones used in health awareness brochures and those published in photonovel magazines. However, the narrative plans in these texts and their goals are different. This is why the medium-focused conceptualization of photonovel does not offer a fruitful frame to discuss photonovels. This study conceptualized the photonovel as a genre following Bravo (2003). This definition encompasses both drawn and photographed romance narratives and excludes texts used in health or language learning contexts. The photonovel magazine, on the other hand, was defined as a qualified medium as it fulfills both the contextual and operational qualifying aspects adopting Elleström's conceptualization (2010). This magazine type acquired usage in a specific context: after the Second World War during a social and political change in Europe. Moreover, the photonovel magazine had a specific set of communicative and aesthetic norms (operational qualifying aspect) as was seen in the visual and compositional codes of these magazines. These conceptualizations supported the position of *Yelpaze* as the first photonovel magazine in Türkiye. They also contribute to the photonovel research in general.

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As the photonovel is accepted as a post-war product, Chapter 4 focused on the socio-cultural contexts framing the transfer process and the position of *Yelpaze* among other photonovel magazines published in Türkiye. This chapter started with an overview of the socio-cultural contexts in Italy and in Türkiye in the post-war period. That review facilitated a detailed illustration of the conditions and consequences of the transfer in question. For both countries, Americanization of the culture emerged as a defining feature. In Italy, the economic aid provided by the USA and the end of the fascist era had further social and political implications and resulted in Americanization of the culture. That influence manifested itself in the promotion of Hollywood lifestyles. The photonovel and photonovel magazine emerged in that context and the photonovel magazines extended the American influence on a new reader group. In Türkiye, the economic aid by the USA and the transition to multi-party regime were the leading events of the period. The former one shaped the American influence on culture, similar to the Italian case. The latter resulted in a change in the statist culture planning policies. Thus, these economic and political conditions framed the transfer context. Finally, Chapter 4 presented an overview of the photonovel repertoire in Türkiye and underscored the leading role *Yelpaze* performed from different perspectives. Being the first photonovel magazine, *Yelpaze* set an example for the subsequent photonovel magazines and paved the way for the construction of a new popular culture repertoire. Serializing one of the first Turkish photonovels was also a significant step for encouraging indigenous production in the repertoire.

D'hulst's (2012) "assumed transfer" concept proved useful to examine *Yelpaze*. This approach required including all possible transfer techniques, both verbal and nonverbal, in the study. In this regard, Chapter 5 positioned *Yelpaze* as a

case of assumed transfer and explained both the conditions that led to the transfer in this case and specificities of this transfer process. The analyses revealed that various discursive transfer techniques were active in the transfer of the photonovel magazine model into Türkiye. The most prominent of these were interlingual translation, borrowing (of visuals), and transfer of magazine design model. All photonovels, except for one, and most of the literary works (short stories and serialized novels) were interlingual translations. The front and back cover visuals were originally designed for *Grand Hotel* and later used by *Yelpaze* without any editing or change. These covers were examples of borrowing in *Yelpaze*. Finally, *Yelpaze* adopted the compositional and aesthetic norms formed by *Grand Hotel,* which indicated the transfer of magazine model.

The "interrelatedness of cultural processes" (D'hulst, 2012) proved most relevant for this dissertation. This means cultural processes do not happen in vacuum as individual acts. Instead, they are affected by and affect each other. *Yelpaze* was a fruitful case to observe interrelatedness of cultural processes. First, *Yelpaze*'s case cannot be considered separate from the other magazines Kıral Neşriyat Yurdu published. *Pekos Bill, Mani di Fata,* and *Oklahoma* were also translations from Italian. Evaluated from this perspective, all these cultural transfer cases, which highlighted translation as an important tool, were linked to each other. Their source culture was Italian, and some of them even belonged to the same Italian publisher. In one way or another, success of each one of them paved the way for the transfer of the other. Thus, each of them should be seen as related cultural transfer cases. This is one of the reasons that made "assumed transfer" a functional concept to explain this case. Acknowledging this interrelatedness is significant to highlight the importance of positioning translation into a broader framework of transfer. Furthermore, it helps

connecting different cultural processes to each other to have a wider view of the relationship between different agents. *Yelpaze*'s case, in this regard, suggests that examining individual transfer cases (*Mani di Fata* and *Pekos Bill* for example) together reveals their interconnectedness. Moreover, this approach reveals the network of agents active in these processes. In this case, the Italian publishers and the Turkish publishers were revealed as important actors in transfer of not only photonovels and photonovel magazines but also other popular magazines from Italy to Türkiye. Thus, this study suggests that interconnectedness of cultural processes, as a principle, enables the researcher to see the whole picture and uncover the relationships among different cultural products on one hand, and the agents influential in these processes on the other. Furthermore, it was not possible to form a one-to-one relationship between the components of *Yelpaze* and *Grand Hotel* as *Yelpaze* included indigenous items as well. Thus, the interrelatedness hypothesis also makes possible the discussion of transfer cases for which a proper source-target relationship cannot be constructed.

In *Yelpaze*'s case, the nature of its dependence on a foreign model was uncovered through comparative analysis of each magazine's periodical codes in Chapter 5. Besides employing translation and borrowing, this chapter showed that the publishers of *Yelpaze* adopted the periodical codes of *Grand Hotel* as a model and designed *Yelpaze* in line with them. Thus, this chapter demonstrated that *Yelpaze* depended on *Grand Hotel* as a role model in the absence of the genre in the target polysystem. This revealed the transfer of magazine design model, which was more complex and less visible than translation and borrowing. *Yelpaze* was a weekly magazine that appeared in a period of structural change at the national level in Türkiye (temporal codes). It was printed on relatively cheap and large paper in black

and white whereas a limited number of pages were colored (material codes). *Yelpaze* was sold for a low price by a publisher that economically depended on circulation turnover and advertisements for economic profit rather than a symbolic outcome (economic codes). It was composed of photonovels and a variety of texts all of which utilized visuals and a simple language, and all of which played with the borders of fiction and reality (compositional codes). *Yelpaze* targeted a new group of periodical readers who were semiliterate, rural, and young (social codes). The title of the magazine, *Yelpaze,* played the authorship function. The connotations of this title diverged from the sorce magazine model because the reference to Hollywood cinema in the title was lost in *Yelpaze.* However, *Yelpaze* formed a new connotation by its reference to women, as was discussed in Chapters 5 and 6. Thus, the magazine highlighted its target reader group. The front covers as a unifying element, on the other hand, continued the cinema reference.

In this respect, this dissertation also suggests that periodical codes can be employed to examine the transfer of a magazine design model between two magazines. Different from the previous studies that adopt the periodical codes to reveal the role of translation and translators in periodicals, this study used periodical codes as a methodology to analyze and explain the transfer relationship between two magazines. Thus, the most important contribution of this approach is to provide the conceptual and methodological tools to determine the features of a certain magazine type, as a qualified medium. From this perspective, this study offers a new perspective to an existing methodology.

Chapters 6 and 7 focused on multimodal discourse design in *Yelpaze* and the role translation played in it. To this end, these chapters exemplified the relevance of multimodality discussions for translation/transfer research. These two chapters were

designed around three randomly selected photonovels. Chapter 6 analyzed the front and back covers of the issues 5-55 in which one of these photonovels was serialized. Therefore, this chapter presented analysis of 51 front and 51 back covers used in consecutive issues. Chapter 6 benefited from visual grammar by Kress and van Leeuwen (2021). The examination of the cover designs uncovered the discourse transferred from *Grand Hotel* regarding the modernization of female appearance and relationships. This is evident in the composition of the visuals, each of which depicted a couple and foregrounded the woman in composition through salience strategy (positioning, size, perspective, tonal contrast, etc.). These covers also resembled Hollywood movie posters as far as the appearances of the characters (including accessories, attires, hair styles, facial characteristics) and the settings are concerned. On one hand these covers exemplified modern looking woman, and on the other hand they presented relationship models by depicting women in (romantic) interaction with men. The lack of eye contact between the represented participants (characters in visuals) and the interactive participants (readers) indicated that these covers formed an "offer" of information for the readers. The choice to form an offer, as opposed to demand, suggested that these depictions aimed to set examples for the readers and to give them a dream to aspire. Moreover, the preferred social distance in these visuals increased the readers' association with the represented participants. In general, these visuals communicated the message that the readers could achieve the depicted world, and become one of them. As *Yelpaze*'s magazine covers were originally designed for *Grand Hotel,* their employment in *Yelpaze* was an example of borrowing. Thus, this indicated the role of borrowing as a transfer technique, in *Yelpaze*'s discourse design.

Chapter 7 concentrated on the comparative textual analysis of the source and target texts of the photonovels. These analyses revealed: (1) the title designs of the photonovels were remade, (2) the visuals were never edited, and (3) the written language was manipulated in translation at certain points. Remaking the title designs was inevitable due to the technical difficulty of inserting the target title in the existing visual composition. However, the artists preferred to change the visual composition and highlighted the romance narrative by inserting a depiction of the female and male protagonists. The detection of manipulation in captions and dialogues was significant to demonstrate the translators' agency and their approach towards the western values promoted in these photonovels. The translators' and publishers' agency were more evident in translation of frames with a Christian reference or a kissing couple. Linguistic references to Christian values were always omitted in translation regardless of the visual compositions. Linguistic references to kissing couples, on the other hand, were omitted only if the frame did not depict a kissing couple. The difference in employment of the omission strategy indicated that the translators and publishers were less tolerant to Christian values. These cases of manipulation underscore the importance of multimodality in discourse interpretation. The translators' interference had limited effect on the readers who were familiar with Christian values because those readers could have found the visual clues. These photonovels narrated the story of a couple who fell in love and came across different challenges. They had a happy ending, where the couple overcame all challenges. The honest and loyal lovers achieved what they strived for throughout the story: a happy relationship. To see to what extent the transferred discourse in covers and the translated discourse in photonovels was reproduced or challenged by other members of *Yelpaze*'s nucleus, other common text categories, such as literary works and

fashion columns, were also analyzed. The analysis showed that there were only a limited number of indigenous texts that challenged the common discourse in *Yelpaze,* while most translated and indigenous texts narrated similar themes.

As was previously argued, the period in which *Grand Hotel* and *Yelpaze* emerged forms an interesting context to study the discourse of a photonovel magazine. This dissertation indicated that the discourse designed in *Yelpaze* was mostly a reproduction of *Grand Hotel*'s discourse on the American way of modernization. The discourse, in this respect, shaped "the modern woman"; what she does, how she behaves, why she lives the way she does through various multimodal texts without being prescriptive. Accordingly, this woman had a modern look with her hair style, makeup, and attire. She knew how to ski, play chess, or mountaineer. She attended parties and socialized with men. She was interested in Hollywood movies, actors, and actresses so much that she aspired their lives as was evident in the Hollywood style makeup, exercise, and diet columns. She was present in the public sphere and was not associated with a specific role in the family or in the society (such as nurturing the next generations or being a wife and keeping the house). The same discourse was reproduced in various forms in the magazine in cover visuals, photonovels, short stories, fashion/beauty pages, advertisements, and Hollywood related articles.

To this end, another argument put forward in this dissertation is that reconceptualization of discourse, text, and translation from a multimodal standpoint is a requirement for a complete analysis. Hence, this dissertation adopted a multimodal understanding of discourse, which means discourse is realized through use of various modes. This approach demonstrates the importance of modes other than writing in the realization of discourse such as typography and color in writing

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and angles of gaze and positioning in visual compositions in published works. These modes significantly contribute to meaning-making and need to be included in discourse analysis. This is common in research in audiovisual translation; thus, it is not totally new. However, this dissertation argues that this should be given more prominence in Translation Studies as the language centered approaches need to reconsider their relevance in today's visualized culture. Adopting a multimodal conceptualization of discourse requires reconceptualizing text and translation as well. In this regard, this dissertation argues that the multimodal conceptualization of text and translation is a must today, as was suggested by Adami and Ramos Pinto (2020). As different modes play different roles in meaning-making, they need to be acknowledged for a complete translation analysis. From this perspective, this dissertation exemplifies the relevance of multimodality discussions for translation research.

The photonovels and cover designs, as important elements of *Yelpaze*'s discourse, were translated and borrowed from *Grand Hotel*. This transfer case highlighted *Grand Hotel*'s influence in *Yelpaze*'s discourse. Thus, this study argues that most of the discourse design was managed by the social agents of *Grand Hotel,* yet it was (re)produced and reshaped in *Yelpaze*. Adopting the performer-composer analogy by Kress and van Leeuwen (2001), it can be argued that in *Yelpaze* translation plays the performer's role and enables production of a discourse designed in *Grand Hotel*. In case of the work of a composer as opposed to that of a performer, the performer's contribution is making the target audience hear the message of the composer. This means that the contribution of translation in *Yelpaze* was making the intentions of the *Grand Hotel* visible, audible, or reachable for the new target audience. However, this dissertation also claims that both magazines reproduced

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Hollywood's discourse. That is why "happily ever after couples" dominated both magazines and visualization of modern women appeared almost as the only narrative in the cover designs. The discourse designed in *Yelpaze* was influenced not only by the *Grand Hotel*'s discourse (as an expected result of the transfer) but also by the Hollywood dream due to the genre specific elements.

One important issue to bear in mind is that interpretation can be different than the intentions in design and production. A photonovel or a photonovel magazine can be designed and produced to entertain or to recreate the Hollywood dream. However, how it will be interpreted depends on the discourse the interpreters turn to. For example, all these narratives can be interpreted referring to a class-focused discourse or a women-empowerment discourse, and these interpretations would diverge from the intentions in the design and production processes. From this perspective, the readers have the choice to challenge or participate in the game constructed by the magazine. In the case of *Yelpaze*, the readers' correspondence columns indicated that the readers chose to continue the "illusio" (Bourdieu, 1996). They took part in the game and enjoyed the play between "utterly real" and "utterly fictional" in Baetens' words (2015) abandoning the troubles of daily life.

Another point to be underlined is the indirectness of the transfer studied here. The transfer between *Grand Hotel* and *Yelpaze* was a transfer between Italian and Turkish cultures. These two cultures, historically, have been in the periphery within their individual polysystems, which can be observed in the frequent use of indirect translation from Italian into Turkish. Thus, this study frames the transfer in question as a case of transfer between peripheries. In case of interlingual translation, various studies (Rosa, Pięta & Bueno Maia, 2017) suggest that the pivot language functions as a 'bridge' in the translational exchange between the peripheral cultures. Extending

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this assumption, this dissertation argues the transfer between *Yelpaze* and *Grand Hotel* was facilitated through a common theme (American modernization) for both cultures. It is this common theme that facilitated a smooth transfer process. Hollywood movies had already begun introducing and promoting the American modernization in Türkiye. In a sense, *Yelpaze* continued transferring the American discourse on modernity through an Italian product, that is why this study proposes to call this case as an indirect transfer.

Chapter 8 explored different groups of agents who contributed to *Yelpaze*'s composition to support the findings of Chapters 5, 6, and 7: Alâeddin Kıral, Kıral's family, editors, authors, artists, and translators. As the transfer process enabled the emergence of *Yelpaze* in the Turkish context, this study first examined Alâeddin Kıral, as an important figure in the process. Kıral's international network, his interest in print technology, and his aspiration to bring innovation to the field of press turned out to be the elements that shaped his agency. Based on the findings, this study positioned him as a culture entrepreneur as he offered innovation to the existing polysystem through import and transfer of both material and symbolic goods. The symbolic and material goods he transferred paved the way for the construction of a new repertoire in the following years. This highlights his role as a culture entrepreneur. An exploration of *Yelpaze*'s nucleus revealed that (1) *Yelpaze* did not have a regular editor-in-chief during its first three years, (2) Kıral's family was a regular contributor to the magazine especially in its early years, and (3) *Grand Hotel* was a key agent to shape *Yelpaze*'s composition. The interesting result that deserves to be highlighted is that the common habitus in *Yelpaze* was shaped not by editorial habitus per se but the premises of the 'photonovel magazine'. In other words, it was shaped by the transfer process. This is to say a photonovel magazine as a qualified

medium requires a set of features that would distinguish it from other periodical types. In this case, playing with the borders of reality and fiction marked the ethos that unified the polyphony existing in the periodical.

Accordingly, this study emphasizes the relevance of research on agents of popular culture and formation of popular culture elements for the culture planning in the broader context. Studies on popular culture are particularly valuable because they illuminate both the taste of the public at a certain time and less visible agents. These agents often engage in planning activities which diverge from the dominant culture planning and offer an alternative planning. To this end, this dissertation by focusing on Türkiye's first photonovel magazine contributes to the studies on popular culture and the visibility of the agents previously not well-known. Examining the network of the first photonovel magazine (1) enlightened the history of the genre and the qualified medium in Türkiye, (2) uncovered the agents of transfer who offered a change to the existing polysystem, and (3) explained the emergence of a new repertoire in the popular culture polysystem.

This dissertation provides an agenda for further research in the field of transfer. Acknowledging the effects of digital connectivity and increased cultural interaction, the transfer of models is a valid field for further research. This study proposes to extend the transfer-focused studies to areas such as social media and games as these platforms emerged as significant fields for cultural exchange. A more detailed methodology for a systematic analysis of different transfer cases should be considered as a point awaiting further research. Moreover, the tendency to acknowledge all communication as multimodal in translation research is only recently emerging and still awaits further research. Multimodality-focused research in various media (traditionally accepted as multimodal) has recently flourished. This

approach encompasses the complexity and richness of contemporary discourse. However, areas traditionally accepted as monolingual reserve potential contribution to the multimodal approaches in Translation Studies and would also facilitate a multimodal turn in Translation Studies. Finally, the indirect transfer hypothesis awaits further research. Directness of transfer is an understudied area within transfer studies. Thus, further empirical studies would contribute to the existing literature and reveal interesting results.

APPENDIX

QUOTES IN THE SOURCE LANGUAGES

1. Racconto d'amore in sequenze visive disegnate o fotografiche, didascalie e dialoghi, il fotoromanzo è un prodotto del tutto nuovo, è più un genere che un medium, come mostra la difficoltà di spostare la formula dal rosa a altri contenuti, siano il giallo il nero la propaganda politica o quelle religiosa. (Bravo, 2003, p. 58)

2. Bütün büyük gazetelerin, Hürriyet dahil hepsinin yerli fotoroman yayınladıkları, buradan tiraj aldıkları ve yeniden romanlarımızı ortaya çıkardıkları bir dönemdi. Böylece roman okumayan gündelik gazete okuyucusu, 'resimlerine bakayım' derken, çünkü meşhurlar oynuyorlardı oyuncu olarak, onlara bakayım derken, romanları da okumuş olurdu. (Önal & Arpa, 2017, p. 152)

3. Bilmediğiniz üç şey!.. 1. TÜRKİYEDE dünya matbaacılığının en son icadı Tifduruk makineleriyle basılan.. 2. TÜRKİYEDE sinema, resimli roman, hikâye ve kadına ait en güzel resimleri, en yeni fotoğrafları ve en kıymetli imzaları neşreden.. 3. TÜRKİYEDEki bütün mecmuaların içinde en iyi kâğıda, en pahalı mürekkeplerle ve en yeni makinalarda basılan iç ve kapak baskısı diğer mecmualardan kat ve kat güzel olan YEGÂNE MECMUANIN ADI: Yelpaze (*Yelpaze,* 8 Eylül 1954)

4. Bir müddet evvel, diğer gazete ve mecmualar, haftalık ilavelerini kaldırır, eb'atlarını küçültür ve sayfalarını azaltırken, biz, okuyucularımızdan gördüğümüz alakaya bir karşılık olmak üzere, mecmuamızı aynı kalitede tutabilmek için, bütün sıkıntılara katlanmak kararını vermiştik.

   Lakin gün geçtikçe, biraz daha artan kağıt sıkıntısı, bütün imkanlarımızı çiğnedi. Ya mecmuayı kapatacaktık veya masraflarımızı karşılayacak bir fiat ayarlaması yapacaktık…(*Yelpaze*, 30 Kasım 1955)

5. Yelpaze hakkındaki fikirlerinize teşekkür ederiz. Sorduğunuz suale gelince, İç veya kapak ressamlarının adları ve hususiyetleri hakkında şu anda – maalesef—size tam bir malumat veremeyeceğim. Bir arkadaşımızı mecmuamız adına İtalya'ya göndermiştik. Dönmesi gün meselesidir. Sorduğunuz sulallerin tam cevaplarını bu arkadaştan alacağım. (*Yelpaze,* 5 Kasım 1952)

6. Değerli okuyucularımızdan gördüğümüz alâka ve iltifata bir mukabele olmak üzere mecmuamız beşinci sayıdan itibaren 28 büyük Sayfa olarak intişar edecektir.

   Bu sayımızda "TERKEDİLMİŞ [sic] MELEK" ve "AŞK NAMINA" isimli gayet nefis iki yeni resimli romanla "YİĞİT BEY VE YILDIRIM BAYEZİT" isimli baştanbaşa heyecan ve macera dolu bir tarihî roman, ayrıca hikâye ve

romanlar. Tamamile [sic] bir roman festivali olacak mecmuamızı sabırsızlıkla bekleyiniz. (*Yelpaze,* 9 Temmuz 1952)

7. Muhterem Okuyucularımız:

   Halen yayınlanmakta olduğumuz "JANE EYRE" adlı resimli romanımız 577 inci sayımızda bitecektir. Sizlere iki resimli romanı birden verebilmek için "YILDIZLAR ALTINDA" adlı romandan fazla sayfa vermek suretile arayı kapatmağa çalıştık. Tutumumuzu makul karşılayacağınızı umar, yeni resimli romanımız "EKMEKÇİ KADIN" ve "DÜĞÜN HEDİYESİ" ne 578 inci sayımızda başlıyacağımızı müjdeleriz. (*Yelpaze*, 26 Haziran 1963)

8. Verdiğimiz en iyi klişe ile bile, yabancı matbaaların kötü baskı yapmaları ve kabahati klişeye yüklemeleri, beni matbaacılığa iten en kuvvetli amillerinden biri olmuştur. Yaptığımız klişelerden müşteriye örnekler vermek için bir pedal aldım. Daha sonra sıra, ilk makineme geldi. (Kıral, 1960, p. 3)

9. Klişecilik ve Matbaacılık T.A.Ş. (Alâeddin Kıral) Son sistem (Tifdruk, Fotogravür, Ofset, Tipo) makineleri ve foto lito teşkilatını haiz Türk ve ecnebi mütehassısların çalıştığı, memleketimizin en büyük ve mütekamil matbaası.

   Yapılan işlerden bir kaçı: tahvil, hisse senedi, pul, çek, katalog, broşür, afiş, prospektüs, kart postal, etiketler ve bilcümle resimli işler ve mecmualar. (*Yelpaze*, 9 Temmuz 1952)

10. Asırların uykusunu ve yorgunluğunu atarak büyük inkilâplara girişen Türkiye'nin bu sahada da ilerlemelere ve yüz akına [sic] olan ihtiyacının farkındaydım. Aydın nesiller yetiştirmek için mektepten sonra matbaanın – baskının – kitabın - derginin de büyük vazifeleri vardı. Bütün bunları, elimden geldiği kadar yapmak için çalışacaktı. (Kıral, 1960, p. 3)

11. Çocuklar!.. Kahramanı sizin gibi bir çocuk olan (OKLAHOMA) resimli çocuk Mecmuası, öğreten, iyi duygular aşılayan zeka ve istidadınız arttıran en seçkin mecmua olacaktır. Sabırsızlıkla bekleyiniz. (*Yelpaze*, 15 Temmuz 1953)

12. Yediden, yetmişe, şehirden, köye kadar bütün memleketin beklediği yegane, milli ve tamamen resimli haftalık mecmua. Türk kahramanı KÖROĞLU'nun efsanevi hayat ve maceraları büyük bir itina ve titizlikle hazırlanmaktadır. Alâeddin Kıral Müessesesi (*Yelpaze*, 17 Haziran 1953)

13. La vita sembra, allora, dividersi in una dicotomia inconciliabile: quella reale, vissuta ne disagio di quegli anni del dopoguerra, e quella sognata sulle pagine in bianco e nero di '*Grand Hotel*'. (Bordoni, 2015)

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