

BUILDING AN IMAGINED TURKISH FAMILY
THROUGH TRANSLATION IN THE *AİLE* (1947-1952) MAGAZINE

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ABSTRACT

Building an Imagined Turkish Family through Translation in the *Aile* (1947-1952) Magazine

This study focuses on the Turkish household magazine *Aile* (1947-1952) and explores the narrative it builds around the ‘imagined’ Turkish family shaped by translational and editorial practices. Published quarterly by Yapı Kredi Bank, *Aile* was a part of the bank’s cultural initiatives led by its founder, Kâzım Taşkent, and editor-in-chief Vedat Nedim Tör. Both figures were committed to Kemalist ideals and sought to modernize Turkish society through various cultural projects. *Aile* adopted this mission as it combined articles on literature, art, and family relations with sections on parenting, childcare, and marriage that often relied on translations from foreign sources. The primary aim of this dissertation is to investigate how translation was used in the magazine to construct an idealized image of the Turkish family, one that aligned with the Kemalist vision. By examining both original and translated content through a comprehensive analysis of all 20 issues of the magazine and a selection of its sources, the study reveals that the magazine employed translation not only to promote modern values but also to reinforce traditional gender roles. The dissertation further emphasizes the agency of editors Vedat Nedim Tör and Şevket Rado, demonstrating their influence in shaping *Aile*’s narrative and content. This study highlights the critical role of translation in constructing narratives and examines the concept of the imagined family as reflected in *Aile*. It contributes to broader discussions on the intersection of media, translation, and societal change, offering insights into how editorial and translational practices helped shape the representation of the modern Turkish family during a transformative period.

ÖZET

Aile (1947-1952) Dergisinde Çeviri Yoluyla Hayali Bir Türk Ailesi İnşa Etmek

Bu çalışma, Türkçe ev dergisi *Aile*'ye (1947-1952) odaklanarak hayali bir Türk ailesi tasvirinin çeviriler ve editoryal uygulamalarla nasıl şekillendirildiğini incelemektedir. Yapı Kredi Bankası tarafından üç ayda bir yayımlanan *Aile*, bankanın kurucusu Kâzım Taşkent ve derginin baş editörü Vedat Nedim Tör'ün öncülüğünde gerçekleştirilen kültürel girişimlerin bir parçasıydı. Kemalist ideallere bağlı olan bu isimler çeşitli kültür projeleri aracılığıyla Türk toplumunu modernleştirmeyi amaçlıyordu. Bu misyonun bir yansıması olarak *Aile* dergisi edebiyat, sanat ve aile ilişkileri üzerine yazıları bir araya getirirken, ebeveynlik, çocuk bakımı ve evlilik gibi bölümlerde sıklıkla yabancı kaynaklardan yapılan çevirilere yer veriyordu. Bu araştırmanın temel amacı, dergide Kemalist ideallerle uyumlu, modern bir Türk ailesi imgesi inşa etmek için çevirinin nasıl kullanıldığını incelemektir. Derginin 20 sayısının tamamının ve çeşitli kaynaklarının kapsamlı bir analizi yoluyla hem özgün hem de çeviri içeriği analiz eden çalışma, derginin çeviriyi yalnızca modern değerleri teşvik etmek için değil, aynı zamanda geleneksel toplumsal cinsiyet rollerini pekiştirmek amacıyla da kullandığını ortaya koymaktadır. Bu tez ayrıca, editörler Vedat Nedim Tör ve Şevket Rado'nun *Aile*'nin anlatı ve içeriğinin şekillenmesindeki etkilerini ortaya koymaktadır. Çalışma, anlatıların inşasında çevirinin kritik rolüne dikkat çekerken, *Aile*'de yansıtılan hayali aile kavramını ele almaktadır. Medya, çeviri ve toplumsal değişim arasındaki kesişimle ilgili tartışmalara katkıda bulunan çalışma çevirilerin ve editoryal uygulamaların modern Türk ailesinin temsiline, toplumsal dönüşümün kilit bir döneminde nasıl yön verdiğine dair önemli çıkarımlar sunmaktadır.

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CHAPTER 1

INTRODUCTION

... for culture is the family of the family.

Clarissa Pincola Estés¹

Emphasizing the integral relationship between culture, reality, and printed media, Lana F. Rakow (2001) writes that “Media texts do not present messages about our culture; they ARE culture” (p.42). Rakow’s assertion is particularly pertinent when considering the role of printed media, especially magazines, as a historical lens through which to trace and analyze the cultural evolution of societies. From a similar perspective, Carolyn Kitch (2017) further adds that recent research in the field of Magazine Studies examines magazines “as a form of control, as a form of community and as a form of culture” (p. 10) and foregrounds both descriptive and prescriptive aspects of them. This intricate and multifaceted relationship between magazines and culture is not solely of interest to those engaged in Magazine Studies; it attracts the attention of researchers from a diverse range of disciplines, each bringing a unique perspective to the field. Translation Studies represents a significant area of interest within this context. Translation scholars’ engagement with magazines and other periodicals has transitioned from viewing them solely as “methodological or complementary tools” (Özmen, 2019, p. 3) to acknowledging their significant value as fruitful repositories. As noted by Şehnaz Tahir Gürçağlar (2014), periodicals may offer both “primary sources” and “secondary sources,” either published together

¹ (Estés, 1995, p. 51)

or individually for translation researchers (p. 17). The primary sources consist of fiction and non-fiction translations published in periodicals, and the secondary sources include criticism, review articles on translations, interviews with translators, and advertisements of translated works. In addition to highlighting the extensive and valuable corpus that periodicals may offer to researchers, Tahir Gürçağlar (2014) emphasizes the unique relationship periodicals establish with their readers and the relatively short time span between production and consumption. She notes that “these elements make the periodical a fruitful ground for a fuller contextualization of translation(s)” (p. 17). Recent studies have increasingly explored the interplay between magazines and translation from various perspectives, shedding new light on the role and significance of translation within this intricate network of relationships (Çelik, 2022; Chulanova, 2020; Duraner Dikmen, 2022; Işıklar Koçak, 2007; Özmen, 2016; Tahir Gürçağlar, 2014, 2019; Türe Pekel, 2024; Üstün Külünk, 2019).

This dissertation endeavors to enrich that existing scholarly corpus by examining the role of translation in shaping the construction and portrayal of an imagined family in mid-20th century Türkiye. Specifically, the study centers on the magazine *Aile* (Family), published under the auspices of a private bank in Istanbul from 1947 to 1952. Through a focused analysis of this publication, the dissertation aims to elucidate the significance of translation in influencing perceptions of familial dynamics within the socio-cultural landscape of Türkiye during this period.

Founded in 1944 by Kâzım Taşkent (1894-1991), Yapı ve Kredi Bankası (Construction and Credit Bank), now officially known as Yapı Kredi², operated against the backdrop of the enduring political, economic, and social repercussions of

² While the institution is officially known as Yapı Kredi, this thesis will refer to it as Yapı Kredi Bank when necessary to distinguish it from Yapı Kredi Yayınları, YKY (Yapı Kredi Publishing).

the Second World War. Although Türkiye was spared the widespread devastation of the war, it grappled with significant housing issues, with Istanbul serving as a focal point for these challenges (Ulusoy, 2020, pp. 94–95). According to Taşkent, the housing problem, exacerbated by the rural-urban migration in the second half of the 20th century, was one of the most pressing social issues in Türkiye. The establishment of Yapı Kredi aimed to provide a financial solution to this problem (Abaç, 1999, pp. 26–27).

In alignment with this objective, Yapı Kredi extended loans to those seeking to purchase a house and promoted financial literacy by encouraging individuals to open accounts, accompanied by various lotteries with houses as the jackpot prizes. However, Taşkent's vision transcended the mere acquisition of physical houses; he aspired for families to develop intellectually and spiritually. Yapı Kredi facilitated this through various cultural services, including publishing. The 1947 board meeting minutes eloquently capture the essence of these endeavors:

Bankamızın mesken ve ev eşyası sahasında, bulabildiğimiz imkânlar nisbetinde devam ettiği çalışmalarını yalnız maddi yuva kurmada bırakmıyarak o yuvaların içinde manevi bir varlık, irfan ve kültür yuvası da kurulmasına hizmet etmek emeliyle *AİLE* dergisinin neşrine geniş mikyasta yardım ettik. Bankamız milli aile hayatımızın maddi ve manevi sahalarında faydalı bir uzvu olmak bahtiyarlığını kazanmıştır.³ (Ersel, 2014, pp. 147–148)

(In the field of housing and household goods, our Bank has not confined its efforts solely to the building of physical homes within the means available to us. We have also extended our endeavors to contribute to creating a spiritual existence, fostering wisdom and culture within these homes. This was our goal in providing considerable assistance for the publication of the *AİLE* (*FAMILY*) magazine. Our Bank has been happy to become a beneficial body in the material and spiritual realms of our national family life.⁴)

³ All quotations in this study are presented precisely as they appear in the original sources, with their spelling and grammatical features retained. No modifications or editorial adjustments have been made to the quoted material.

⁴ Unless otherwise stated, all translations into English in this study have been carried out by the author.

This statement suggests that Yapı Kredi, as an institution, engages in “culture planning” on various levels, acting as a “culture entrepreneur” (Even-Zohar, 2010). Yapı Kredi Bank tried to create an impact on the Turkish family structure through two main avenues: its house lotteries and loans, providing physical houses, and its cultural initiatives aimed at creating a spiritual infrastructure for the families inhabiting those houses.

The architectural characteristics of the houses distributed in the lotteries can be evaluated as an attempt to influence the essence of family life. As evident in the advertisements and announcements featured in *Aile*, these houses were predominantly one-story units or apartments tailored for the accommodation of nuclear families, typically composed of parents and children. However, it is known that older, traditional houses from earlier periods were usually larger multi-roomed structures designed to accommodate the extended family, where several generations lived together (E. S. Akın & Kalınbayrak Ercan, 2022b, p. 528). Hence, one could posit that, in contrast to traditional houses, the residences gifted by Yapı Kredi are purposefully crafted to cater to smaller families. Additionally, through its publications, Yapı Kredi seeks to shape both the material and moral characteristics of the “imagined family” (Bryceson & Vuorela, 2002; Körber & Merkel, 2012; Lauenstein, Murer, Boos, & Reicher, 2015) intended to inhabit these houses.

The concept of the “imagined family” raises two fundamental questions: who constructs this envisioned family, and what are its defining characteristics? I attribute the construction of this vision primarily to the editors of the *Aile* magazine, who emerge as pivotal agents serving as “gatekeepers” (Greenberg, 2017, p. 169). Their choices in selecting material for publication shape the overarching narrative and establish the instructive tone in *Aile*. Chapter 4, which explores the section dedicated

to Yapı Kredi Bank and its initial publishing activities, also directs attention to Vedat Nedim Tör (1897-1985) and Şevket Rado (1913-1988). Scrutinizing their personal “habitus” (Bourdieu, 1990a, p. 91) is crucial for unveiling the “social codes” (Philpotts, 2013, p. 3) embedded in *Aile* and understanding how the collective narrative regarding the imagined Turkish family was meticulously constructed.

The portrayal of the imagined or ideal Turkish family in *Aile* presents a distinctive model with a focus on children and a small, independent family unit that values individuality – a relatively novel concept for Turkish society. In the Ottoman period, the prevailing familial structure primarily embraced the extended family model. Nevertheless, over time, this traditional arrangement underwent a shift, notably influenced by the migration to larger urban centers accompanying both industrialization and modernization movements (Ortaylı, 1985, 1991). However, the emphasis on individualism and a child-centric nuclear family within the household can be considered a novel development for Turkish society.

The discourse in *Aile*, despite the shift towards individualism, shows that the traditional gender roles persist, with fathers cast as authoritative, breadwinner figures and mothers as primary caretakers. Both parents, responsible for raising the next generations and uplifting society, are expected to stay informed on contemporary issues such as general culture, family dynamics, parenting, health, and more, as well as being well-versed in literature. Therefore, *Aile* employs an instructive tone and content intending to educate parents.

Furthermore, the magazine explicitly targets an ideal readership – an imagined family – hoping its content resonates with a particular segment of Turkish society. In pursuit of its objectives, the magazine strategically incorporates both indigenous and translated materials on relevant topics. The statistical data presented

in Chapter 5 unveils a clear division of labor between these content types, offering insights into the roles assigned to each. This distinction is crucial for comprehending the magazine's approach to cultural representation and communication, highlighting the editorial strategy that shapes its narrative and resonates with its readership.

Moreover, based on my textual analysis in Chapter 6 and Chapter 7, I argue that *Aile* constructs a dual concept of home, blending both physical and moral dimensions, and projects a multifaceted image of a modern Turkish family through the interplay of indigenous and translated content. The textual analysis will elucidate the centrality of translation as a discursive tool, particularly in expressing the foundational principles of an idealized nuclear family – strong marital foundation, effective parenting, and adept housekeeping – while indigenous content is selectively employed to reinforce aspects of literature, general culture, and the promotion of patriotism and tradition.

In other words, it can be argued that *Aile* appears to convey a slightly conservative understanding of modern family life by borrowing the image of an ideal family from Western sources while simultaneously “framing” (Baker, 2007; Entman, 1993; Goffman, 1986) it through indigenous content that reflects a more traditional perspective. Therefore, the editorial habitus (Philpotts, 2012) of *Aile* includes a “translational habitus” (Tahir Gürçağlar, 2014) that embodies a network of foreign sources conveying the post-second World War context where gender roles are relayed and replicated in selective ways to fit Turkish society. Editors Vedat Nedim Tör and Şevket Rado illustrate their openness to external influences but also incorporate indigenous values, resulting in a unique narrative that offers a blended perspective.

Tör and Rado continued their collaboration not only on *Aile* but also on the publications of Doğan Kardeş (Brother Doğan) and other magazines supported by Yapı Kredi Bank. *Aile* was not the first nor the only magazine published by the bank. The bank's venture into publishing began in 1945 with *Doğan Kardeş* magazine and has continued to the present under the name Yapı Kredi Yayınları (Yapı Kredi Publishing). Throughout this journey, alongside *Aile* and *Doğan Kardeş*, numerous magazines such as *Resimli Hayat* (Illustrated Life), *Hayat* (Life), *Sanat Dünyamız* (Our Art World), *Cogito*, and *Kitap-lık* (Book-shelf) have been introduced to Turkish readers. Among these, *Doğan Kardeş* (1945-1993) and *Hayat* (1956-1979) have received significant attention from researchers across various fields. However, despite its impact on Turkish magazine literature, *Aile* (1947-1952) has garnered relatively little scholarly attention, possibly due to its brief duration. Nevertheless, a few studies have been conducted on the magazine. Thus, it is pertinent to discuss these studies before delving into a comprehensive analysis of *Aile* in subsequent sections of this dissertation.

Translation scholar Müge Işıklar Koçak (2007), examines representations of women's sexuality in non-literary texts about or addressing women, published between 1828 and 1990 in Türkiye. As part of the contextualization for her case study, Işıklar Koçak provides a comprehensive analysis of the non-literary content in various women's magazines from this period, including *Aile*. While her dissertation does not exclusively focus on the *Aile* magazine, it offers invaluable insights into its analysis within the framework of translation studies.

Through a comparative analysis of translated and indigenous content in the selected magazines, Işıklar Koçak (2007) portrays the ideal modern Turkish woman as depicted in these magazines as an "obedient and silent mother" (p. 150), a "helper

and supporter of her husband,” an “educated, modest housewife,” and a “responsible citizen of high morality” (p. 158). Her selected excerpts from *Aile* serve as illustrative examples that support this portrayal.

As it is beyond the scope of her research, Işıklar Koçak does not provide information on the source texts of the translations included in the magazines, such as *Aile*. In my view, this absence of comparative reading of source and target texts occasionally leaves certain aspects unexplored, underscoring the importance of such an approach for a fuller understanding. For instance, Işıklar Koçak (2007) argues that the didactic and educative tone in magazines disappeared by the 1950s (p. 146). While this may hold true for other magazines, my comparative reading of source and target texts in Chapter 7 demonstrates that *Aile* maintained a more didactic and authoritative tone compared to the foreign magazines from which the translations were derived.

Nevertheless, my findings on the representation of translation and translators correspond with Işıklar Koçak’s observations (2007, pp. 131–132). Similar to her analysis, I observe that, despite the absence of a consistent editorial policy, both translation and translators were prominently visible and easily traceable within the magazine.

Işıklar Koçak’s study is particularly significant for two reasons. First, it underscores magazines as fertile grounds for exploring the function of translation. Second, it brings *Aile* to the attention of scholarly research, highlighting its value as a rich source of cultural and translational insights.

Melih Yener (2016), a scholar from the field of Turkish Language and Literature, examines *Aile* in his master’s thesis, focusing on its literary aspects. Initially, Yener describes *Aile* as “an actualité magazine that frequently featured

literature and literary works” (p. vi), later categorizing it as “a literature and family magazine” (p. 29). After providing brief contextual information about the literary magazines of the time and positioning *Aile* among them, Yener conducts a thorough analysis of the literary content published in the magazine. Yener begins by categorizing the works that are included in his analysis according to their genre, such as stories, poems, and reviews. Following this, he categorizes the stories into two main groups: “telif” (indigenous) and “tercüme” (translation). Within these categories, he arranges the stories based on their thematic elements and provides an excerpt from each story. It is noteworthy that distinct themes emerge within these categories: while indigenous works are characterized by themes of “nostalgia for the past, love, and critique of bureaucracy,” translated pieces predominantly feature themes related to “family and marriage”, as well as “the effects of the Second World War on social life” (Yener, 2016, pp. 32–125).

While Yener occasionally references the source text for translated stories, he refrains from offering comparative analyses, a limitation understandable given the scope of his study. However, comparative examples of translated stories featured in the magazine and the editorial selections will be explored in greater depth in subsequent chapters of this dissertation.

When assessing the poems featured in *Aile*, Yener organizes them by the poet. He categorizes the poems of Yahya Kemal Beyatlı, Ahmet Hamdi Tanpınar, Fazıl Hüsni Dağlarca, Orhan Veli Kanık, Cahit Sıtkı Tarancı, and Ziya Osman Saba based on their themes and provides illustrative examples. The visibility of Orhan Veli’s poetry translations in this section holds particular significance for my study. In this context, Yener also touches upon the personal relationship between Kanık and Rado, highlighting that Orhan Veli undertook some translations at the request of

Şevket Rado (Yener, 2016, pp. 182-183). I intend to explore this network extensively in Chapter 4, aiming for a thorough investigation with a broader focus, especially concerning translation aspects.

At the end of his study, Yener also includes an appendix featuring a catalog of the magazine's content, detailing all issues of the magazine and listing other newspapers and magazines from which *Aile* quoted or translated. However, some titles in this list, such as *Essais Sceptique* and *Lecomte du Noüy*, refer to a book written by Bertrand Russell and a French biophysicist and philosopher, respectively, rather than periodicals. Despite these minor technical inaccuracies, the appendix remains valuable as it highlights the considerable presence of foreign sources within the magazine.

Assessing *Aile* as a literary magazine, Yener concludes that while it did not establish a distinct trend in literary history or become a literary school, its value lies in hosting canonical figures of Turkish literature within its pages. He emphasizes that the magazine's literary language appeals not only to the elite but also to the general reader, aiming to elevate the intellectual level of its audience (Yener, 2016, p. 279). Furthermore, Yener highlights the prominent theme of the family institution in the stories and poems published in the magazine. According to him, these works aimed to encourage readers to initiate family life and offer guidance for sustaining marriages (p. 280).

In summary, Yener's study offers valuable insights by spotlighting *Aile*'s significance within the Turkish literary and cultural sphere, notably emphasizing the magazine's translated content, primarily within the realm of literature.

Another master's thesis within the field of Turkish Language and Literature, which examines *Aile* as a literary magazine, was undertaken by Hande Demir. In her

study, Demir (2019) extends her focus to the *Türkçe* (Turkish) magazine, published by the Turkish poet Fazıl Hüsni Dağlarca (1914-2008) from 1960 to 1964, alongside *Aile*. Demir's approach involves compiling indexes across three distinct categories for both magazines: initially organizing titles based on authorship, followed by genre classification, and concluding with subject categorization. Demir adopts a thematic approach when assessing the articles featured in *Aile*. Organized under thematic categories such as health, children, family and social interaction, and women, she provides brief examples of selected articles from the magazine. Yet, due to the absence of contextualization, these sections primarily function as summaries rather than in-depth analyses.

In Demir's indexes, a notable issue arises regarding the visibility of translated content within *Aile*. While translators' names are documented if credited in the magazine, Demir's study overlooks foreign sources like the *Parents' Magazine* or other periodicals, causing a gap in understanding the magazine's handling of translated material.

In short, while Demir's research exhibits certain limitations and tends to be highly descriptive, it nonetheless retains significance by positioning *Aile* as a focal point in scholarly investigation.

Finally, I would like to introduce Sevim Odabaş's article on *Aile*. In her article, Odabaş (2019) examines the magazine from a sociological perspective, considering it to be a publication that mirrors the biopolitical dynamics of its contemporary period. She defines biopolitics as follows,

Biyopolitika çıplak hayat ve onunla ilgili doğum, cinsellik, evlilik, kadınlık, erkeklik, çocukluk, gençlik, yaşlılık, yaşam ve ölüm vs. olguları makro ve mikro düzeyde tesis eden her türlü tahayyül, tanım, eylem, tasarruf, yasa, direniş ve sınır ağlarıdır. (Odabaş, 2019, pp. 405–406)

(Biopolitics is a network of all kinds of imaginations, definitions, actions, attitudes, laws, resistance, and borders that establish life and related phenomena such as birth, sexuality, marriage, femininity, masculinity, childhood, youth, old age, life and death on both macro and micro levels.)

After identifying the key biopolitical themes in *Aile* as family, women, marriage, children, and life, Odabaş proceeds to provide examples of articles exploring these themes. In her conclusion, Odabaş (2019) suggests that the articles within *Aile* aimed to impart essential biopolitical skills to Turkish citizens in a didactic manner (p. 420). However, the selected quotations lack contextualization, which limits readers' understanding of the biopolitical and sociopolitical context of the period.

Moreover, while Odabaş acknowledges the presence of translations from American magazines in *Aile* (p. 405), she does not differentiate between indigenous and translated works in the examples provided. Given the assertion that biopolitical ideals are conveyed through the magazine, understanding the extent to which these originate from foreign sources or cultures is crucial. However, the absence of attention to translation in the research precludes an analysis of this relationship. Nonetheless, it is noteworthy that Odabaş introduces *Aile* as an effective tool that was used to shape Turkish society.

These studies underscore the critical importance of contextualizing *Aile*'s content within the socio-cultural backdrop of Türkiye during its publication period. Such contextualization is essential for a comprehensive understanding of the magazine's significance and impact. That is why I will concentrate on the socio-historical backdrop in Chapter 3, offering crucial contextualization for my subsequent analysis. Moreover, I aim to explore the portrayal of the ideal family across diverse media platforms within the Turkish cultural milieu. By contextualizing *Aile* within this broader narrative, I endeavor to provide a comprehensive evaluation of the magazine's portrayal of familial norms and values.

In the next chapter, however, I aim to delve further into the theoretical framework that underpins my study. In Chapter 2, I will also introduce the key concepts utilized in my research, drawing from translation studies and magazine studies. All these are instrumental in framing my analysis and facilitating the systematic presentation of my findings.

Magazines are indeed rich and multi-layered sources that offer both challenges and enjoyment for study. Following the outline of my theoretical framework, I will elaborate on my methodology within the same chapter. Here, I will explain how I constructed my corpus, traced the source texts, and systematically documented them.

CHAPTER 2

THEORETICAL AND METHODOLOGICAL FRAMEWORK

In this chapter, I will present the theoretical framework and methodology used in my dissertation, integrating perspectives and concepts from translation studies, magazine studies, and periodical studies. This interdisciplinary approach enables a deeper exploration of how *Aile* contributed to constructing a public narrative on the Turkish family during a transformative period in Türkiye's socio-cultural history.

The first section of the chapter introduces the theoretical lens of descriptive translation studies (DTS) (Toury, 1995, 2012), highlighting how translation history enhances our understanding of cultural and societal developments. In the second section, I engage with Mona Baker's (2002, 2008) narrative theory, particularly the concept of "framing," to analyze the role of translation in *Aile* in constructing an imagined Turkish family. The subsequent section examines concepts from translation sociology, drawing mainly on the works of Itamar Even-Zohar (2023) and Pierre Bourdieu (1990a), to investigate how the culture planning policy of editors and their habitus influenced the magazine's content. Before outlining the methodological framework, this section also examines the "exceptional" role of the magazines (Abrahamson, 2007) as agents of change within the broader periodical landscape with a particular focus on the different forms of agency in them.

Finally, the last section outlines the key concepts, such as norms (Toury, 1995, 2012) and periodical codes (Philpotts, 2013), that shape this study's methodological framework. In this section, I also describe the process of gathering my corpus and the steps of my textual analysis.

2.1 Descriptive translation history and magazines as historical study objects

The central focus of this study revolves around a mid-twentieth-century magazine, *Aile* (1947-1952), necessitating a historical approach to translation. Inspired by Şehnaz Tahir Gürçağlar's (2012) emphasis on the diversity of "translation histories" shaped by distinct theoretical and methodological perspectives (p. 135), this study adopts a Descriptive Translation Studies approach to explore how translation has been instrumental in constructing an "imagined" Turkish family during the post-war period, focusing on a specific case study.

Itamar Even-Zohar's (1978, 1997, 2010) systemic approach to translation and the descriptive model developed by his student Gideon Toury (1995) have forged a new trajectory for exploring translation history in Translation Studies. In his seminal work, *Descriptive Translation Studies and Beyond* (2012), Toury asserts that "translations do not come into being in a vacuum" and that translators, therefore, "*operate first and foremost in the interest of the culture into which they are translating, whichever way that interest is conceived of*" (p. 6, original emphasis). This target-oriented perspective calls for evaluating translation within a broader cultural context, considering multiple layers of influence beyond the text itself. It also broadens the definition of translation, with Toury (1995, 2012) introducing the concept of "assumed translation" – suggesting that any text regarded as a translation by the target culture can be considered a translation, even if it is difficult or impossible to trace back to a clear source text.

The concept of assumed translation is particularly significant as it challenges the traditional binary relationship between source and target texts, embracing more complex forms of cultural transfer. It opens the door for studying pseudotranslations, texts that are presented as translations but do not have a known source and concealed

translations, where the source text is obscured or unspecified. Toury's framework acknowledges the ambiguity that can exist in the translation process, especially in fields like popular literature or periodicals where source texts may be challenging to identify. The concept of assumed translation is particularly important for this study, as these forms are frequently found in *Aile* and hold an important significance for content analysis.

Şehnaz Tahir Gürçağlar (2012) further emphasizes that Toury's descriptive approach to translation has sparked a renewed interest in historical case studies, as it expands the range of objects for study by including "marginal" forms of translation and also offers a new methodology (p. 136). The methodology outlined by Descriptive Translation Studies and how it is applied in this research will be discussed in the final section of this chapter.

Jereon Vandaele (2022) writes that Toury's approach, which treats translation as "a reality of the target culture," has led DTS to "move away from normative debates and start asking more interesting questions" that constitute and guide a sociocultural, historical research program (p. 106). These questions concern the sociocultural constraints or norms that govern the selection and translation of texts within specific cultural and historical contexts. Moreover, they investigate the role translations play in the target culture and various aspects of the translation process itself.

In this regard, my initial analysis began by focusing exclusively on the corpus, which comprised all issues of *Aile*, and tracing the answers for a set of initial questions proposed by translation historian Lieven D'hulst (2001). These general questions, posed in Latin, are as follows: *Quis* (who), *Quid* (what), *Ubi* (where), *Quibus auxiliis* (with whose help), *Cur* (why), *Quomodo* (how), *Quondo* (when), and

Cui bono (for whose benefit). Respectively, they correspond to key aspects of translation research, the intellectual biography of the translator (training, family, socio-cultural profile), the texts selected for translation and those omitted, the location of translation, publication and distribution processes, the social and political sponsorship or constraints influencing the translator, the motivations behind the translation activity, the process and methods of translation, the temporal focus, and the impact or function of the translation in the target culture. While these questions may seem too expansive and challenging to fully answer, particularly when archival materials are limited, they provide a structured framework and “chart a map” (Tahir Gürçağlar, 2012, p. 138) for examining the broader translation landscape.

In my research, these questions have proven valuable for examining the translation activities within *Aile* and for situating the magazine as a historical object within a broader socio-historical context. Descriptive Translation Studies offers a crucial framework for this analysis, as it highlights the significance of understanding translation within its cultural, historical, and social contexts. By adopting this approach, *Aile* can be examined not only as a repository of translated content but also as a cultural artifact that reflects and influences the ideological and societal dynamics of its context time. To further support this analysis, it is essential to briefly discuss how magazines can be considered historical objects of study across various fields, including Translation Studies. This discussion will emphasize the interdisciplinary importance of Magazine Studies and provide a foundation for reviewing the relevant literature.

In *The Routledge Handbook of Magazine Research*, Cynthia Lee Patterson (2017) illustrates how magazines have been examined as historical objects within the American context by researchers from different backgrounds, each with a different

focus. For instance, some scholars in journalism history concentrate on editorial processes, while those in literary studies may treat magazines as stepping stones for authors before their major literary achievements, such as novels. Others adopt a socio-historical approach, viewing magazines as primary sources that illuminate the social, political, and cultural developments of a particular era. Finally, interdisciplinary approaches examine different aspects of magazines, such as readership and material qualities, to provide a more comprehensive understanding of their historical significance (Patterson, 2017, p. 66).

Tim Holmes (2007) notes that early interest in Magazine Studies was sparked by feminist scholars such as Betty Friedan and Cynthia White, who focused on women's magazines, with subsequent researchers following their lead (p. 512). This observation also holds true for the field of Translation Studies (TS) in the Turkish context. Müge Işıklar Koçak (2007) was the first to shift the research focus to non-literary texts in periodicals, exploring women's sexuality, and brought attention to sixteen women's magazines published in Türkiye, including *Aile*, as significant historical objects of study.

Later, Şehnaz Tahir Gürçağlar (2014, 2019) and Ceyda Özmen (2016, 2019) encouraged researchers in Translation Studies to focus on a wider variety of magazines by offering new tools and methodologies. For example, in her research on *Doğan Kardeş* magazine, Tahir Gürçağlar (2014) borrows the concept of "periodical codes" from periodical studies, offering a systematic tool for translation researchers to trace translation activities within periodicals. Similarly, Ceyda Özmen's (2016, 2019) comprehensive research on *Yıldız*, a Turkish movie magazine, treats the magazine as an "excavation site" for studying translation historiography,

highlighting how translation played a pivotal role in constructing a “vernacular modernism” in Türkiye.

Following their lead, researchers in TS have brought various magazines to the forefront, exploring the role of translation in different socio-historical contexts. Sema Üstün Külünk (2019) focuses on an Islamist magazine, *Hilâl* (1958-1980), examining the recontextualization of Islamism in Türkiye through translation. Her research emphasizes traditional text production practices that extend beyond translation in the strict sense. Techniques such as *hulasâ* (summary), *iktibas* (borrowing), and *sadeleştirme* (simplification/purification) reflect long-established text production methods commonly observed in many periodicals of the time. These practices highlight a broader view of text production, which complements translation.

Another TS researcher, Dibar Çelik (2022), investigates the construction of Kurdish cultural identity in Türkiye during the first half of the 20th century, focusing on both the translated and indigenous content of *Hawar* magazine. Çelik’s emphasis on the agency of the magazine’s editor is particularly important, as it highlights the need to study the concept of agency in periodicals by focusing on different actors involved in their production.

In a more recent study, Ümit Türe Pekel (2024) examines *Yelpaze* (1952-1967, a photonovel magazine, and analyzes the role of translation in the cultural transfer that introduced the photonovel genre to the Turkish audience. Türe Pekel’s work is particularly significant for its emphasis on the multi-modal nature of magazines and for integrating tools and concepts from Multimodal Communication theory into Translation Studies.

Through this growing body of work, it becomes clear that magazines, including *Aile*, are not merely repositories of translated content but dynamic agents of cultural production. They provide a valuable and fruitful resource for studying translation history, offering unique insights into the processes of cultural transfer, editorial agency, and the formation of collective narratives.

2.2 Narrative theory in Translation Studies and *Aile*'s collaborative narrative on the 'imagined' Turkish family

John Milton and Paul Bandia (2008) argue that translation involves not only translators but also a wide range of other actors, including editors, publishers, and intermediaries. They further suggest that magazines, journals, and institutions can function as agents, actively shaping the narratives they produce and circulate (p. 1). Building on this idea, this study views *Aile* as an active agent in constructing a narrative on the imagined Turkish family. Within this framework, Mona Baker's narrative theory offers valuable insights, mainly through her concept of framing, which helps analyze how *Aile*'s editorial decisions and translated content contribute to the construction of this narrative.

In her seminal work, *Translation and Conflict: A Narrative Account*, Baker (2006), draws on social and communication theory to define narratives as "public and personal 'stories' that we subscribe to and that guide our behaviour," adding that "they are the stories we tell ourselves, not just those we explicitly tell other people, about the world(s) in which we live" (p. 19). She emphasizes the active role of translators and interpreters in articulating these narratives (Baker, 2005, p. 9), which can be conveyed through various media beyond textual materials (Baker, 2006, p. 19). Baker (2005) argues that translators and interpreters cannot remain outside or

neutral to narratives (p. 12); instead, they act in accordance with the narratives in which they are embedded.

Adopting the typology proposed by Margaret Somers (1992, 1997) and Somers and Gloria D. Gibson (1994), Baker (2006) divides narratives into four categories: ontological, public, conceptual, and meta-narratives, each representing a different perspective. Ontological narratives are described as the ‘personal’ stories that people tell about their place in the world, about their own lives and experiences (p. 28). Public narratives are defined as stories created by and shared among larger social and institutional entities such as religious or educational institutions, families, and nations (p. 33). Baker explains that ontological narratives depend on the collective narratives in which they are embedded. Yet, she differentiates these collective narratives from public ones, explaining that collective narratives are less formalized but play a crucial role in fostering a sense of belonging within a group, while public narratives are more structured and circulate widely through institutions and media (pp. 29-33). Conceptual narratives refer to the frameworks, interpretations, and explanations constructed by scholars within a particular field to articulate and explore their research focus (p. 39). Lastly, meta-narratives are defined as universal stories that persist across time and shape broad cultural and societal beliefs, often providing a framework for interpreting other narratives (pp. 44-45).

Based on this typology, it can be argued that the narrative constructed in *Aile* represents a collective narrative formed by selectively combining the ontological narratives of the editors and other contributors. This research, therefore, aims to examine how this collective narrative engages with the broader public narrative regarding the Turkish family.

In her book, Baker (2006) also argues that translators and interpreters can employ “various strategies to strengthen or undermine particular aspects of the narratives they mediate, explicitly or implicitly” (p. 105). She discusses these strategies in detail with various examples within the broader concept of framing, which she adopts from sociologist Erving Goffman (1986). Baker (2006) defines framing as “an active strategy that implies agency and by means of which we consciously participate in the construction of reality” and considers the act of translation itself as a frame in its own right (p. 106). In this respect, she introduces four core strategies for framing in mediating narratives through translation, that are temporal and spatial framing, framing through selective appropriation, framing by labelling, and repositioning of participants (p. 112).

Temporal and spatial framing can be described as placing a text within a specific time and space in the target context to highlight its narrative and create connections with contemporary events, even if the source text is set in a different context (Baker, 2006, p. 112). The second framing strategy, selective appropriation, refers both to the process of choosing specific texts for translation from a source context with many available texts and to interventions like additions and omissions that occur within the text during the translation process (Baker, 2006, p. 114). Baker (2006) defines labelling as the “discursive process that involves using a lexical item, term or phrase to identify a person, place, group, event or any other key element in a narrative” and further argues that names, titles, and labels used in translation can significantly affect the framing of a narrative, whether by reinforcing or altering the perspective from which a text is interpreted (pp. 122-132). The final framing strategy, repositioning of participants, concerns how translators and interpreters can reshape relationships between participants, readers, and the broader social or political

context through paratextual commentary or subtle adjustments to linguistic elements within the text (Baker, 2006, pp. 132–133).

Some of these framing strategies also influence the collective narrative in *Aile*. However, it would be incorrect to attribute the use of strategies such as selective appropriation or repositioning of participants solely to translators. Editors played a crucial role not only in selecting the translated content to be published in the magazine but also in determining how it was presented to readers. Beyond these responsibilities, editors were actively involved in selecting agents, such as authors and translators, often preferring to collaborate with trusted acquaintances or colleagues. This allowed them to work with individuals whose advice on content could further align with the magazine's objectives. In this regard, while acknowledging the conventional attribution of translation decisions to translators, I argue that editors wielded considerable influence in shaping *Aile*'s narrative. This collaborative dynamic between translators and editors enriches the discussion on narrative construction in translation, demonstrating the distinct and influential roles each played.

Since I argue that *Aile* constructs a portrait of an “imagined” Turkish family through its collective narrative, it is necessary to provide a brief discussion of the concept of “imagined family.” Building upon Benedict Anderson's (1983) foundational theory of “imagined communities,” scholars have introduced the concept of “imagined family” and applied it to various related contexts. Anderson's influential work suggests that national identity is built through shared beliefs, media, and cultural practices, even among people who may never meet. Similarly, Deborah Fahy Bryceson and Ulla Vuorela (2002) state that “both nations and families can be seen as imagined and real communities” (p. 63), as belonging to either involves the

creation of shared narratives and values, reinforced by cultural, political, and emotional frameworks.

Karen Körber and Isabel Merkel (2012) also employ the term imagined family while examining how transnational mobility, gender relations, and social inequalities affect family construction across time and space (pp. 6-8). Oliver Lauenstein, Jeffrey S. Murer, Margarete Boos, and Stephen Reicher (2015) propose the metaphor “imagined families” as a more fitting conceptualization of nations, arguing that it offers a nuanced structure compared to Anderson’s “imagined communities” (p. 311). Utilizing Pierre Bourdieu’s (1996a) reflections on family, they argue that families consist of structured social relations, defined social roles and responsibilities, and are associated with positive emotional connotations. Additionally, families represent biologically grounded social relations. Consequently, the concept of the imagined family emphasizes inherited hierarchies among members, mainly based on gender and age (p. 312). Their conceptualization is further informed by Nira Yuval-Davis’s framework on the gendered construction of nations. Yuval-Davis (1997) argues that women are portrayed as the “biological reproducers” of the nation, while older women, in particular, are simultaneously tasked with the role of “cultural reproducers” (p. 37).

This gendered discourse, especially prominent in the narratives of the nation-state formation, is also evident in the Turkish context. During the formative years of the Republic, one of the pillars of nation-building and secularization was constructed through the roles of women and women’s movements (Kandiyoti, 1991, pp. 41–43). In this period, women were seen as the “mothers of the nation,” a notion that influenced various spheres, from official discourse to literature (Altan-Olcay, 2009). Therefore, I use the concept of the “imagined family” to refer to the Turkish family

envisioned by the editors of *Aile*, a family that is modern and Western yet deeply grounded in traditional values. An analysis of the gender roles within this imagined family reveals that the sacred role of motherhood attributed to women extended beyond the nuclear family; women, as mothers, were also seen as having a responsibility toward the nation. The hierarchical structure between father, mother, and child within the family, as portrayed in the magazine, further supports the relevance of the imagined family concept proposed by Lauenstein and his colleagues for understanding *Aile*'s portrayal of family dynamics.

2.3 A Sociological look into translation and magazine studies

2.3.1 Culture planning and culture entrepreneurs

In this study, I utilize Itamar Even-Zohar's framework of culture planning, which he defines as "a deliberate act of intervention, either by power holders or by 'free agents,' into an extant or crystallizing repertoire" (2002, p. 45). This framework enables me to analyze how Yapı Kredi Bank, through its publishing activities, played a significant role in shaping Turkish cultural life.

According to Even-Zohar (1994, 2002, 2008, 2023), culture planning involves the efforts of both "idea-makers" and "culture entrepreneurs." Idea-makers are engaged in intellectual activities, generating new ideas, narratives, and solutions to societal challenges. However, they are not always able to implement these ideas. This is where culture entrepreneurs play a crucial role, transforming the intellectual output of idea-makers into practical solutions that impact the cultural repertoire. While these roles are distinct, Even-Zohar notes that, in some cases, individuals can function as both idea-makers and culture entrepreneurs (Even-Zohar, 2023, p. 11).

In the context of Yapı Kredi, Kâzım Taşkent, along with the editors of *Aile* Vedat Nedim Tör and Şevket Rado, can be regarded as culture entrepreneurs. Under their leadership, Yapı Kredi Bank did more than offer financial services; it became an influential cultural agent. Through the publication of *Aile* magazine, they promoted Kemalist ideals by reinforcing nationalist and secular values while also offering Turkish readers new perspectives on family life. This role highlights the bank's function as both a financial and cultural institution, with Taşkent, Tör, and Rado transforming Kemalist principles into actionable cultural initiatives.

In the Turkish context, Şehnaz Tahir Gürçağlar (2008) points out that during the early years of the Republic, state-sponsored, more central planning efforts, such as the Translation Bureau, were more prominent and influential. On the other hand, she also acknowledges the significance of more peripheral contributions. Following this perspective, I argue that culture planning in the late 1940s extended to private institutions like Yapı Kredi Bank. As I will discuss in Chapter 4, Yapı Kredi contributed not only financially but also intellectually to Turkish society, helping to shape its cultural landscape.

It is also important to note that Tahir-Gürçağlar puts emphasis on the ideological aspect of planning. In this context, figures like Kâzım Taşkent, who entrusted Yapı Kredi with a cultural mission, and Vedat Nedim Tör, who managed the bank's cultural services and served as editor of *Aile* alongside Şevket Rado, can be seen as key culture entrepreneurs shaping the magazine's direction.

To better understand the broader forces shaping their editorial decisions, it is essential to introduce the concept of habitus. In the next section, I will explore how this concept, drawn from Bourdieu's theory, applies not only to individual agents but also to magazines and translation practices.

2.3.2 Habitus and agency

French sociologist Pierre Bourdieu's theory of practice, developed in the 1970s, has been widely adopted across various social sciences, particularly in analyzing the social dimensions of intellectual and cultural production. A key concept from Bourdieu's work is habitus, which he defines as a set of lasting, transposable dispositions. He elaborates on the concept as follows:

systems of durable, transposable dispositions, structured structures predisposed to function as structuring structures, that is, as principles which generate and organize practices and representations that can be objectively adapted to their outcomes without presupposing a conscious aiming at ends or an express mastery of the operations necessary in order to attain them. (Bourdieu, 1990b, p. 53)

In the context of Translation Studies, the concept of habitus has become pivotal in exploring the subjective and socio-cultural influences on a translator's decision-making process. Scholars such as Daniel Simeoni (1998) have been instrumental in introducing Bourdieu's concept of habitus into Translation Studies, emphasizing its potential for understanding translator agency. Building on Simeoni's work, Jean-Marc Gouanvic (2005, 2014) further integrated habitus into Translation Studies by linking it with Bourdieu's other key concepts, such as "field, capital, and *illusio*," which represent the structured environment translators operate in, the various forms of resources or recognition they accumulate, and their commitment to the stakes of the field.

In periodical studies, habitus has been applied to understand the shared cultural vision and practices that influence the overall direction of a publication. Bourdieu's (1996b) notion of "common habitus," referring to the collective dispositions shared within an institution or group, has been revisited by scholars like Mathew Philpotts (2012), who uses the term to describe the institutional character that unites the members of a magazine's core editorial team. Philpotts explains this

common habitus as “the defining ethos which unites the members of its ‘nucleus’ and which acts as ‘a unifying and generative principle’ for their cultural practice” (p. 42).

Philpotts (2012, 2013) also introduces the concept of “editorial habitus” as a multifaceted concept understood in three complementary ways. First, it refers to the personal dispositions of an editor, shaped by their unique career trajectory. Second, it involves the shared vision of a periodical held by its core members, which defines its position in the field. Third, it includes ideal types of editorial habitus, charismatic, bureaucratic, or mediating, which align with specific positions in the cultural field. Successful editorship occurs when there is a strong alignment between these personal, institutional, and typological dimensions.

In her research on *Doğan Kardeş*, Şehnaz Tahir Gürçağlar (2014) illustrates the existence and importance of “translational habitus” in the magazine by following Philpotts’ concepts for periodicals. In publications where translation is a central component of content production, it becomes essential to consider the translational habitus as part of the magazine’s common habitus.

The concept of habitus is essential in my study for understanding both the personal and professional dispositions of the editors I refer to as culture entrepreneurs, discussed in the previous section. Additionally, it aids in analyzing the role of translational habitus within *Aile*’s common habitus, offering deeper insights into how translation functioned within the magazine’s broader cultural and ideological framework.

2.3.3 Magazines as change agents and agency in magazines

Within the broader field of periodical studies, magazines possess unique characteristics that have given rise to a specialized research area known as magazine studies. David Abrahamson (2007) introduces the notion of “magazine exceptionalism” to highlight the distinct qualities that differentiate magazines from other periodicals, such as newspapers. According to Abrahamson, while newspapers focus on providing daily, fact-based journalism and are often constrained geographically in both content and audience (p. 667), magazines offer more than just a reflection of contemporary social realities. He argues that magazines actively contribute to shaping these realities, functioning as catalysts for sociocultural change (p. 668).

Abrahamson’s view that magazines are not merely passive products of their time but active agents capable of influencing societal norms and values is particularly significant for this study. This framework allows me to consider not only Yapı Kredi Bank and its agents, such as the editors of *Aile*, Vedat Nedim Tör and Şevket Rado, as active contributors to the cultural mission but also to position the magazine itself as an agent shaping the imagined Turkish family through its collective narrative.

Carolyn Kitch (2017) further expands on the role of magazines by examining them “as a form of control, as a form of community, and as a form of culture” (p. 10). Viewing magazines as a form of control stems from Marxist theories that regard media, including magazines, as instruments of power that reinforce economic and political systems. Kitch explains that researchers focusing on this perspective often conduct content analyses, semiotic studies inspired by Roland Barthes, or framing analyses initially suggested by Erving Goffman and Robert Entman. This represents

a top-down view, in which the power to shape both content and the readership community lies primarily in the hands of publishers and editors (Kitch, 2017, pp. 10–12).

Kitch also addresses magazines as a form of community, noting that a magazine's readership signals the existence of a shared identity, often analyzed in relation to Benedict Anderson's concept of "imagined communities." This bottom-up perspective emphasizes how readers actively contribute to shaping the content and longevity of a magazine through their engagement, in contrast to the top-down perspective of control (Kitch, 2017, pp. 12–13).

Lastly, Kitch examines magazines as a cultural form in their own right, highlighting their descriptive and prescriptive roles. She argues that magazines express the ideals of the surrounding culture and make statements about cultural identity. This perspective views magazines as both reflective of and influential in shaping cultural practices, a key aspect of understanding the cultural impact of a periodical (Kitch, 2017, pp. 13–15).

Another scholar, Tim Holmes (2007), also emphasizes the cultural significance of magazines and writes, "If culture is the stories we tell about ourselves then magazines are prime examples of cultural resource. They are full of stories which we tell about ourselves, which we make up about ourselves, which we accept as being about ourselves" (p. 515). This idea aligns closely with Mona Baker's narrative theory, which defines narratives as frameworks through which individuals and societies make sense of the world. In this sense, magazines are not just collections of content but active participants in constructing and influencing the narratives that shape culture.

While considering magazines as “agenda setters” and “change agents,” (Lamb, 2017, p. 272) it is also necessary to explore the concept of agency within the magazine itself. Agency is most prominently manifested in magazines, including *Aile*, through editorial decisions. This brings us to the concept of gatekeeping, which plays a central role in both magazine studies and translation studies.

The “gatekeeper” metaphor, first introduced by Kurt Lewin (1947), has been widely adopted by communication scholars to explain how media content is selected, including the reasons why some items are chosen while others are disregarded (Bleske, 1991; Donohew, 1967; Shoemaker & Vos, 2009; White, 1950). It also extends beyond selection to encompass how content is shaped, organized, positioned, and timed for presentation.

The same metaphor is also employed in Translation Studies to describe translators and interpreters’ roles as active agents mediating between source and target cultures. Much like gatekeepers in communication and media studies, translators are not passive conveyors of content but are actively involved in selecting, framing, and reshaping material. This metaphor is particularly relevant in contexts such as news translation (Vuorinen, 1995), scientific translation (Olohan, 2014), and war interpreting (Wolf, 2019), where translators have significant control over what information is communicated and how it is presented.

In the case of *Aile*, the gatekeeping role was exercised by both editors and translators, though the precise nature of their collaboration is difficult to trace due to limited archival documentation. The editorial team and translators worked together to some extent in selecting which narratives from Western sources would be introduced to Turkish readers and determining how these narratives aligned with the magazine’s cultural and ideological goals. While the degree of influence each group

had is challenging to measure, their collective decisions played a crucial role in shaping the portrayal of the imagined Turkish family, aligning with the broader national modernization project. In this sense, it can be argued that *Aile*'s editors and translators acted as cultural gatekeepers, actively shaping a modern, Western-influenced national identity while filtering and adapting content to fit the target culture.

2.4 Methodology

This research employs various concepts and approaches from Translation Studies to provide a thorough description and analysis of my corpus, supporting the systematic discussion of arguments throughout this study. In this section, I briefly introduce the key concepts and tools that will be applied in subsequent chapters, as well as outline the process of collecting and analyzing the corpus.

The corpus of this study comprises twenty issues of *Aile*, published between 1947 and 1952, which necessitated extensive research in libraries and archives. I began my research at the Sermet Çifter Research Library, located within Yapı Kredi Publishing in Istanbul. When the COVID-19 pandemic restricted access to libraries, I adapted by acquiring a bound copy of all twenty issues from Nadir Kitap⁵, allowing me to continue the research remotely. Using these materials, I conducted a comprehensive content analysis, documenting every title, announcement, and advertisement. I organized the data in Microsoft Excel, which allowed me to apply various filters and conduct detailed analysis, as further discussed in Chapter 5.

⁵ <https://www.nadirkitap.com/> is an online second-hand book market with a large number of booksellers in Türkiye.

The data I collected through content analysis provided a comprehensive view of the magazine, particularly regarding the distribution of translated and indigenous content across various categories. However, listing the content and gathering statistical information alone would not suffice to fully capture the magazine's complexity or the interrelationships between its different layers. To offer a more nuanced and in-depth description of *Aile*, I applied Matthew Philpotts' (2013) framework of periodical codes.

Existing studies in Translation Studies that analyze different Turkish magazines with a focus on their translated content (Çelik, 2022; Özmen, 2016; Tahir Gürçağlar, 2014, 2019; Türe Pekel, 2024; Üstün Külünk, 2019) demonstrate that the concepts offered by Philpotts provide researchers with convenient tools.

Elaborating on the periodical codes proposed by Brooker and Thacker (2009), Philpotts (2013) offers five sets of periodical codes that would enable researchers to conduct a comparative or typological analysis. The codes that underline the different dimensions of a periodical are i) *temporal codes*; the periodicity, regularity, and longevity of the periodical, ii) *material codes*; the physical features of the periodical such as paper quality, binding, number of pages, iii) *economic codes*; the subscription fee, the price of the periodical, iv) *social codes*; the network of actors involved in the creation, circulation, and reception of the journal including the editorial personnel, contributor networks, and readership, and v) *compositional codes*; the textual, visual and design elements of the periodical (pp. 2-3). Applying these codes to *Aile* enables me to draw a multi-dimensional description of the magazine and discuss all layers in relation to each other. In addition, particular attention to the social codes of the magazine helps me to bring to the fore essential agents such as the founder of Yap ve Kredi Bank, Kâzım Taşkent,

and editors of *Aile*, Vedat Nedim Tör and Şevket Rado in Chapter 4. In the same chapter, I also benefit from the archival approach to translation.

Jeremy Munday (2013) emphasizes the value of archival research, particularly in understanding the decision-making processes of translators through primary sources such as manuscripts, personal papers, and correspondence (p. 127). From a similar perspective, this study has not only traced the articles published in *Aile*. In addition, the communication of the authors and translators with the editors, with Şevket Rado in particular, was analyzed through limited archival material to trace the translation decisions that were operated in *Aile*.

My research in the Sermet Çifter research library and personal interviews with prominent names in Yapı Kredi Publishing, such as Murat Yalçın, editor of *Kitap-lık* magazine, and Cem Akaş translator, editor and author in the same publishing house, revealed that there is little to no archival material left from *Aile* or its agents, such as contracts with authors or copyright agreements for translations.

As this study also focuses on the narrative created by *Aile* and its agents on the “imagined” Turkish family, a comparative textual analysis becomes imperative. One of the most challenging steps of this research was identifying and locating the source texts. When articles were translated from foreign magazines, the editors often referenced the magazine name without specifying the exact issue, year, or pagination. In many cases, the author’s name was also missing, and titles were changed to capture the target audience’s attention, making it difficult to trace the original sources. Literary translations, such as short stories, presented similar challenges, as titles were sometimes altered even when the authors were well-known.

Even though I could not identify and find each source text for all translated content, I managed to identify and locate a sufficient number of source texts to carry

out a meaningful textual analysis, which will be presented in Chapter 7. To do so, I started by identifying various keywords and searching them in the digital archives available to researchers. However, a very limited number of foreign magazines was available online. The Internet Archive⁶, a non-profit digital library, proved to be a helpful resource, though it remained insufficient for tracing many of the most important source magazines. For instance, I could only find a few older issues and the index of *Parents' Magazine* in this archive. The lack of a digital archive of the magazine makes it imperative for me to conduct archival research on-site. With this motivation, I visited the Western University libraries in London, which hold the microfilms of the *Parents' Magazine* in their archives. Due to the aforementioned restrictions, it was not possible to trace all source texts borrowed from the *Parents' Magazine*; however, examining the magazine's index before the on-site investigation helped me detect several translated articles published in *Aile*.

As previously stated, in addition to its theoretical framework, the concepts and methodology offered by Descriptive Translation Studies will guide the analysis of source and target texts. The concept of norms, introduced by Gideon Toury (1995), provides the central framework for this textual analysis. Toury describes norms as “general values or ideas shared by a community” or “regularity of behavior” and identifies three types of norms: initial, preliminary, and operational (p. 55). These norms help translators navigate between the source and target texts, consciously and unconsciously shaping their decision-making processes.

To briefly introduce these norms, initial norms refer to the translator's choice to either follow the norms of the source text (resulting in an adequate translation) or

⁶ <https://archive.org/>

the norms of the target culture (resulting in an acceptable translation). Preliminary norms concern selecting a text for translation and determining the level of directness in the translation, in other words, whether using an intermediary language or not for translation. Operational norms describe the decisions and strategies employed during translation, particularly concerning the presentation and linguistic aspects of the target text. Under operational norms, two subcategories are examined: matricial norms, which deal with the completeness of the target text, including omissions, additions, or reordering parts of the source text, and textual-linguistic norms, which involve the selection of linguistic materials such as lexical items and stylistic features.

In my textual analysis, I will mainly focus on operational norms, particularly matricial norms, to illustrate how the omissions or additions in the target text affected the narrative in *Aile*. Tracing matricial norms is crucial because additions, omissions, or any reorganization of the source text in translation serve as key indicators of the relationship between the translated work and the broader cultural context from which it originates (Tahir Gürçağlar, 2008, p. 202). For instance, the analysis in Chapter 6 illustrates that the translators, or perhaps editors, tended to omit the introductory parts and summarize specific parts of the articles when translating from *Parents' Magazine*. This would lead to a change in the narrative on the family in the target text.

Throughout my analysis, I will also benefit from Gérard Genette's (1997a) taxonomy of paratexts to discuss the framing elements inside and outside of the translated content in *Aile*. Genette defines paratexts as the verbal or non-verbal elements, like the author's name, title, or preface, that accompany a text and help present it to readers. While not part of the main text, these components ensure its

presence and reception in the world, framing how the text is consumed. A magazine holds a multi-layered structure compared to books, yet Genette's concept of paratext can help to examine various aspects of the translated content in this complex environment. For instance, examining the visibility of the author's and translator's name, the presentation of source magazines at the beginning or the end of the article, the title design, and accompanying illustrations provide crucial data for a thorough discussion.

To summarize, this study combines archival research, content analysis, and various theoretical frameworks, including periodical codes, norms from Descriptive Translation Studies, and paratextual analysis, to provide a comprehensive examination of *Aile* and its role in constructing narratives around the imagined Turkish family. These methods serve as the foundation for analyzing the magazine's influence on shaping this family construct and offer insights into the broader cultural and ideological forces at play, which are further explored in the following chapters.

CHAPTER 3

THE SOCIO-HISTORICAL LANDSCAPE OF MID-20TH CENTURY TÜRKİYE

In this section of the study, I will embark on a multifaceted exploration of the socio-historical context. Firstly, I will provide a succinct introduction to the ‘Kemalist’/ ‘Republican’ reforms and ideals, with a specific emphasis on their impact on the family structure. I will also delve into the ongoing discourse and critiques surrounding these reforms, introducing relevant studies that assess these reforms as part of ‘state feminism.’

Subsequently, my focus will shift to Türkiye’s political positioning during and post-World War II, an era that exerted a profound influence on Turkish social dynamics in the ensuing years. This segment will place particular importance on Türkiye’s relationship with the United States of America and the infusion of American culture into the nation.

Finally, I will explore diverse representations of the ideal Turkish family as depicted in various media, encompassing literature and educational materials. My particular emphasis will be on critical themes, including marriage, divorce, parenthood, and the societal roles and status of women, both within the family and in the broader context of society.

3.1 Ongoing modernization movement in the bipolar aftermath of WWII

3.1.1 Kemalist reforms and state feminism

The modernization movement, which originated in the late Ottoman period, gained substantial momentum with the swift implementation of social and legal reforms during the early years of the Republic. The state rapidly introduced political and

social reforms aimed at propelling the young Republic toward the standards of modern civilizations. In this era, modernization was closely intertwined with the reforms led by Mustafa Kemal Atatürk, which left an indelible mark on the family, regarded as the fundamental unit of society. Understanding these modernization initiatives, commonly known as the Kemalist reforms, is crucial for the present study for two primary reasons. Firstly, these reforms serve as a tangible representation of the societal ideals that the newly established republic was diligently striving to instill. Tracing the manifestations of these ideals within the family provides valuable context for this study. Additionally, it is noteworthy that important agents in *Yapı Kredi* and *Aile*, namely Kâzım Taşkent and Vedat Nedim Tör, self-identified as staunch Kemalists deeply committed to the principles and reforms of the Republic. A comprehensive understanding of the ideology embraced by these influential figures will be instrumental in unraveling the subsequent influence of their personal agendas on the content they published.

Before delving further, it is crucial to clarify the terminology used in this study. Throughout this research, the term *Kemalism* is employed to denote an ideology rooted in the principles and reforms of Mustafa Kemal Atatürk. Historian Eric Jan Zürcher (2004) concisely encapsulates *Kemalism* by pointing to six fundamental principles outlined in the initial program of the Republican People's Party, which was Mustafa Kemal Atatürk's party: republicanism, secularism, nationalism, populism, statism, and revolutionism or reformism (p. 181). Levent Köker (2009) explains that the term "Kemalist," used to refer to Mustafa Kemal's followers during the War of Independence, was often employed in foreign publications. However, it was not until the 1931 Programme of the Republican People's Party that *Kemalism* was articulated as a comprehensive project aimed at

economic, cultural, and political transformation for Turkish society (p. 111). Köker further notes that the term ‘Atatürkism’ emerged later, during the transition to a multi-party system (pp. 97, 111). Highlighting the evolution in the use of the terms ‘Kemalism’ and ‘Atatürkism’ over time, especially after the coup d’état in 1980, Metin Heper (2012) writes that in the post-1980 period, the term Kemalism was predominantly favored by critics of this ideology, and, as a result, Atatürkism acquired a more positive connotation (p. 139). Köker (2009) underscores the fluidity of this terminology as well and writes, “The words Kemalism and Atatürkism are often subject to different and conflicting interpretations, with each interpreter or member of a political movement accusing his or her opponent of falsifying his or her ‘real’ Kemalism or Atatürkism” (pp. 97-98).

Within the scope of this thesis, the term Kemalism will consistently denote the ideology and reforms initiated by Mustafa Kemal Atatürk. This choice is made because the key figures at Yapı Kredi, specifically Kâzım Taşkent and Vedat Nedim Tör, identified themselves as proponents of Kemalism with a favorable stance towards republicanism.

In the formative years of the young Turkish Republic, an array of reforms were set in motion with the overarching goal of reshaping and modernizing Turkish society across various dimensions. Of these transformations, the adoption of the Turkish Civil Code in 1926 stands out as a paramount development, particularly concerning the Turkish family (Fişek, 1985; Güler & Ulutak, 1992). Hicri Fişek (1985) emphasizes the importance of the Code by quoting from the architects of the reform, which says, “with the adoption of this Code, the doors of an ancient civilization would be permanently closed and the era of contemporary civilization entered” (p. 289). To draft this groundbreaking legal framework, a committee of

twenty-six individuals translated the Swiss Civil Code from French into Turkish, aiming to bring about radical societal transformation (Şenel, 2003). The new Turkish Civil Code mandated civil marriage, prohibited polygamy, granted equal divorce rights, established equal inheritance rights, and accepted equality in testimony (Abadan Unat, 1990). Nonetheless, even after two decades of enacting this law, civil marriage had predominantly taken hold in urban areas, while religious marriage continued to persist in rural regions (Fişek, 1985). Significantly, *Aile* magazine, which advocated for civil marriage as a cornerstone of the modern Turkish family, expressed disapproval regarding the urban prevalence of religious marriage when this practice, once considered an antiquated and non-modern tradition, had found its way from rural settings into the city due to the migration of rural populations (Nureddin, 1948).

Şirin Tekeli (1990), one of the pioneers of the feminist movement in Türkiye, referred to the Civil Code drafted by the Republicans as “the most radical women’s revolution ever attempted in a Muslim Mediterranean society” and emphasized that the Code, while groundbreaking, did not quite achieve full equality but came very close (p.144). In alignment with Tekeli’s critique, Meltem Ö. Gürel (2009) contends that despite reforms like the new Civil Code promising equality for women in both family and society, this objective remains unrealized, with no substantial improvement in the status of women (p. 708). For instance, as per the Turkish Civil Code of 1926, a married woman would be required to obtain her husband’s consent to engage in employment. This legal requirement was indicative of a more patriarchal and conservative approach to marriage and family life in Turkish society during that era. It highlighted the traditional gender roles, where the husband was

typically considered the primary breadwinner, and the wife's role was primarily within the household.

Another legal scholar, Cem Baygın (2016) offers an alternative perspective by highlighting the opinions of several legal experts. He asserts that the new civil code maintains the concept of 'relative' equality between spouses (p. 457), framing a model known as the 'housewife family' (p. 459). This model outlines the rights and duties of both husbands and wives in a manner reminiscent of the preceding legal structure, aligning with the traditional societal roles traditionally attributed to men and women. This concept of relative equality, or rather the preservation of traditional roles, is also reflected in other legal regulations concerning the family, such as the Surname Law, which reinforced the patriarchal family order. According to this law, the male bestows his surname upon the family, and this name is carried on through male descendants (Duben & Behar, 1991).

Within the context of the modernization movement, new legal arrangements and social reforms aim to promote the image of an educated and professional woman. However, it's essential to recognize that, despite these changes, motherhood continues to hold a significant and cherished place in women's identity. Women are often perceived as the nurturing mothers of a nation or, in other words, the mothers of a nation-state. Undoubtedly, one of the reasons behind this situation is the statements of Mustafa Kemal Atatürk, as the head of the state, glorifying motherhood. One of his statements reads as follows,

I would emphasize again that apart from their public responsibilities they bear, women have the highly important duty of being successful mothers. ... Women must be highly qualified so that they may educate the next generation in all the attributes it will need to function properly in the contemporary world and in our society. (Mustafa Kemal Atatürk in Konya 1923, in Taşkiran, 1976, p. 56)

We can observe that views akin to Atatürk's statement are frequently reiterated and substantiated in both translated and indigenous works published in *Aile*.

In 1926, another significant legal development took place with the enactment of the Turkish Penal Code. This development is of great importance, particularly concerning family matters and women's rights within the family. After the war years, the state, yearning for a young population and aiming for population growth (Ş. Tekeli, 1990), endeavors to control the family in this respect. The Penal Code was enacted, and it included a prohibition on abortion. This can be viewed as a direct intervention in the structure of families. In the 14th issue of *Aile*, an article titled "Çocuk Düşürmek Yalnız Bir Cürüm Değildir" (Abortion is Not Only a Crime) (*Aile*, Summer 1950, pp. 43-44) describes the severe health risks that abortion poses to women, particularly when performed in unsafe conditions, such as in unregulated clinics or through traditional methods. The selection of this article by the editors of *Aile* can be interpreted as a reflection of the socio-political context in Türkiye during that period as well as a demonstration of how *Aile* functioned as a medium to reinforce state-driven legal and moral discourses regarding family and population policies.

Dilek Özge Erdem (2016) draws attention to a particularly important transformation in abortion legislation. Erdem notes that in 1926, the provision was categorized as "crimes against persons," and in 1936, it was subsequently reclassified as "crimes against the integrity and health of the race" (p. 1645). This change reflects a profound shift in perspective. While initially abortion was seen as a crime against individual persons, or perhaps against the family, it was later perceived as a threat to the general welfare of the entire nation or, in other words, the nation-

state. This evolution emphasizes the significant expansion of the scope and connotations of the law over time.

On the other hand, Gül Çakır (2020) highlights that the state attempted to reduce maternal and infant mortality through regulations like the Public Health Law. This law includes legal arrangements for births to take place in hospitals under the supervision of doctors and midwives, and it also mandates that women who give birth refrain from working for a specific period (p. 361).

In this regard, it can be argued that the penal code directly interfered with family dynamics and promoted motherhood. Over time, new regulations were introduced on issues such as women's consent during pregnancy and alterations to the legal timeframes for abortion. This illustrates how the state's role in family affairs evolved and how various measures were taken to address public health concerns while simultaneously influencing family dynamics.

Another crucial reform during the early years of the Republic centered on the secularization of education and the prohibition of religious schools. Primary school education was made compulsory for both boys and girls, and they attended classes together. These reforms have been interpreted by scholars such as Bernard Nauck and Daniela Klaus (2008) as a deliberate state strategy to “diminish the patriarch's influence in favor of heightened state control over families” (p. 288).

In line with this interpretation, Mahmut H. Akın (2014) argues that the family played a pivotal role in preserving conservative and traditional interpretations of family values within the Turkish context. He positions the Turkish family as a resistance unit against the Republican modernization efforts, which aimed to introduce Western values into society. Akın underscores that while the state can exercise control over children through the school system, intervening directly in the

family, which is regarded as a more private and introverted institution in Turkish society, proves to be a more complex challenge (p. 222). Akin's insights serve as a reminder that the Republic's efforts to modernize the Turkish family did not enjoy uniform acceptance and implementation throughout society. They highlight the intricate and multifaceted interaction between state-initiated reforms and the responses they elicited from different segments of the population.

In addition to scholars like Akin, who perceive the family as a site of resistance, another group that critiques the reforms of the republican era from a different perspective is feminist researchers. For instance, Şirin Tekeli (1986) categorizes the early Republican era, referring to it as the second phase of Turkish feminism (p. 183), as an example of 'state feminism'.

In *Comparative State Feminism* (1995), Dorothy McBride Stetson and Amy Mazur refer to state feminism as the "institutionalization of feminist interests" (p. 10). Citing the works of scholars such as Şirin Tekeli, Nilüfer Göle, Deniz Kandiyoti, and others who have contributed to the study of Turkish feminism, Stefan Hock (2014) asserts that during the republican era, state feminism aimed to enhance women's visibility in public life. The state strategically leveraged women's improved status as an indicator of its progress toward Western modernity. This nationalist discourse, as elucidated by the aforementioned scholars, promoted the idea that women were encouraged to participate in the public sphere as a means of serving the nation (pp. 189-190). In his extensive literature review, Hock also challenges the conventional periodization of feminist studies in Türkiye. He contends that there is no clear division between the republican era and the feminist movement that emerged in the 1980s, as commonly assumed. On the contrary, Hock emphasizes the existence of a notable feminist discourse during the late 1940s, extending into the

Democratic Party (DP) period (p. 191). To support his argument, he highlights a Turkish weekly, *Kadın Gazetesi* (The Woman Newspaper), as a concrete example of feminist activity during this era. He argues that women in the late 1940s and the 1950s were not merely passive subjects of Kemalism but rather strategic actors who appropriated Kemalist discourse to advance their claims against the state. He adds that the Democratic Party's emphasis on democracy and freedom of expression provided a platform for these claims, without necessarily implying a complete rejection of Kemalism (p. 192). In the article, it is stated that the women in the 1940s and 1950s, being the initial beneficiaries of state feminism, might have refrained from critiquing it. In this respect, Hock argues that "the writers in *Kadın Gazetesi* "were typically far more concerned with contemporary economic concerns than with abstract loyalties to a political philosophy" (p. 198). His assertion aligns with a thorough examination of articles written by contributors such as Hasene Ilgaz, Lamia Onat, Halise Alpay, and Mualla Anıl, revealing a critical perspective. These women writers demonstrated a keen awareness and analytical stance towards the impact of the war on families, the increasingly challenging economic conditions, women's working conditions, and the intricate situation faced by women managing domestic responsibilities at home (pp. 199-204). Their writings exemplify a nuanced and critical approach, offering valuable insights into the multifaceted challenges posed by the wartime context and its repercussions on various aspects of women's lives.

In this vein, to enhance the socio-historical context of the late 1940s and 1950s, I will delve into Türkiye's position during and after the Second World War and examine its potential impact on the Turkish family at various levels in the subsequent section.

3.1.2 The USA: The new focal point of modernization in Türkiye

The Second World War profoundly affected numerous countries, regardless of their direct involvement. Türkiye, located in a strategically vital region, faced global turmoil in the early 1940s. Despite its proximity to the war, Türkiye managed its foreign policy adeptly. Initially, it remained neutral before eventually siding with the Allied forces. This strategic choice also foreshadowed Türkiye's future foreign policy.

As emphasized by scholars İlhan Tekeli and Selim İlkin (2014), Türkiye's decision to stay neutral until the end of the war protected its infrastructure and emerging industries (p. 356). However, it is important to note that economic hardships increased during this time. The consequences of the wartime challenges had far-reaching effects on Turkish society, shaping its trajectory in various ways. This part of the study will explore these consequences and how they intertwined with Türkiye's evolving relationship with the United States, a relationship that left a lasting impact on the nation's culture, economy, and social dynamics.

During the first half of the 1940s, the Republican People's Party (RPP) managed to keep Türkiye out of the war but faced economic constraints (İ. Tekeli & İlkin, 2014, p. 356). In his extensive work, *İkinci Dünya Savaş'ında Türkiye* (2007) (Türkiye in the Second World War), Murat Metinsoy underscores that the initial economic repercussions of the war resonated in the realm of international trade. Türkiye experienced a significant decline in export rates, accompanied by adverse effects on access to imported goods. The industrial sector bore the brunt of this impact as the scarcity of imported machinery and spare parts impeded its progress, leading to a slowdown in industrialization and a subsequent decrease in production (pp. 53-54).

Although Türkiye did not participate in the war, keeping a large army of almost one million soldiers on standby put a significant financial burden on the state (Metinsoy, 2007, p. 55). In addition to this financial burden, conscripting men of working age and keeping them in the army led to a decrease in the male workforce and prompted greater female and child participation in social and economic life (İ. Tekeli & İlkin, 2014, p. 357). It is important to note that the circumstances of women entering the labor force during this period differed from those who gained access to education and pursued professions through Kemalist reforms in the Republican era. The consequent labor shortage is predominantly observed in agricultural and industrial production. Additionally, Metinsoy (2007) states that during the war years, there was an increase in both the divorce rate and illicit cohabitation. The prohibition of abortion due to the Penal Code led to a rise in extramarital pregnancies, resulting in a notable increase in the number of street urchins during this period (p. 392). All these aspects can be read and interpreted as the effects of the war on the Turkish family, with a particular impact on low-income families.

The rise in the participation of women in the labor force, influenced by the impact of the war, was, of course, not specific to Türkiye but rather an international phenomenon. Stephanie Coontz (2016) states that the Second World War resulted in a substantial shift in women's employment, with the female labor force expanding by more than 50 percent between 1940 and 1945. However, she further adds that in the post-war period, the situation regarding women's roles began to undergo changes (p. 220). As the Cold War era unfolded, women who had actively participated in the labor force during the war years were increasingly encouraged to return home. Women's magazines played a pivotal role in promoting this societal shift.

Nancy A. Walker (1998) writes in her study that during the War, American readers were presented with narratives highlighting the ‘heroism of European women,’ rather than their domestic financial difficulties (p. 3). This emphasis on heroic narratives was a result of the federal government’s direct involvement⁷ in shaping the content of magazines through three agencies: The War Advertising Council, the Writers’ War Board, and the Magazine Bureau of the Office of War Information (p. 15). These agencies provided thorough guidelines and recommendations to magazine editors, with the objective of promoting a depiction of women in the workforce that highlighted their patriotic contributions. Consequently, many magazines adhered to these directives and adjusted their content accordingly, depicting women as active and essential participants in the labor force.

However, in the post-war period, as the dynamics of society changed, these agencies altered their recommendations. This shift was paralleled in magazines’ content, as they increasingly began to promote the idea of women returning to traditional female roles. The implicit message in the post-war magazines was that women should prioritize housework, kitchen duties, or occupations such as secretarial work and teaching, as opposed to their wartime employment (Walker, 1998, p. 16). This transition was reflective of the changing societal values and expectations, shaped to some extent by the directives of these government agencies.

At this juncture, one can ask whether this change in the USA, which could be observed in women’s magazines, has had any reflection in Türkiye. The answer to

⁷ In addition to the government’s active role, disruptions in the supply chain caused by wartime conditions also had a notable impact on the publishing industry. In his book *The Magazine Century* (2010), David E. Sumner explores a century’s worth of American magazines, highlighting the 1940s as a crucial period when the industry grappled with the profound impacts of the war. Significantly, Sumner underscores the labor shortage in the forestry sector, causing a scarcity of paper and compelling magazines to reduce the number of pages, a measure tightly regulated during wartime (p. 97). Moreover, he highlights the formidable challenges of wartime censorship, which proved to be just as significant and impactful as the scarcity of paper for publishers (p. 98).

this question is yes; the changed image of the women seen in American magazines also resonated with Turkish readers through magazines imported to Türkiye and their translated content. To comprehend the development of this influence, which will be examined in detail in the following chapters, it is imperative to delve into Türkiye's post-war politics alongside the increasing proximity between Türkiye and the United States in the period. Such an exploration is vital in understanding how Turkish-American relations impacted the content and direction of Turkish magazines, with a primary focus on *Aile*.

Türkiye played a significant role in the post-World War II international arena. It emerged as a founding member of the United Nations (UN), demonstrating its commitment to safeguarding its borders amid post-war uncertainties. The global stage was marked by the rivalry between two emerging superpowers, the United States and the Soviet Union. To navigate this complex geopolitical landscape, Türkiye sought assurance from fellow UN member states.

In March 1945, the USSR officially terminated the 1925 Treaty of Friendship with Türkiye and sought a new convention on the Turkish straits that favored Soviet interests. Historian Feroz Ahmad (2003) noted that "Stalin's aggressive behavior towards Türkiye in 1945 facilitated the rapprochement with the West in general and the United States in particular" (p. 107). This shift was reinforced by the 1946 Straits crisis, with the United States supporting Türkiye against the USSR. The United States provided special economic and military assistance to Türkiye under the "Truman Doctrine" to help Türkiye maintain control of the straits and resist Soviet threats. Additionally, Türkiye began receiving aid through the "Marshall Plan" in 1949 (Zürcher, 2004, p. 224). Consequently, motivated by the Truman Doctrine and the Marshall Plan, Türkiye's integration into NATO in 1952 marked its alignment

with the United States during the Cold War era. According to Erik Jan Zürcher (2004), joining NATO was considered a way to secure Western aid and loans, facilitating Türkiye's modernization, and was supported by both Republicans and Democrats in the 1950s (p. 235).

Following the Democrats' rise to power on May 14, 1950, they persistently advocated the United States as a newfound ally and role model for Türkiye's modernization throughout the decade. Celâl Bayar, the founder of the DP and subsequently the third President of the Republic of Türkiye, vocalized Türkiye's ambition to emulate the progress achieved by America. In Ahmad's words, "The Democrats promised to make Türkiye a 'little America' within a generation, with a millionaire in every district" (Ahmad, 2003, p. 109). This pledge represented their ambitious vision for economic growth and prosperity, echoing the American dream of financial success and well-being.

Within the scope of the Marshall Plan, many motorized agricultural implements such as tractors and other motor vehicles were imported to Türkiye, and agriculture became more mechanized, which resulted in an acceleration in migration from villages into cities in the 1950s. With this rapid increase in rural-urban migration, the class division in society sharpened. For families trying to build a new life in the far corners of the city, one person could not earn enough to survive, so it was inevitable for women who had previously worked in the fields in the village to work in the city. These women living in the slums were uneducated and, therefore, able to do jobs based on muscle power, and began to work for wealthier families. The employers of these women were urban, well-educated women who were able to exist in business life. Meltem Ö. Gürel (2009) states that the first group works because they are obliged to work for the family's livelihood, but at the same time,

they cannot escape the roles as mothers and housewives in their home. The second group, on the other hand, has entered the workforce as an extension of their education rather than to provide financial support or income for the family. These women transfer their domestic responsibilities to the woman in the first group (p. 716).

Furthermore, Gürel adds that middle-class women fall between these two groups. These women do not have to contribute to the household budget. And, even if they are educated, their jobs will not pay enough to transfer their domestic responsibilities to the women in the lower class in exchange for money. Therefore, middle-class women fulfill their duties as housewives and mothers as expected of them (Gürel, 2009, p. 708). It can be argued that the first two groups have a more visible position in society, albeit with different motivations and in different ways. However, middle-class women are confined to the house. In her study, Gürel (2009) also draws attention to advertisements published in magazines in the 1950s (p. 707). Within the scope of the modernization process, Türkiye introduced a range of new consumer goods, including domestic appliances, food, and health products, and new household appliances, imported from abroad and extensively promoted through advertisements in newspapers and magazines. These advertisements predominantly targeted women as their primary audience, reaffirming their societal roles as homemakers, irrespective of their employment status. In the upcoming sections of this study, I will also analyze similar advertisements featured in *Aile*, aiming to provide valuable insights into the formation and depiction of the Turkish woman's identity during that era.

Looking from a different perspective, Erik Jan Zürcher (2004) states that, in addition to its efforts in agriculture, the DP made significant investments in the

expansion of the road network. He reports, “In 1950, Türkiye had only about 1,600 kilometers of hard-surfaced roads. With American technical and financial assistance, another 5,400 kilometers of hard-surfaced two-lane highways were built during the decade” (p. 225). This extensive road network facilitated accessibility to previously isolated regions, particularly in Anatolia, and greatly improved the distribution of imported goods. Furthermore, this expansion had a transformative effect on communication, allowing printed media and radio to reach a broader audience. According to Mehmet Ö. Alkan (2016), the circulation of printed media surged from approximately 150,000 in 1949 to 500,000 in the 1950s (p. 601). In conjunction with the DP’s political agenda, the printed media emerged as a platform for promoting the American lifestyle.

Journalist and researcher Ahmet Oktay (2009) posits that the Americanization of the press in the 1950s was, in part, a component of the Marshall Plan. He contends that American culture itself permeated Turkish society through the strategic selection, translation, and dissemination of American books and periodicals, which played a pivotal role in shaping a new ideology and promoting the American way of life in Türkiye (p. 103). As per Oktay, publications like *Bütün Dünya* (The Whole World), which he identifies as the Turkish counterpart of *Reader’s Digest*, along with its local equivalent *Aile*, and various other periodicals, actively promoted the American lifestyle (p. 104). From a similar perspective, in her comprehensive study on the influence of American culture and Hollywood in Türkiye as manifested through film fan magazines, Ceyda Özmen (2016) meticulously traces the perception of imported modernity in Türkiye. The pervasive impact of American influence on publishing also extended beyond *Aile* to other magazines published by Yapı Kredi Bank, including its successors *Resimli Hayat* and *Hayat*. Their pages vividly

illustrate the prevalent impact of American culture and Hollywood on Turkish society. In the case of *Aile*, it is evident that the editorial board meticulously selected and translated a significant portion of content related to family matters from American magazines like *Parents' Magazine*, *Collier's*, and *Women's Home Companion*. In the subsequent sections, I will delve into this issue in detail, presenting both statistical findings and textual analysis related to *Aile*.

In conclusion, the examination of the socio-historical context in Türkiye during the modernization movement reveals a dynamic period marked by profound societal changes. The Kemalist reforms and state feminism contributed to the transformation of women's roles, granting them legal equality with men and redefining their position within the family and society.

External factors, such as World War II, disrupted established norms, affecting information dissemination and the perception of women's roles. The United States played a central role in modernizing Türkiye, influencing not only material culture but also societal values and perceptions. The Americanization phenomenon was instrumental in shaping a new ideology and cultural exchange in Türkiye, and its impact is a vital aspect of this socio-historical context. In summary, this exploration underscores the intricate interplay between modernization, evolving gender roles, and external influences, which had a lasting impact on Turkish society, contributing to a transformative period in its history.

3.2 *Aile* in the landscape of Turkish magazines

The development of the magazine press in Ottoman lands was notably delayed due to the relatively late arrival of the printing press (Yapar Gönenç, 2007, p. 64). The first magazine in Turkish, *Vakâyî-i Tıbbiye* (Medical Occurrences), was published

between 1849 and 1851 (Toprak, 1984, p. 14), marking the beginnings of a publishing industry that would later grow and evolve under the influence of local dynamics and global trends.

In his overview of magazines published between 1923 and 1980, Uygur Kocabaşođlu (1984) presents valuable statistical data that shed light on the state of Türkiye’s publishing industry when *Aile* entered the market in the late 1940s. According to Kocabaşođlu’s data, there were 87 magazines available to readers in 1947, the year *Aile* released its first issue. This number rose dramatically to 294 in 1948, only to decline to 127 in 1949 and drop to 98 in 1950, which remained steady through 1951. By 1952, however, the number had climbed again, reaching 170 (Kocabaşođlu, 1984, p. 4). These fluctuations highlight the challenges of sustaining a publication in this period, with many new magazines appearing briefly before disappearing. Despite this instability, *Aile* quickly established a dedicated readership that continued through its successor publications in later years.

In its ninth issue, released in the spring of 1949, *Aile* proudly made the following announcement: “AİLE dergisi Türkiye’nin dört bucađında yirmi bin aileye girmek ve yüz bine varan okuyucuya hitap etmek şerefini kazanmıřtır” (AİLE magazine has had the honor of reaching twenty thousand families across Türkiye and addressing up to one hundred thousand readers) (*Aile*, Spring 1949, p. 2). Although the accuracy of the reported readership numbers may be questionable, *Aile*’s distribution through bank branches undoubtedly gave it a significant advantage over many other magazines in circulation at the time. Given this broader distribution network, it is reasonable to assume that *Aile* reached a substantial portion of the literate population, especially considering that newspaper circulation in the same year was around 150,000 (Gevgilili, 1983, p. 232).

Along with its broad reach, *Aile*'s rich and diverse content likely contributed to its appeal amid the many magazines published during that period, including literary works and contributions from prominent figures in Turkish literature, which earned it recognition as a literary home magazine (Günyol, 1984, p. 102). At the same time, its focus on topics such as family, marriage, and childcare, often drawn from translated content, led to its categorization as a women's magazine (Davaz-Mardin, 1998; İlyasoğlu & İnel, 1984; Işıklar Koçak, 2007). This study will acknowledge *Aile*'s place in the literary landscape but primarily assess the magazine as a household publication.

In this vein, when examining magazines published between 1947 and 1952 with a focus on the home, it becomes evident that the majority were directed exclusively at women, as seen in publications such as *Ev-İş* (House-work) (1937-1952), *Ev-Kadın* (House-woman) (1945-1950), *Hanımeli* (Lady hand/Honeysuckle) (1948-1953), *Dişi Kuş* (Lady Bird) (1949-1950), *Familya* (Family) (1949-1954), and *Yeni Familya* (New Family) (1950). Aynur İlyasoğlu and Deniz İnel (1984) note that in the 1930s, driven by the momentum of the Republican reforms, women's magazines portrayed the new Turkish woman as multifaceted, though with an emphasis on her roles within the family. However, they observe that in the 1940s, this portrayal shifted, and women were increasingly framed primarily within the traditional role of the mother and homemaker (p. 174). This shift in Turkish magazines appears to reflect the postwar influences on American publications discussed in the previous section. However, as far as is known, there was no direct intervention in the content of Turkish magazines, unlike in the American context. Nevertheless, the influence of American periodicals on Turkish media was

significant (Oktay, 2009, p. 103), and it is likely that these trends indirectly affected Turkish editors.

When the narratives in women's magazines, including *Aile*, that position women within the home are viewed alongside the country's housing problem, the emphasis on housing becomes even more pronounced in magazines such as *Ev-İş* (House-work) and *Yedigün* (Sevendays). These magazines went as far as publishing house plans for readers interested in building their own homes. Emine Saka Akın and Aygün Kalınbayrak Ercan (2022a) explore the position of women in society and housing between 1930 and 1950 by analyzing house plans published in *Ev-İş* using space syntax theory. They suggest that these layouts highlight a central dilemma for the modern, educated women who were encouraged to participate in public life with the Republican reforms and were expected to uphold traditional roles as mothers and wives within the home. This contradiction becomes visible in the spatial organization of these houses, particularly in how kitchens and other domestic spaces are arranged. For example, the placement of the kitchen, often set apart from public areas and with limited accessibility, reflects an emphasis on privacy and the domestic responsibilities assigned to women. Through these design choices, *Ev-İş* reinforced the notion that a woman's primary role remained within the household, capturing the period's conflicting expectations of women as active citizens and dedicated homemakers (E. S. Akın & Kalınbayrak Ercan, 2022a, pp. 552–553).

Focusing on the 1945-1952 issues of *Ev-İş*, Nurcan Keskin (2016) argues that the magazine attributes the roles of the modern housewife and "scientific" motherhood to women (pp. 119-120). Keskin notes that the latter role was emphasized through articles by experts and translated content that prioritized knowledge, providing the example of a serialized piece translated by Sedat Elman

from the pediatrician Dr. Straus (p. 60). It can be argued that this approach is similar to *Aile*'s policy, where topics like child-rearing and health were based on articles by experts and relied heavily on translations, aiming to educate parents, particularly mothers.

Keskin (2016) also points out that although *Ev-İş* generally adopted a Western worldview, it was influenced by the Turkish political climate, noting an increase in religious themes in its later issues (pp. 13-14). The Democrat Party's post-election religious policies likely influenced the magazine's content, as these policies had a noticeable impact on the press.

To contextualize *Aile* further, it is helpful to consider the periodicals published by more conservative circles during the same era. For this purpose, magazines surveyed within the *Islamist Magazines Project*⁸ were briefly reviewed, including titles that were in circulation around the same time as *Aile*, such as *Hareket* (Movement) (1939-1982), *Büyük Doğu* (The Great East) (1943-1978), *Hakka Doğru* (Towards the Truth) (1947-1960), and *Müslüman Sesi* (Muslim Voice) (1948-1985). Among these, the monthly magazine *Müslüman Sesi*, edited by Mehmet Lütfullah Baydoğan in İzmir, stands out for its focus on Islamic knowledge and morality, featuring content related to family life and occasionally including translated content.

In her study on Islamism in Türkiye through magazines, including *Müslüman Sesi*, Betül Yalçın (2021) notes that women were consistently assigned the role of mother, with an emphasis on their responsibility to raise morally sound generations (p. 243). It is noted that *Müslüman Sesi* centers on children's religious education and idealizes marriage (pp. 97-98).

⁸ The Islamist Journals Project (İDP) is a digital project created under the umbrella of the Association of Scientific Studies (İLEM) with the aim of unearthing and analyzing Islamist journals published between 1908-2010. <https://idp.org.tr/>

Although *Müslüman Sesi* and *Aile* addressed different target readerships, a brief look into the *Müslüman Sesi* reveals an intriguing overlap between the two. In the 14th, 16th, and 17th issues of *Müslüman Sesi*, articles by French biophysicist and philosopher Pierre Lecomte du Noüy (referred to as “Kont dü Nuy” in the magazine) were serialized under the title “Din” (Religion). Translated by M. Rahmi Balaban, these articles provide adults with a philosophical exploration of religion and faith, though the source text is not cited.

The same author appears in the 14th issue of *Aile*, with an article titled “Ağaç Yaşken Eğilir” (The Tree Bends While Young), translated by Seza Göksel (*Aile*, Summer 1950, pp. 75-76). The article advises parents on the importance of early education and discipline in child-rearing without religious undertones. This example demonstrates not only how translations were selectively framed to align with each magazine’s ideological focus but also how publications from the same period engaged with prominent writers in diverse ways. By adapting Lecomte du Noüy’s work to fit their distinct readerships, *Müslüman Sesi* with a religious lens and *Aile* with a secular, practical focus, these magazines illustrate the flexibility of translation as a tool to reinforce specific narratives while circulating the ideas of influential figures in varied contexts.

Overall, it can be argued that the role of women remained defined by motherhood. In secular publications, they were expected to raise good citizens for the nation-state, while in conservative ones, they were tasked with nurturing a faithful and morally upright generation.

3.3 Representations of the ideal Turkish family in various media

The concept of family has long served as a recurring motif in both written and oral literature across various cultures throughout history. The representation of different types of families in such works may reflect the prevailing societal norms and values of the time or idealize the familial constructs imagined by the authors. Researchers who generally adopt a functionalist approach to examine the family often explore the positive and/or negative traits of family members as well as the ideal familial relations that ought to exist within an ideal society.

In this section, I will focus on various portrayals of the Turkish family across different mediums, including literature and pedagogical materials. Specifically, I will focus on key topics such as marriage, divorce, parenthood, and the social status of women within both the family and society. These themes are particularly prominent and deserve attention, as they will be central to my methodological and textual analysis in Chapters 5, 6, and 7, where I will closely examine the content of *Aile*.

The studies I delve into in the following pages offer valuable insights into the structure of Turkish families during *Aile*'s circulation and prior to its publication. The collective findings of these studies will also provide crucial information for exploring the prominent themes within *Aile* and enable a comprehensive contextualization of its published content.

In the context of Turkish literature, the family has emerged as a pivotal thematic element across various genres, including novels, poems, and plays. Regardless of the literary genre, it is noteworthy that this theme is often juxtaposed with the identity of women. For instance, Nüket Esen's (1997) research on Turkish novels, *Türk Romanında Aile Kurumu* (The Institution of Family in the Turkish Novel), provides a comprehensive analysis of the portrayal of the Turkish family

over the course of a century. Through her examination of various novels written between 1870 and 1970 and set in Istanbul, Esen argues that the evolution of the Turkish family structure is most evident in the changing status and roles of women (p. v). In a similar vein, literature scholars, Gülay Yurt and Sezai Coşkun (2016) direct their attention to plays that were written and staged during the one-party regime in Türkiye⁹. Acknowledging the transition from the traditional, extended family model to the nuclear family structure following the proclamation of the Republic, Yurt and Coşkun argue that women were the most affected by this transformative shift (p. 327). Women have traditionally played a primary role in the domestic sphere and have, therefore, been more vulnerable to significant changes in familial norms and gender roles that have occurred over time. Their role as mothers to the next generations has been examined from different angles by researchers from diverse disciplines. Hülya Tosun Yayla (2009), for instance, delves into the multifaceted representation of motherhood within the poems composed by prominent Turkish poets during the Republican era. According to the researcher, the mother figure was often idealized as the epitome of womanhood in society and, at times, even imagined as the perfect woman in the poets' imagination during this period (p. 319). When analyzing the poems curated from the works of poets like Ziya Osman Saba, Kamran S. Yüce, and Behçet Necatigil, and published in *Aile*, a noticeable trend emerges: women are predominantly depicted as devoted housewives and nurturing mothers within the familial sphere. This point is particularly important, and I will analyze it in more detail in the following sections.

⁹ During the years between 1923 and 1950.

It is important to note that depictions of family and women are not solely limited to literary works but are also prevalent in everyday life, including educational materials. Given that education is a state-sanctioned enterprise, these materials hold significant value as they offer insights into the societal framework that is envisioned by those in power and how they enforce it through the educational system. Sociology scholar Firdevs Gümüšođlu (2000) asserts that following the family unit, the education that children receive in primary and secondary schools serves as a pivotal mechanism for socializing children (p. 36). To support this assertion, Gümüšođlu conducts a meticulous examination of textbooks from the early years of the Republic to the 1990s and sheds light on how gender roles were constructed through educational materials. According to her, there was a noticeable shift in gender representations following the 1950s. Women were portrayed as liberated and empowered individuals in the early years of the Republic. However, as time passed, society witnessed a noticeable shift towards a more sexist discourse, where women were increasingly depicted solely as housewives and mothers.

Studies exploring the concept of family in its idealized form in different sources demonstrate that certain themes, including but not limited to marriage, parenting, and the role of women in the familial dynamic, have emerged as prominent topics of discussion. In Turkish society, as in many societies, the institution of marriage is frequently viewed as a prerequisite for initiating a family unit. Throughout Turkish history, when young couples living with their parents get married, they leave their parental home and establish a new household. At this point, it is worth noting that the Turkish language itself reflects the close association between marriage and the concept of establishing a household. The Turkish verb “evlenmek,” meaning “to marry,” is linguistically linked to the noun “ev,” meaning

“house.” Another frequently used expression in Turkish related to marriage is “ev-bark sahibi olmak,” which also conveys the idea of “owning a house.” Explaining that the term “bark” in the Orkhon inscriptions referred to “a temple,” sociologist İsmail Doğan (2009) highlights the parallel between the sacred nature of a temple and a family’s home (p. 20). It is also noteworthy that Yapı Kredi Bank utilizes this linguistic association in its advertisements published in *Aile*, which announce the annual house lottery for the bank’s customers. The issues of home ownership and housing are not only addressed in the bank’s advertisements but also frequently discussed in the content of the magazine, specifically from a family-oriented perspective.

Approaching the topic from a similar perspective, literature scholar, Halil İbrahim Şahin (2012) observes in his analysis of Turkish epics that significant numbers of these stories begin with the pillage of protagonists’ ‘sacred’ homes and the dispersion of their families. The central focus of the narrative then shifts to the protagonists’ efforts to rebuild their homes by searching for their lost or abducted family members and reuniting the family (pp. 121-122). Furthermore, Şahin points out that in many of these tales, the epic heroes’ contentment and ideal life are associated with a wholesome and sound family. Another literature scholar, Bilge Seyidoğlu (1991), states that marriage and family constitute a significant theme in fairy tales and folk tales as well. Seyidoğlu notes that the stories often depict an ideal family founded on love and respect for family members, including the spouse, mother, father, siblings, and children (p. 401). An example Seyidoğlu provides is the legend of *Kanlı Mağara* (Bloody Cave) where the elders of a family decide to marry off one of the two young people, the bride, without her consent (p. 402). Tales such as this one often emphasize the absence of love and criticize forced marriages. In the

story, just before the marriage can occur, a deer from a mysterious realm appears and takes the bride away, and they both vanish into the clouds. The moral of the story is that the ideal marriage should be based on mutual love.

In Turkish culture, arranged marriages decided by the family elders are not uncommon. Nüket Esen (1997) analyzes the institution of marriage from various perspectives in the Turkish novel and traces families, stating that such arranged marriages have been a recurring theme in novels from 1870 to 1970 (p. 217). She states that during the early period up until the 1900s, writers often portrayed couples in love; however, in later works, a realist narrative was employed to depict the lack of love in arranged marriages and criticize the practice (p. 218). Esen points out novels *Üç İstanbul* (Three Istanbul) (1938) by Mithat Cemal Kuntay, *Mesihpaşa İmamı* (The Imam of Mesihpaşa) (1948) by Samiha Ayverdi, and *Büyük Aile* (Grand Family) (1957) by Samet Ağaoğlu as the examples in which arranged marriages lead to unhappiness (pp. 217-218). She also states that in the novels she scrutinized, authors place considerable emphasis on harmony and consensus, in addition to love, for a marriage to be considered ideal. Esen writes that the characters in Ahmet Hamdi Tanpınar's canonical work, *Huzur (A Mind at Peace)*¹⁰ (1949), Macide and İhsan or the characters in Halide Edib Adıvar's, *Âkile Hanım Sokağı*¹¹ (Akile Hanım Street) (1958) who are colleagues, are portrayed as exemplary couples, who have achieved a harmonious and satisfying partnership through both love and shared values.

¹⁰ *Huzur* was translated into English as *A Mind at Peace* by Erdağ Gökner in 2008 and published by Archipelago Books. Later on, the novel was translated into several other languages such as German, Spanish, Arabic, Armenian, Italian, and Russian. <http://www.tanpinarmerkezi.com/huzur-ceviriler/>

¹¹ Between 1957 and 1958, *Akile Hanım Sokağı* was first serialized in *Hayat* (Life) magazine that was edited by Şevket Rado and published by Yapı Kredi, and later in 1958 was published as a book.

In *Aile*, topics related to love and harmony in marriage are frequently covered with articles that provide readers with guidance on how to achieve an ideal marriage. In the eighth issue of *Aile*, Dr. James Bender (1949) answers frequently asked questions about marriage, claiming that couples with the same level of education are happier. Dr. Bender further adds that couples who maintain a long-term friendship prior to marriage tend to have happier and more successful marriages (pp. 47-48). In the tenth issue, Nezahet Nurettin Ege (1949) provides guidance to readers who are about to get married, drawing attention to the premarital counseling offices that were prevalent in the United States during that time, and she emphasizes the importance of couples having similar cultural backgrounds, such as religion, nationality, and family upbringing, for the longevity of their marriage (pp. 51-54).

Certainly, apart from love and mutual agreement, having children is also considered to be a fundamental factor for long-lasting and fulfilling marriages. Ayşe Duvarcı's (1991) analysis of the family in pre-Islamic Turkish Literature highlights the central role of the family and having children in the narrative of *The Book of Dede Korkut*, as well as in many other narratives. She states that having children is given as the crucial factor that completes happiness within a family in the tales and that childless families are not esteemed in society at the time (p. 398). Nüket Esen (1997) also underscores the significance of childlessness as a recurrent theme in novels, approached by writers from various perspectives in their works. Esen writes that the inability to bear children is considered to be a crucial deficiency in marriage, and this deficiency is often resolved by having a child with a concubine or second wife or, through the adoption of a relative's child (pp. 227-228). The content of *Aile* is also tailored to nuclear families residing in urban areas who have children, as evidenced by its articles focused on child care, health, and education, thereby

emphasizing the magazine's target readership. Alongside content related to children, articles on marriage also emphasize the crucial significance of having children. In the nineteenth issue of *Aile*, A. Derebeyoğlu translates an article from the *Toronto Star*, titled "Aşk Okulu" (Love School), which reported on a Toronto-based school providing premarital counseling to young couples. In the article, couples who choose not to have children are criticized and warned with the help of statistics from the USA, which indicate that 7% of divorced couples do not have children ("Aşk Okulu," 1951, pp. 48-49). To summarize, having children is often viewed as essential for a marriage to transform into a genuine family and endure as a long-lasting union. Childlessness, as emphasized in the mentioned article in *Aile*, is one of the leading causes of divorce.

Having children, on the other hand, is promoted as a significant barrier to divorce. As a publication that promotes family unity and the construction of modern, exemplary families, it is not surprising that divorce is portrayed as an undesirable concept in *Aile*. The topic of divorce is frequently covered in both translated and indigenous content in the magazine from different angles.

Based on the novels she analyzed, Nüket Esen (1997) highlights that until the 1940s, divorce was nearly impossible for women with children due to various challenges, such as economic independence and societal acceptance (p. 227). In addition, Esen points out that attitudes towards divorce underwent a significant change in novels written during the 1940s, including works such as *Çamlıca'daki Eniştemiz* (Our Brother-in-law in Çamlıca), *Ciğerdelen* (Heartrending), and *Huzur*. These novels portray women exercising their right to divorce and successfully rebuilding their lives, reflecting the evolving social attitudes towards divorce during this period (p. 227). Divorce is a recurring theme in *Aile* since it seeks to promote

family unity and the modern, exemplary family. What is notable, however, is the magazine's emphasis on the changing position of women in society as a contributing factor to the rise in divorce rates. For instance, in the Fall 1947 issue, Vâlâ Nureddin interviewed Prof. Mazhar Osman, and Dr. Kenan Tunakan, Turkish psychiatrists, on the treatment of marital discord, in this article, it has been suggested that modern women, who have started to participate more in social life outside the home, are more likely to seek divorce (Nureddin, 1947, pp. 21-22).

In fact, the viewpoints articulated by Prof. Osman and Dr. Tunakan are not novel, as they align with a comparable critique presented in the theatrical work *Kadınlar Erkekleşince* (1933) by Hüseyin Rahmi Gürpınar, a prominent figure in Turkish Literature. In this play, Nebahat, the female protagonist, serves as a representation of Turkish women who have attained equal social status with men, owing to the Republican reforms and the newly granted legal rights for women. Nebahat, being employed outside of her home and earning an income, challenges the traditional gender roles where men are the sole breadwinners. Consequently, she desires an equal distribution of household and parenting responsibilities between spouses. The play highlights Nebahat's desire to share the responsibilities of motherhood equally with her husband, and the resulting conflict between them that leads to the tragic loss of their child. According to Yurt and Coşkun (2016), the heroine, presented by Gürpınar, faces a dilemma regarding her identity, torn between her roles as a mother and a working woman (p. 329). This struggle reflects the societal expectations placed on women, where they are expected to balance their roles as mothers and working professionals.

Reinforcing a similar perspective, editor-in-chief Vedat Nedim Tör (1948) later writes in *Aile*, that the increasing divorce rate may be attributed to the recent

legal arrangements, which regulate marital relationships and empower women in terms of legal rights (pp. 13-16). Tör argues in his article that under religious law in previous eras, marriages were primarily controlled by men, but with the introduction of new legal regulations, this patriarchal control has been dismantled, making it more challenging to sustain marriages and requiring greater skills. He continues by analyzing both men's and women's characteristics that can lead to divorce, the traditional roles assigned to women, such as motherhood and housewifery, continue to be a persistent societal expectation. Failing to fulfill these roles is often regarded as a deficiency, resulting in divorce for women. This perspective is supported in a subsequent issue in which a piece titled "Evliliğin Felâketi Boşanmak" (Divorce: The Bane of Marriage) was published, reinforcing the idea that women are typically at fault in divorce and that they cannot find happiness after a failed marriage ("Evliliğin Felâketi," 1950, pp. 39-40). The article likens divorce as a way of resolving marital conflicts to euthanasia, where a patient, having lost all hope for recovery, seeks to avoid any further suffering. This article, translated from *Magazine Digest*, lacks any indication of the positive shift in societal attitudes towards divorced women that Esen (1997) observes in novels written after 1940. In fact, the article includes a warning which suggests otherwise, and it reads,

Boşanmış bir kadının karşılaştığı sosyal ve ruhî güçlükler evlilikte karşılaşılamıyacak kadar şiddetlidir. Bu bakımdan boşanmak fikrine saplanan kadınların, geçmişteki yahut içinde buldukları güç durumdan ziyade istikballerini düşünmeleri lâzımdır. ("Evliliğin Felâketi," 1950, p. 39)

(The social and psychological struggles that divorced women often face can be more severe than those encountered during marriage. As a result, women considering divorce should prioritize their future rather than dwelling on the past or their current challenging circumstances.)

In the latter part of the article, gender, and societal norms are even more apparent, particularly with regard to sexuality, where the author remarks, that "boşanmış bir erkeğin cinsî hayatını nasıl tanzim ettiğini kimse merak etmez. Fakat dul bir kadın

hakikaten mâsum ve günahsız da olsa, her zaman bir dedikodu mevzuu olacak durumdadır.” (it’s commonly accepted for a divorced man to manage his sexual relationships without scrutiny, but when it comes to a widow, even if she’s completely blameless and pure, people tend to gossip and speculate) (p. 40). This article clearly illustrates that despite being legally equal to men at the beginning of the 1950s, women still did not enjoy the same level of social acceptance and equality. Undoubtedly, a change for women is underway, but it must be emphasized that this process is occurring at a very slow pace.

On the other hand, researchers like Firdevs Gümüšođlu (2000) argue that there was a period during which the shift in gender roles was not gradual, but rather moved in the opposite direction. Gümüšođlu notes that in the early years of the republic, given the reality that very few girls would pursue higher education, the educational system aimed to prepare them for their future roles as homemakers (pp. 114-115). However, even women who assumed the task of managing the household were expected to possess skills such as budgeting and a certain level of intellectual background to raise the next generation. For instance, while earning money was portrayed as a man’s primary duty, it was viewed as the mother’s or woman’s responsibility to manage and allocate the household’s income, a task considered more significant than earning money itself (p. 121). As a result, the textbooks of the era depicted mothers engaged in activities beyond the kitchen or handicrafts, such as reading books and planning the family budget. Gümüšođlu also mentions that women depicted in the textbooks are often illustrated with short hair, short sleeves, open collars, and form-fitting clothing that accentuates their body curves. She adds that these women are typically shown standing in an upright posture and with a confident expression (Gümüšođlu, 2000, p. 102). According to Gümüšođlu, a

significant shift in the portrayal of women began to occur in the second half of the 1940s. Instead of confident and stylish women, the books began to portray women as faint maternal figures. In textbooks published after 1950, these mothers were shown constantly cleaning, taking care of children and the sick, and entertaining guests and depicted as “neglecting their own needs and dedicating themselves solely to caring for their families and homes” (Gümüšođlu, 2000, p. 102). Highlighting the shift in gender roles, Gümüšođlu argues that “the kitchen apron became a uniform” for mothers and women after 1950 (p. 42) who were portrayed as workers, tradespeople, teachers, nurses, lawyers, and doctors in the early years of the Republic (p. 102).

If we examine *Aile* magazine from this perspective, in my opinion, it may be difficult to observe a distinct shift in gender roles which may be more evident in other Yapı Kredi publications such as *Resimli Hayat* (Illustrated Life) and *Hayat* (Life). Gümüšođlu considers the years between 1945 and 1950 as an “intermediate period in the transition to sexist discourses,” and given *Aile*’s publication period, 1947-1952, this may be why a definitive shift is not evident in it. However, it is still valid to argue that motherhood remains the most significant and long-lasting role assigned to women in the magazine, particularly in the sections related to parenting. In the summer issue of 1947, a quiz titled “Anneleri İmtihan Ediyoruz!” (We Test Mothers) was translated from *Parents’ Magazine*, with a quote by Mustafa Kemal Atatürk reads as follows, “If our women want to be the true mother of the nation, they should be more enlightened and virtuous than our men” (“Anneleri İmtihan,” 1947, p. 27). The quiz clearly implies that motherhood is a role that can be evaluated on a scale of proficiency, suggesting that a woman should constantly strive to improve her parenting skills since her primary responsibility is to raise the next generation.

Given the emphasis placed on motherhood as the primary duty for women in this context, *Aile* often raises the question of whether women should seek employment outside of the home or not. One example is an article by Vedat Nedit Tör, discussing the nuances of “the art of marriage,” which includes a criticism of married women who work. Tör (1948) asserts that “Bir çok kızlarımız, iyi bir ev kadınının ve annenin bilmesi lâzım gelen şeylerin hemen hiç birini bilmiyorlar. Bu bakımdan pahalı bir eş oluyor. Hizmetçi, ahçı ve dadı istiyorlar.” (Many of our daughters ... know almost none of the things that a good housewife and mother should know. In this respect, they make expensive wives. They want maids, cooks, and nannies) (Tör, 1948, p. 13). I believe, this statement evidently reinforces the idea that household chores and childcare are solely the responsibility of women and are viewed as an obligatory duty for them. The winter issue of 1951 featured another article on the same topic from *Parents’ Magazine*. The article, titled “Anneler Çalışmalı mı?” (Should Mothers Work?), begins by acknowledging that the decision to work or not is a personal one for each mother, dependent on her individual circumstances. However, as the article progresses, it becomes clear that the prevailing idea is that a woman should consider working if she can still fulfill her responsibilities as a mother and homemaker. The article even suggests that even if some of the domestic duties are delegated to a nanny or maid for a fee, the fundamental essence of the household still belongs to the mother (“Anneler Çalışmalı,” 1951, pp. 57-58).

The representation of women as mothers is not limited to indigenous and translated articles concerning family matters; it also extends to poems published in the literature section in *Aile*. Remarkably, a considerable number of poems featured in the magazine depict women primarily as mothers, patiently awaiting their

husbands' return home while engaged in handcrafts alongside their children. Marriage and the notion of settling down are idealized not only for adult women but also for young girls, as exemplified in a selected poem of the renowned poet Behçet Necatigil, published in the eleventh issue of the magazine in 1949. In his poem "Evcik" (The Little House), Necatigil (1949) envisions a young girl named Ayşe, playing in front of her house's door. She, portrayed as a ladylike child, eventually gets married and builds a home for her family. However, as seen below, towards the end of the poem, Necatigil reflects that while every girl dreams of this aspiration, not all of them succeed in realizing their dreams. He compares those girls who fail to marry and settle down to autumn leaves scattered in the wind.

EVCİK
by Behçet Necatigil
in *Aile* (Fall 1949, p. 31)

Kapı önünde Ayşe,
Hanım hanımcık iş gördü,
Sonunda kendine göre
Bir yuva kurdu.

...
Ayşelerin kimisi
Yuvadan, evden yoksul,
Sert rüzgârlar önünde
Güz yaprakları gibi
Boşluklara savrulur.

THE LITTLE HOUSE

At the door, Ayşe,
Ladylike, worked.
In the end, she built a nest,
To call her own.

...
Yet some Ayşes,
Deprived of home and hearth,
Are tossed like autumn leaves
Into the void by harsh winds.

Nurullah Çetin (2013) observes that Necatigil perceives "home" as a "nest" where family life unfolds across biological, cultural, and social dimensions. Furthermore, in this poem, Çetin suggests that the playful depiction of a little girl tending to the house with the demeanor of a housewife symbolizes the biological and physical functions of the home (p. 244). In other words, daughters are seen as the mothers of

the future, responsible for transforming a house into a home – a role they are expected to fulfill in order to attain happiness.

In this regard, it is reasonable to argue that the selected poems of Behçet Necatigil, Sabahattin Kudret, Kamran S. Yüce, and particularly by Ziya Osman Saba, support Hülya Tosun Yayla's (2009) aforementioned arguments concerning the prevailing portrayal of mothers in Republican-era poetry.

In conclusion, the presented studies in this section highlight several key themes pertaining to the concept of marriage, family, and gender roles. Firstly, they emphasize the prevailing notion that marriage serves as a prerequisite for establishing a family, with the ideal union being characterized by emotional and intellectual unity. Additionally, they underscore the widely held belief that having children is essential in defining a family, while divorce is generally perceived as an undesirable situation, particularly for women. Despite advancements in women's rights and the modernization movement, society still predominantly views women through the lens of motherhood.

Through an examination of diverse indigenous and translated works, this section has provided a multifaceted exploration of these issues, as evidenced by the examples drawn from *Aile*. Leveraging the insights gained from the literature review, Chapter 6 and Chapter 7 will undertake a more detailed textual analysis of the magazine, employing a comparative approach to broaden the scope of the examples under examination.

Furthermore, in the following chapter, the focus will shift to an in-depth exploration of the ideology and perception of modernity propagated by the agents of Yapı Kredi. Vedat Nedim Tör and Şevket Rado not only made significant contributions to the magazine through their writings but also played a pivotal role in

selecting its published content, making them significant decision-makers. By delving deeply into their perspective, I believe that a more comprehensive understanding can be attained regarding the ideologies and perceptions that shape the narrative in *Aile* surrounding marriage, family, and gender roles within the context of modernity.



CHAPTER 4

YAPI KREDİ BANK: FOSTERING FINANCIAL AND CULTURAL EMPOWERMENT OF TURKISH FAMILIES

In this chapter, I will focus on Yapı Kredi Bank as an agent and a “culture entrepreneur” that, outside of state initiatives, directly impacts Turkish culture and family life through its cultural and publishing activities. Particular attention will be given to three key figures: Kâzım Taşkent, the founder of the bank; Vedat Nedim Tör, who oversaw its cultural policy and publishing initiatives; and Şevket Rado, one of the editors of *Aile* magazine. By examining these agents, I aim to explore how their social capital, networks, and habitus are reflected in their work and influence on *Aile*.

This chapter also seeks to analyze the cultural policy and publishing activities of Yapı Kredi Bank while describing the context in which the imagined Turkish family, as reflected and constructed by *Aile*, was formed. By focusing on the roles of Taşkent, Tör, and Rado, I aim to uncover the ideologies and networks that shaped their contributions, offering a broader perspective that contextualizes the textual analysis of *Aile* presented in Chapters 6 and 7.

4.1 Yapı Kredi Bank: A culture entrepreneur

In this section, I will focus on Yapı Kredi Bank as a central institution engaged in “culture planning” (Even-Zohar, 2010). The bank not only provides financial services but also plays a crucial role in promoting intellectual and cultural activities in Turkish society. By supporting various cultural projects and publishing initiatives, Yapı Kredi has become a significant player in the cultural landscape of Türkiye. Naci

Sığın, who served as the bank's general manager in 1999, emphasized that the services and activities offered by Yapı Kredi to Turkish society since its foundation were based not only on an economic philosophy but also on a form of "social engineering" (Abaç, 1999, p. 7). This assessment by Sığın highlights the bank's broader vision of influencing societal development beyond mere financial transactions. It shows that it would not be wrong to recognize the bank as a "culture entrepreneur" (Even-Zohar, 2010).

As mentioned in the introduction, Yapı ve Kredi Bankası (Construction and Credit Bank), the first bank established with private capital in Türkiye, has a unique mission compared to other banks. For example, Ziraat Bankası (Agriculture Bank), founded in the Ottoman era in 1863 with state capital, primarily provided loans for trade and commerce. Although it later focused on supporting farming and agriculture during the early years of the Turkish Republic, it offered limited support to small-scale farmers (İnci, 2010, pp. 100–103). İş Bankası (Business Bank), established in 1924 with a directive from Mustafa Kemal Atatürk and his private capital, aimed to support trade and industry (Kocabaşoğlu, n.d.). When Kâzım Taşkent founded Yapı Kredi in 1944, his main concern was addressing the country's significant housing needs, which were exacerbated by the global impact of World War II. In his opening speech, he expressed his thoughts as follows,

Yapı ve Kredi Bankası, günün ve yarının en mühim davalarından birini ele alarak ortaya atılmıştır. Bankayı adlandırdığımız iki sözcükten de anlaşılacağı gibi, ele aldığımız bu mühim dava, konut ihtiyacıdır. Harp felaketlerinin yıkıcı ve yıkıcı akibetlerine uğrayan memleketlerde bu ihtiyaç, yarının en büyük imar davası, fakat memleketimizde doğrudan doğruya sosyal gelişmemizin bir sonucu, medenî yaşayışımızın tabî bir tecellisi olarak çok büyük bir şümül almıştır. (Abaç, 1999, pp. 26–27)

(Construction and Credit Bank was founded to address one of the most important issues of today and tomorrow. As is evident from the two words we named the Bank, this vital cause is the need for housing. In countries that have suffered the disastrous and devastating consequences of war, this need

has taken on a very great scope as the most significant building problem of tomorrow, but in our country, it is a direct result of our social development and a natural manifestation of our civilized life.)

According to Taşkent, owning a house is essential for family happiness, and happy house owners are crucial for social stability. He emphasizes that while every family ideally should have “a healthy, sunny house,” many people fail to save and invest appropriately to achieve this goal (Abaç, 1999, p. 27). Therefore, he explains that the primary role of Yapı Kredi Bank is to address these issues. As Taşkent states, “Yapı ve Kredi Bankası’nın başlıca rolü, bir ev satın almak için bütün parasını toplamadan çok önce ve ev parasının bir kısmı toplandığı zaman da aileye bir ev edinme imkânı vermek, onu bu işin mühim zorluklarından kurtarmak sahalarında tecelli edecektir” (The main role of the Yapı Kredi Bank will be to give the family the opportunity to buy a house long before they have collected all the money to buy a house, and even when part of the house money has been collected, and to save them from the major difficulties of this business) (Abaç, 1999, p. 27).

The bank fulfilled this mission through housing loans and organizing house lotteries among its account holders. Announcements of these lotteries and advertisements for the houses to be given away frequently appeared in the *Aile* magazine. As mentioned in the third section of Chapter 3, the strong relationship between homeownership and marriage in Turkish culture was linguistically highlighted in these advertisements, emphasizing the societal importance of owning a home.

As seen in these advertisements and promotional material, the houses given away by the bank as gifts were typically single-story, two or three-room detached houses or apartments. Unlike the large mansions housing extended families with separate sections for men and women, commonly seen in the pre-Republic era

(Karpuz, 1991), these homes were designed for nuclear families. Undoubtedly, this shift reflects the influence of the architectural movement of the Republican period. Esra Akcan (2012) notes that during the 1930s and 1940s, detached, one- or two-story ‘cubic’ houses gained popularity and were heralded as the ideal homes for modern living in contemporary magazines such as *Yedigün* (Sevendays) (p. 95).

At this point, it is essential to note that Yapı Kredi was not the first or only bank to offer housing loans. The first bank in the history of the Turkish Republic to provide housing loans to people in need, especially civil servants, was Emlak ve Eytam Bankası (Real Estate and Orphans Bank), founded in 1926 at Mustafa Kemal Atatürk’s request (S. Aydın, 2019, pp. 78–79). In 1946, the bank transformed into Türkiye Emlak Kredi Bankası (Türkiye Real Estate Credit Bank), with increased capital and authority. In the following years, efforts to address the housing issue extended beyond banks to include social security institutions. For instance, in 1950, the Labour Insurance Institution began providing housing loans (Çoban, 2012, p. 86).

However, Yapı Kredi was not limited to providing physical homes to Turkish families; it also adopted the mission of addressing the cultural, artistic, and entertainment needs of the family members living in those homes, offering various services to this end. Hasan Ersel (2014) notes that Kâzım Taşkent’s vision in banking set an example for many other banks in various aspects, with private sector banks such as İş Bankası following Yapı Kredi’s lead in providing cultural services (p. 179). Ersel points to other banks’ adoption of these services as proof of Yapı Kredi’s success in cultural services. Similarly, Vedat Nedim Tör (2010) also emphasizes that Yapı Kredi’s pioneering role in these cultural initiatives has left a lasting impact on the banking sector (p. 66). Esin Kardeş (2015), examining Yapı Kredi’s cultural services within the framework of “social capital,” also notes that banks such as İş

Bankası, Akbank, and Garanti have followed Yapı Kredi's footsteps by supporting cultural activities through various events, and sponsorships (pp. 26-28).

Since its inception, Yapı Kredi's cultural services have extended beyond publishing. The bank has been a pioneer in establishing libraries, museums, and art galleries. It has supported visual arts through art galleries and exhibitions and the performing arts through venues like Küçük Sahne (Small Stage) for theater and cinema. The bank also places significant importance on traditional Turkish arts, organizing competitions to preserve Turkish folk dances and handicrafts and offering crafts like carpet weaving courses to ensure their sustainability and provide employment (Abaç, 1999, p. 39).

However, it would not be incorrect to say that the foremost cultural service provided by Yapı Kredi has been its publishing activities. Shortly after its establishment, the first significant initiative was the publication of the high-quality children's magazine *Doğan Kardeş*, following the invitation of Vedat Nedim Tör as a consultant by Kâzım Taşkent. This journey, which began with *Doğan Kardeş*, continued with magazines such as *Aile*, *Resimli Hayat*, and *Hayat* and extended to the present day with publications like *Sanat Dünyamız*, *Cogito*, and *Kitap-lık*. In addition to magazine publishing, printing and book publishing activities that started with Doğan Kardeş Publishing continued, leading to the establishment of Yapı Kredi Yayınları Limited in the 1990s¹². Today, Yapı Kredi Yayınları remains one of the largest and most important publishing houses in Türkiye, holding a significant place

¹² Burhan Karaçam (2006) notes that Yapı Kredi Yayınları, which embarked on a mission to bridge the past and future of Yapı Kredi, aims to bring readers publications that could not be printed and offered to the Turkish audience for commercial reasons. He emphasizes that the gains from this endeavor would not be material but rather the support it receives from society (p. 180).

in the Turkish cultural world with its periodicals and publications, including original and translated works.

Since the focus of this study is *Aile* magazine, in the following section, I will discuss *Doğan Kardeş*, *Resimli Hayat*, and *Hayat* magazines in the context of their relationship with *Aile*. Positioning *Aile* within this publishing network is essential because it was a precursor to *Resimli Hayat* and later *Hayat* magazines, which left a significant mark on Turkish press history. These magazines were published by a shared network of publishers, editors, writers, and translators who contributed to all these publications.

4.1.1 *Doğan Kardeş* magazine and *Doğan Kardeş* books

Vedat Nedim Tör started his initiatives in Yapı Kredi with publishing. In his memoir, Tör (2010) mentions that his first step was to launch a high-quality children's magazine and a series of children's books to honor Doğan Taşkent's memory¹³. He explains that *Doğan Kardeş* (Brother Doğan) planned to fill a gap by providing a magazine that would instill the joy and habit of reading in children, stimulate their creative power, and nourish their minds and souls, as there was no such children's magazine available at that time (p. 66). In line with this motivation, the first issue of *Doğan Kardeş* magazine was published in April 1945 (Ersel, 2014, p. 148) and, widely acclaimed by readers, continued to be published for decades. Yapı Kredi Publishing still publishes children's books today under the *Doğan Kardeş Kitaplığı* (Doğan Kardeş Library) series.

¹³ Doğan Taşkent (1929-1939) was Kâzım Taşkent's son. Unfortunately, he got lost and died in an avalanche in Switzerland when he was only ten years old.

The magazine was initially published monthly and later weekly from 1945 to 1978. After a ten-year hiatus, it resumed publication in 1988 and continued until 1993. In addition to the magazine, Dođan Kardeř books started reaching young readers in 1946. Tör (2010) writes that most of these books were hardcover and that efforts were made to establish a tradition of giving these books as gifts to children on special occasions to increase their reading habits (p.67).

Prof. Rasim Saydar highlights Yapı Kredi's publishing activities, noting that the bank has been "a teacher to generations over 15 years old", and comments on Dođan Kardeř as follows,

Çocuklarımıza dünyanın en güzel, en seçkin fikir mahsullerini, yabancı dillerdeki benzeri kitapları gördüğümüz zaman duyduğumuz haset ve özentiği giderecek bir baskı ve muhteva mükemmeliyetiyle temin etmiş olan bu millî müessesenin bir menfaat karşılığı beklemeksizin yapmış olduğu uzun vadeli kültür yatırımını, yalnız çocuklarımız değil, biz babalar da daima minnet ve şükranla anacağız. Yarınki Türk anne ve babalarının portreleri muhakkak ki, Yapı ve Kredi Bankasının bu güzel teşebbüsünün renkli ve ışıklı çizgilerini taşıyacaktır. (Abaç, 1999, p. 36)

(Not only our children but also we, the fathers, will always remember with gratitude and appreciation the selfless, long-term cultural investment of this national institution, which has provided our children with the most beautiful and distinguished intellectual products of the world, with perfection in printing and content that will eliminate the envy and envy we feel when we see similar books in foreign languages. The portraits of tomorrow's Turkish parents will undoubtedly bear the colorful and bright lines of Yapı Kredi Bank's admirable initiative.)

The magazine, distinguished by both its content and publication quality, reached a significant number of readers and also attracted the interest of researchers from various fields such as sociology (Gürdal, 2004), education (Günaydın, 2005), history (Arzuk, 2007), journalism (Şişman, 2012), and translation studies (Tahir Gürçağlar, 2014). Based on these studies, it is crucial for this research to infer the characteristics of the ideal or the "imagined child" depicted in *Dođan Kardeř*, as s/he is central to the "imagined family" constructed in *Aile*.

In her comprehensive research tracing the evolution of the concept of childhood in Türkiye through *Doğan Kardeş*, Ayşe Gürdal (2004) describes the image of the child presented in the magazine from its inception in 1945 to 1954 as follows: a Turkish child raised as a citizen in line with Republican ideals, urban, healthy and clean, instilled with specific values based on the requirements of collective life, polite, well-mannered and kind-hearted, intelligent, hardworking, helpful and cheerful, honest and brave, and part of a complete, modern, and ‘normal’ family (p. 363).

Most of the parents who were expected to raise this child were the readers of the *Aile* magazine. Consequently, advertisements for *Doğan Kardeş* magazine and articles praising *Doğan Kardeş* books frequently appeared in *Aile*. Each issue of *Aile* included *Doğan Kardeş* advertisements, sometimes as full-page ads and other times within the page content. Ultimately, the adults in the family who would buy the magazines or books for the children were the target audience.

In these advertisements, parents were generally reassured about the magazine’s content and encouraged to subscribe to make their children happy. These advertisements were typically placed within or near the “Aile’de Çocuk” (Child in Family) section, which featured articles on parenting. For instance, in Figure 1 below, advertisements for *Doğan Kardeş* and *Küçük Kardeş*¹⁴ magazines were attached to an article translated from *Parents’ Magazine*, titled “Why Your Child Does not Eat?” published in the third issue of *Aile*. This strategic placement ensured

¹⁴ *Küçük Kardeş* was another publication targeting preschool and early school-age children. The magazine, consisting of 8 pages, started being published weekly at the end of 1947 but later shifted to a bi-monthly schedule. This short-lived magazine ceased publication in November 1948. Deniz Arzuk (2007) attributes this to the lack of awareness of the importance of preschool education at the time (p. 18).

that parents, already engaged with content on child-rearing, would be more likely to notice and respond to the advertisements.



Anneler ekseriya çocuklarının istihzasızlığından şikâyet ederler. Önerilerine ko-nan yemeği bir türlü yemiyen, etrafında türlü şakıba-nlıklar edidiği halde bir iki lokma-dan sonra türlü huysuzluklarla ye-meği öünden iten çocukların sayı-sı pek fazladır.

Acaba çocuğunuz neden yemek yemez? Ortada sizi ürkütmesi lâ-zım gelen bir tehlike var mıdır? Şu-nu hemen haber verelim ki ço-çuğun yemek yememesi bahsinde hiç bir tehlike yoktur. Bu gibi va-kaların dörtte birine çocukların muayyen zamanlarda istihalarının kesilmesi sebep olur.

Büyükler gibi, aynı yaştaki ço-cukların da yiyecekleri gıda mikta-rının aynı olması lazım gelmez. İri yapı-lı çocuklar daha çok gıdaya ih-tiyaç gösterirler. Bunun aksi de mümkündür. Ufak yapı-lı bir çocuk fazla kuvvetli olabilir ve sarfettiği enerji mukabilinde çok gıda alır. Bir çocuğun her gün yediği yemek miktarı da birbirinden farklıdır. Bunun sebebi o günlerde çocuğun inkişafının bir yaşaşlama devresi geçirmesidir. Eğer bu devir çabuk geçerse çocuğa hiç bir zarar ver-mez.

Çocuğunuz Neden Yemek Yemiyor?



YEMEKLERİN LEZ-ZETİ VE MANZA-RASI

Büyük tabaklarda gelen yemekler küçüklerin istihzasını kapar. Yemeğin tabağa munta-zam bir halde konması, tabağın gü-zel olması da çocuğun istihasını artırır.

Çocukların yemek yeme kaidele-rini öğrenmeleri için fazla acele et-memelisiniz. Anneler çocukları da-ha ufacakken düzgün yemek yeme-lerini isterler. Çocuk için çatal bı-çak kullanmak zor bir iştir. Vak-tinden evvel çocuğunuzu çatal, bı-çak kullanmaya zorlamayınız. Bü-yüyünce bunları öğrenmesi isten-bile değildir. Halbuki sarfedeceği-niz gayret küçükken istihalarını ka-patabilir. Çocuğunuz yemek yeme kaidelelerini öğrenmeden evvel yem-ek yemesini öğrenmelidir.

Doktorların çoğu ilâcin istihası aç-madığında ittifak ederler. Çünkü, istihanın kapanması muvakkat bir şeydir ve nasal olsa açılacaktır. İl-lâcin iyi geldiğini iddia etmek ma-nasız olur. Çocukların yemek yemeleri ve istihaları bahsinde çok miktarda sabır dozunu akli selim ile karıştırsak meseleyi halleden ilâcin en müessirini bulmuş oluruz. Zaten doktorun tavsiyesi de budur.

Parent's Magazine

Küçük Kardeş

Okula hazırlanan veya okulun birinci ve ikinci sınıflarında bu-lunan çocuklar için hazırlanan bu yepyeni dergi, büyük bir boş-luğu doldurmuştur.

Yıllık abonesi (52 sayı) 500 Krş.
6 aylık * (26 sayı) 250 *
3 aylık * (13 sayı) 150 *

Posta kutusu 2217 Beyoğlu.

İSTİHAYI AZALTAN SEBEPLER

Fakat ortada çocuğun istihasını azaltan bir takım sebepler de ola-bilir. İki üç aylık bebeğe unlu gı-dalar verilirse, yutmayı henüz öğ-renemediği için yemek istemez. Hastalık başlayacağı zaman istihâ kapanır. Diş çıkmaları istihayı ke-ser. Fakat bu bir iki günlük veya bir haftalık meseledir. Çocuk ondan sonra tekrar düzülür. Bu arada zor-la yemek yedirmek için sarfedece-ğiniz gayretler boşunadır. Unut-mayınız ki çocuğun istihadan kesil-mesi, normal zamanda onun ne ka-dar yemek yediğini meydana çı-karacaktır. Fazla üzerine düşme-niz faydalıdır. Aksi hareket e-dermeniz çocuğunuz işi olur. Bil-hassa sevmediği şeyleri zorla ye-dirmemeye dikkat etmelisiniz.

Sükûnetinizi kaybetmeyiniz. Mak-sat çocuğunuzun her gün aynı gı-dayı alması değil bir ay içinde alması lazım gelen gıdayı alıp mu-vazenesini kaybetmemesidir. Yem-ek yedirirken çocuğunuza neşeli şeylerden bahsediniz. Muhitini ve

Doğan Kardeş

Haftalık oldu, fiyatı 15 kuruşa indi

Türkiyenin bu en iyi, en güzel çocuk dergisine siz de geyanusuz abone yadılarak sevindirirsiniz.

Yıllık abonesi (52 sayı) 750 Krş.
6 aylık * (26 sayı) 400 *
3 aylık * (13 sayı) 200 *

Posta kutusu 2217 Beyoğlu.

Figure 1. *Doğan Kardeş* and *Küçük Kardeş* advertisements in *Aile* (Fall 1947, pp. 32-33)

Aile magazine aimed to guide parents on various topics, emphasizing that cultivating a reading habit was essential for every family member and a key activity for a happy family (Rado, 1948a; Tör, 1949b). The magazine addressed this need for adults with its rich literary content and recommended *Doğan Kardeş* books for children. In the eighth issue of *Aile*, Vedat Nedim Tör wrote an article titled “Çocukların Hakkı” (Children’s Rights). In this article, he highlighted the meticulous printing of foreign children’s books, stating that such carefully prepared publications instill respect for both the book and the native language in children and play a crucial role in raising good citizens and good people (Tör, 1949a). It is no coincidence that this article was attached to the second page of a translated article by Dr. Frederic

Wertham, chief physician of New York Lafargue Clinic and Queens General Hospital, titled “Gangster Hikâyeleri Zararlıdır” (Gangster Stories Are Harmful).

Advertisements for Doğan Kardeş publications were not limited to *Aile* magazine. Prominent figures, including Şevket Rado, reviewed *Doğan Kardeş* magazine and books in various newspaper columns. In his *Akşam* newspaper column, Rado (2003) critiqued earlier children’s magazines as aimless, unplanned, and tasteless, arguing that children’s magazines should also appeal to adults (p. 241). Rado’s child-centric approach was evident in his *Aile* articles, which will be further discussed in subsequent sections.

Additionally, a review article by Türkiye’s first female diplomat, Adile Ayda (Özcan, 2023), was published in *Cumhuriyet* newspaper and later featured in the eighteenth issue of *Aile*. Ayda (1951) criticized the prevalence of violent bandit stories in most children’s magazines available during the early publication years of *Doğan Kardeş*. While praising the content of *Doğan Kardeş* and books, she suggested that the publisher’s Shakespeare translations might not be essential for children. However, she highly commended Orhan Veli’s translations of La Fontaine, even asserting that the translator Orhan Veli was superior to the poet Orhan Veli.

Orhan Veli Kanık made significant contributions as a translator to both *Aile* and *Doğan Kardeş* magazines and played a crucial role in promoting Doğan Kardeş books to readers. As shown in Figure 2, the book series, heralded as the literary event of 1949, highlights Orhan Veli’s translations, which are noted for being ‘faithful’ to the originals in form and meaning. The significance of these works in child education is emphasized, and the translations are also considered to enrich the Turkish language.

★ DOĞAN KARDEŞ YAYINLARI ★ DOĞAN KARDEŞ YAYINLARI ★

1949 yılının ilk edebi hâdisesi

**LA FONTAINE'İN
MASALLARI**

Manzum olarak türkçeye çevrildi

Yalnız Fransız edebiyatının değil, dünya edebiyatının bu en meşhur masallarını Şair ORHAN VELİ asıllarına şekil ve mâna bakımından tamamen uygun olarak muvaffakiyetle türkçeye çevirmiştir.

İKİ KİTAP HALİNDE ÇIKAN 49 MASALDAN MEŞHUR BİR ÖRNEK

★ DOĞAN KARDEŞ YAYINLARI ★ DOĞAN KARDEŞ YAYINLARI ★

CİRCİR BÖCEĞİ İLE KARINCA



BİRİNCİ KİTAP

La Fontaine'in masalları bu çok güzel tercimelerle türkçenin de birer incisi haline gelmiştir.



İKİNCİ KİTAP

La Fontaine'in masalları bu tercimelerle artık Türk çocukları için de bir terbiye vasıtasıdır.

Circir böceği çaldı saz,
Bütün yaz.
Derken kiş da geldi, çatı,
Senininde safak attı.
Baktı ki yok hiç yiyecek
Ne bir sinek, ne bir böcek,
Kalktı karıncaya gitti;
Yandı, yakıldı, ah etti.
Üç beğ buğdaydan ne çıkar,
Gelecek mevsime kadar
Bir kaç tane borç istedi.
«İnayet buyurun, dedi,
Yemin bililah ederim,
Eylüle kalınaz öderim.»
İşin kötüsü, karınca
Borca hiç alınamamıştı;
Bu ricacıya çıkıştı:
«Ne ricacıya yaz boyunca?»
«Ne mi yaptım? Saz çaldım,
saz!»
«Ya, öyle mi? Demek ki siz
Yazı sözlü geçirdiniz;
Şimdi de oynayın biraz.»

Her kitabın fiyatı 50 kuruştur. İki kitaba da alan okuyucular arasında
750 liralık bir mükâfat kurası çekilecektir. Tafsîlât kitaplarıdadır.
Sipariş adresi: DOĞAN KARDEŞ YAYINLARI
P. K. 2217 Beyoğlu — İstanbul

★ DOĞAN KARDEŞ YAYINLARI ★ DOĞAN KARDEŞ YAYINLARI ★

Figure 2. Advertisement of Orhan Veli's *La Fontaine* translation in *Aile* (Winter 1949, p. 1)

The 9th issue of *Aile* features extensive excerpts from reviews of Orhan Veli's translations published in periodicals such as *Vatan*, *Son Posta*, *Son Saat*, *Tasvir*, and *Ulus*, along with a short quote from his translation from *La Fontaine*, "Kocamış Arslan" (Old Lion). This is followed by an article by Ali Rauf Akan, which further criticizes bandit literature in publications for children.

Overall, the critiques in *Aile* magazine not only informed parents about what their children should avoid reading but also consistently pointed to *Doğan Kardeş* as a new and reliable option. By prominently featuring a well-known figure from Turkish literature as a translator, the magazine undoubtedly aimed to underscore this reliability. This strategic choice highlights the deliberate effort to establish *Doğan Kardeş* as a trustworthy source of quality literature for children.

Moreover, not only La Fontaine but many other translated works were published by Dođan Kardeř, both in the magazine and as books. Although the selection process for these works is complicated to determine due to the lack of archival materials, the personal archives of editors, such as the letters to řevket Rado, provide valuable clues. These letters, which will be discussed in detail in later sections, help illustrate the curation behind Yapı Kredi Bank's publications *Dođan Kardeř* and *Aile*.

4.1.2 *Resimli Hayat* & *Hayat* magazines

The last issue of *Aile* was published in the winter of 1952. In the spring of the same year, a new monthly magazine, *Resimli Hayat* (Illustrated Life), was launched as a follow-up to *Aile* and continued publication for three years. In the first issue of *Resimli Hayat*, the editorial board described the magazine to its readers as an improved version of *Aile*, promising to maintain its high-quality content while incorporating more visuals to make reading more enjoyable (“Okuyucularımıza,” 1952). After achieving significant circulation over three years, *Resimli Hayat* ceased publication in July 1955 to transition into a weekly magazine (Kabacalı, 2000, p. 223). In this final issue, the newly established printing house by Dođan Kardeř was introduced in detail, and it was announced that the magazine would continue as a weekly publication (“Hayat’ Haftalık Oluyor,” 1955).

Therefore, following a break for a year, in 1956, *Resimli Hayat* was rebranded as *Hayat* (Life) and started to be published weekly. This new version became remarkably popular among readers, and after being published for almost twenty-three years, *Hayat* retired from the scene, having left its mark on the history of Turkish popular culture.

Resimli Hayat and *Hayat* were very similar in terms of content, design, size, and material. However, their forerunner, *Aile*, differed considerably from them despite following the same publishing policy of providing ‘quality’ entertainment for families. In other words, it can be argued that the shift from *Aile* to *Resimli Hayat* was more radical than the transition from *Resimli Hayat* to *Hayat*.

One of the reasons behind this shift might have been the foreign – primarily American – magazines that stood as role models for the editorial boards of *Aile* and *Resimli Hayat*. Several studies have considered *Aile* the indigenous version of the American magazine *The Reader’s Digest* (Altuğ, 2001, p. 16; Oktay, 2009, p. 104; Okur, 2007, p. 13), whereas *Resimli Hayat* (and later *Hayat*) is regarded as the Turkish *Life* (Kaval, 1999, pp. 80–88) or the Turkish equivalent of the French magazine *Paris-Match*¹⁵ (Sabuncuoğlu, 2010, p. 47; Ulusoy Nalcioğlu & Yapar Gönenç, 2017, p. 197). My comparative analyses demonstrate that *Aile* frequently borrowed directly from *The Reader’s Digest* as a source, and the influence of the magazine is also evident in *Aile*’s page layout. However, there are significant differences between the two in content selection. For instance, political content featured in the *Digest* was absent in *Aile*, while practical topics such as childcare and housekeeping, which were not emphasized in *The Reader’s Digest*, were more frequently included in *Aile*.

David Sumner (2010), a researcher focusing on the history of American magazines, notes the transformation of magazines from small book-like publications in the early 1900s to visually intensive formats resembling television screens by the end of the century. Referring to Prof. Neil Postman, Sumner further emphasizes the

¹⁵ Often considered as the successor of *L’Illustration*, *Paris-Match* was also modeled on the American *Life* magazine (Hewitt, 1991, p. 112).

shift from a print-centered culture to an entertainment-centered one in late 20th century America (p. 11). This evolution in design and presentation was mirrored by Turkish publications like *Resimli Hayat* and *Hayat* magazines. The adoption of the intaglio (tiefdruck) technique in these magazines can be seen as a response to the high-quality, visually appealing layouts of magazines like *Life* and *Paris-Match*. This not only enhanced the aesthetic appeal of Turkish magazines but also set new standards for print media in Türkiye.

The transition from *Aile* to *Resimli Hayat* involved changes not only in the publication frequency, dimensions, and design of the magazine but also in its content. *Aile* served almost like a school for parents, focusing on literature, art, and topics related to parenting and family dynamics, primarily through translations. While *Resimli Hayat* continued some of these themes, the space dedicated to them decreased, and translations were increasingly used to present content resembling that of tabloid magazines.

Just like in *Doğan Kardeş*, *Resimli Hayat*'s contributors often overlap with the network from *Aile*. In fact, *Resimli Hayat* occasionally republishes content that had previously appeared in *Aile*, sometimes presenting it to readers with a different title and “framing.”

In the 5th issue of *Aile*, an article titled “Eski Kadınlar Yeni Kadınlar” was translated from *The New York Times Magazine* (*Aile*, Spring 1948, p.31). Five years later, the same content was republished in *Resimli Hayat* with the title “Kadınlar Değişiyor” (*Resimli Hayat*, April 1953, p. 36). This time, there is no indication of translation, but the article is accompanied by a photograph of a woman in a swimming suit as seen in Figure 3.



Figure 3. Two different translations and presentations of the source text, in *Aile* (left) (Spring 1948, p. 31), in *Resimli Hayat* (right) (April 1953, p. 36)

As seen above, this case clearly shows the shift in publishing strategies. In addition to the content presentation, the loss of visibility of the translation in *Resimli Hayat* makes it plausible to think that the question-and-answer style article was prepared with the Turkish woman in mind, not the American.

Moreover, based on the image accompanying the piece in *Resimli Hayat*, it can be argued that the magazine offers a somewhat different representation of women compared to *Aile*, where the emphasis remains on their roles as mothers and homemakers, despite their modern appearance. In this study, Chapter 7 provides a comparative analysis of the source text, and the target text in *Aile* only. However, in a future study, the target text in *Resimli Hayat* could also be included in the analysis to further enrich the discussion.

Aile and *Resimli Hayat*, despite being presented by their publisher as continuations of one another and sharing many common contributors such as editors, writers, and translators, exhibit numerous differences. The scope of this study is limited to *Aile*, yet the organic connections, similarities, and differences between these two magazines can provide fertile ground for future research that could provide a more comprehensive understanding of the broader impacts on Turkish media and culture. The significance of *Resimli Hayat* in this study lies in its role in offering a broader context for examining agents like Şevket Rado, who played a prominent role in the *Aile* magazine.

4.2 Agents with an agenda to build/support modern Turkish family

In this section, I will introduce the main agents in Yapı Kredi Bank and *Aile*: Kâzım Taşkent (as the patron), Vedat Nedim Tör (as the editor-in-chief), and Şevket Rado (as the secretary or second editor). My main focus will be on their interpretations of Kemalism and modernism and their vision for the ideal modern Turkish family. To provide context to their ideologies, I will briefly introduce their biographies and their relationship with publishing. Additionally, I will discuss how their personal networks influenced the “social codes” of *Aile*.

4.2.1 Kâzım Taşkent

Kâzım Taşkent was born in 1894 in Preveza and died in 1991 in Istanbul. Taşkent, who had witnessed many wars throughout his life, dedicated himself to serving the state and society in every field in the young Republic of Türkiye after the War of Independence.

His childhood was spent in Rumelia, and in 1912, he moved to Istanbul to continue his education. The eruption of the Balkan Wars during his studies at the engineering faculty led to the closure of the faculty for one year. In response, he attended courses at the medical faculty during that time, honing his proficiency in German.

In 1915, Taşkent joined the army and served in Çanakkale during World War I. Remaining in the army, he continued to work as a technician in Istanbul. Recognizing his contributions, the Istanbul government awarded him a scholarship to pursue further education in Europe. Although this scholarship granted by the Ottoman Empire was cut short, the Ankara government ensured its continuity, allowing Taşkent to complete his higher education in Germany. This period significantly broadened his perspective, allowing him to understand and appreciate the advancements in modern banking and the various aspects of contemporary life and governance (Taşkent, 1997, p. 105). His time in Europe was pivotal in shaping his ideas about modernization and the importance of integrating these principles into the fabric of the young Republic of Türkiye. The experiences and knowledge he acquired during this time enriched his understanding and played a crucial role in his later efforts to contribute to Türkiye's development in both economic and cultural spheres.

Upon returning to Türkiye in 1925, Taşkent commenced his mandatory service in Ankara. His first job at the General Directorate of Industry of the Ministry of Trade was to translate the systems and regulations implemented in Germany. These years also coincided with the young republic's adoption of statism in economic policies, leading to the establishment of numerous factories. Taşkent

played a significant role in the sugar industry, serving as the general manager of several sugar factories, first in Edirne and later in Alpullu.

In his book *Yaşadığım Günler* (The Days I Have Lived), Taşkent shares his opinions on political and socio-historical events as well as culture, modernity, and civilization. He summarizes his years from early youth to the Second World War as follows,

Çökmüş, yoksullaşmış bir imparatorluğun genç mirasçılarında biri olarak, kendimi, vatan ve millet uğruna her türlü fedakârlığa hazır bir adanmışlık rolünde görüyordum. O yıllardan İkinci Dünya Savaşı sonrasına kadar, bana verilen ve üzerime düşen her görevi başarı ile yerine getirerek kendime güvenim arttı. Atatürk'ün kurduğu yeni devletin yükseltilmesi içinde işçilik, kalfalık, ustalık kademelerinden geçmiş, hep çalışmış, aldığım işi başarmaktan başka gözüm hiçbir şey görmemişti. (Taşkent, 1997, p. 181)

(As one of the young inheritors of a collapsed and impoverished empire, I saw myself in the role of someone ready for any sacrifice for the sake of the country and the nation. From those years until after the Second World War, my self-confidence grew as I successfully fulfilled every task assigned to me. In the effort to elevate the new state founded by Atatürk, I progressed through the stages of apprentice, journeyman, and master, always working diligently with no other goal than to succeed in the tasks I undertook.)

Taşkent, who believed in the importance of industrialization in Atatürk's Türkiye and was one of the leading figures in this endeavor, stated that after Atatürk's death, he could not find the strength to continue his duties in the sugar industry due to some setbacks. Consequently, he left the sector entirely in 1944 (Abaç, 1999, p. 149).

In *Yaşadığım Günler*, Taşkent writes that he had three main goals: to industrialize the country, to be among those who shaped industrial policy, and to serve citizens in social life. He goes on to say that in the first two areas, he had to obey the chiefs, Mustafa Kemal Atatürk and İsmet İnönü, but in the third area, he felt more independent. He wrote this note in 1942 (Taşkent, 1997, p. 32). Perhaps motivated by this feeling of independence, he founded an insurance company, Doğan Sigorta (Doğan Insurance), in the same year (Ersel, 2014, p. 19). However, when his company suffered significant losses during the Second World War and was saved

only with the help of banks, he decided to establish his own bank and founded Yapı Kredi Bank in 1944 (Karaçam, 2006, p. 28).

On January 4, 1969, Taşkent wrote about his motivation for establishing Yapı Kredi. His note reads,

Bankacılıkta hiç bir tecrübem, hiç bir bilgim yoktu ama, temel felsefemi çizmiştim. İkinci Dünya Savaşı memleketimde sosyal hayatı iyice güçsüz hale getirmişti, boşluk gördüğüm her alanda hizmet etmek amacımdı. (Taşkent, 1997, p. 33)

(I had no experience or knowledge in banking, but I had drawn my basic philosophy. The Second World War had weakened social life in my country, and my aim was to serve in every field where I saw a gap.)

With the establishment of the bank, Taşkent not only provided financial services to Turkish society but also set a social service mission for the bank. As detailed above, Yapı Kredi Bank soon became a significant player in Turkish cultural life.

Supporting the modernization and westernization movements that gained momentum with the Republic Kâzım Taşket, who was deeply committed to Atatürk's principles and reforms, took the first step towards these cultural activities at Yapı Kredi by hiring Vedat Nedim Tör as a consultant.

Taşkent invited Vedat Nedim Tör, with whom he had previously collaborated on promotions for Doğan Sigorta, to Yapı Kredi Bank as a cultural advisor to oversee various cultural activities. Taşkent became acquainted with Tör through his writings in the *Cumhuriyet* newspaper, and later, they met in person (Tör, 2010, p. 65). Undoubtedly, their shared ideological commitment to Kemalism, belief in the revolutions, and dedication to the modernization of Turkish society played a significant role in sustaining their twenty-five-year business partnership.

In addition to the magazines edited by Vedat Nedim Tör and Şevket Rado, Taşkent made significant investments in the publishing sector with the Doğan Kardeş printing house. In 1950, he also entered politics, further extending his social capital.

Celâl Bayar, leader of the Democrat Party and later the third president of Türkiye, supported Taşkent's professional life and was influential in his decision to enter politics. Taşkent also stated that the Democrat Party had a mystical appeal in the late 1940s, aiming to create a robust and healthy social life based on a timeline of rights and freedoms. Consequently, he was a candidate for parliamentary deputy from the DP in the 1950 general elections.

Remarkably, after Taşkent was elected as a member of parliament, he was listed as the *Aile*'s owner and the Manisa Deputy in the magazine's imprint, starting from the 16th issue of *Aile*, published in the winter of 1951¹⁶. In these last five issues, Vedat Nedim Tör was shown solely as the person in charge of editorial management. It is impossible to fully trace the reasons for this change in the magazine's imprint due to the scarcity of archival documents. However, this alteration can be considered significant as it made the social and financial capital behind the magazine more visible, highlighting its connections and influence.

However, Taşkent's political career did not last long; after two years, he decided that politics was not for him and resigned. During his two-year term as a member of parliament, Taşkent also wrote about his observations on politics. He expressed that the "female" side of politics frightened him and compared politics to marriage. The qualities he attributed to successful politicians were those expected of a woman in a happy family: a caring mother, a flirtatious lover, a skillful cook, and a sensitive and possessive wife (Taşkent, 1997, pp. 181–183).

Unable to reconcile his values with politics and resigned from his position as a member of parliament, Taşkent hosted another like-minded Democrat Party

¹⁶ In the same year, a similar change is seen in the imprint of *Doğan Kardeş* magazine, with Kâzım Taşkent listed as the owner, while Vedat Nedim Tör is removed from the imprint (Arzuk, 2007, p. 37).

member within Yapı Kredi. Avni Başman (1887-1965) was elected as a member of parliament from Izmir for the Democrat Party in 1950 and became the first Minister of Education in the Democrat Party government. However, when he found that the demands of politics did not align with his principles, he also resigned from his position shortly thereafter. After his resignation, upon receiving an offer, he began working as an advisor at *Doğan Kardeş* (Tör, 2010, p. 100). Başman had addressed the readers of *Aile* magazine even before his tenure as Minister of Education while he was still the regional inspector for Istanbul. In the spring of 1949, in the ninth issue of *Aile*, Başman contributed a six-page article evaluating the debates on language reform (Başman, 1949).

Despite stepping down from his parliamentary role, Taşkent maintained close ties with the Democrat Party for a period, which likely provided certain advantages for the magazines published by Yapı Kredi. An example of this was the paper crisis experienced in the first year of Şevket Rado's magazine *Hayat*. In 1956, when the magazine started being published, it achieved higher circulation than expected, and the special paper imported from Europe for intaglio printing was exhausted by the 11th issue. When it was not possible to import paper from Europe again, the paper factory in İzmit began production upon the instruction of the Democrat Party Prime Minister Adnan Menderes, allowing *Hayat* to resume publication after a six-month break (Kabacalı, 2000, p. 224).

Although he was close to the Democrat Party, Taşkent also maintained contact with those who opposed the party. In 1954, Altemur Kılıç, the founder of *Devir*¹⁷, one of the first news magazines to criticize the ruling DP and its anti-

¹⁷ Launched in 1954, *Devir* was a weekly news magazine modeled on publications such as *Newsweek* and *Time*. The magazine was owned by Altemur Kılıç, who had worked at *Vatan* newspaper and had

democratic practices, borrowed half of the 50 liras needed to publish the magazine from Kâzım Taşkent (H. Şahin, 1984, pp. 60–61).

Asserting that the level of paper consumption in societies serves as an indicator of civilization (Taşkent, 1997, p. 53), Kâzım Taşkent continued to support publishing activities in Türkiye, which he regarded as a cultural service in this direction. His commitment to the field of publishing was recognized in 1955 when he was granted honorary membership in the Journalists' Association (Taşkent, 1997, p. 38).

In short, Kâzım Taşkent, who not only witnessed but also actively contributed to the transition from a decaying empire to the Republic, saw Atatürk as his sole and unchanging leader and aimed to achieve the goals he set in all the tasks he undertook (Taşkent, 1997, p. 29). Believing that civilization could be achieved through social effort and progress, Taşkent rendered significant services in various fields such as industry, banking, culture, and the arts. His pioneering work in industrialization, particularly in the sugar industry, and his establishment of Yapı Kredi Bank exemplify his commitment to economic development. Additionally, his investments in the cultural sector, including the establishment of the Doğan Kardeş printing house and his support for publishing activities, highlight his dedication to cultural enrichment. Taşkent's legacy is a testament to his vision of a modern and civilized Türkiye, driven by progress and cultural advancement.

considerable experience. Although the magazine, like its rival *Akis*, began its publication with the claim of opposing the Democratic Party, its stance softened over time (H. Şahin, 1984, pp. 60–61).

4.2.2 Vedat Nedim Tör

Vedat Nedim Tör was born in 1897. He attended Galatasaray High School and graduated in 1916. He completed his higher education in Berlin, earning a PhD in Finance. Upon returning to Türkiye, he worked in various positions, including the General Directorate of Press (1933-1937), the Directorate of Tourism (1938), Ankara Radio (1938-1943), and the Ankara Electricity Company.

Tör was a very active figure in publishing. He wrote for the *Cumhuriyet* and *Vatan* newspapers. As mentioned in the previous section, Tör's newspaper articles were instrumental in his meeting with Kâzım Taşkent and his subsequent employment at Yapı Kredi Bank (Tör, 2010, p. 65).

One of the most critical and influential steps in Vedat Nedim Tör's career was undoubtedly the launch of *Kadro* (Cadre) magazine. Launched in 1932, *Kadro* was published monthly for three years in Ankara by five prominent figures from the Turkish intelligentsia including Vedat Nedim Tör, Şevket Süreyya Aydemir (1897-1976), Yakup Kadri Karaosmanoğlu (1889-1974), İsmail Hüsrev Tökin (1902-1992), and Burhan Asaf Belge (1899-1967). Historians such as Feroz Ahmad consider *Kadro* "the voice of the most radical wing of Kemalism," emphasizing that it was published by ex-Marxist intellectuals (Ahmad, 2003, p. 65). The magazine, based on Atatürk's principle of statism, aimed to formulate the ideology of the Kemalist revolution (Toprak, 1984, p. 38). In their words, they attempted "to codify Kemalism as an ideological system symbolizing not only the Turkish national liberation movement but also all national liberation movements"¹⁸ (Tör, 2010, p. 122). *Kadro* magazine, which has left a significant mark in the history of the Turkish press and is

¹⁸ "Kadro mecmuası, yalnız Türklerin değil, bütün milli kurtuluş hareketlerinin sembolü olan Kemalizmin ideolojik fikir sistemi halinde tedvini denemesiydi."

one of the most academically researched magazines since the 1980s¹⁹ (Bora, 2017, p. 159), is also significant as a platform where Tör directly expressed his political views.

Tör, who interprets Kemalism as the ideal of conducting a planned and systematic effort to develop an underdeveloped country in the shortest possible time without wasting time, energy, and capital, writes about the Turkish revolution in *Kadro* as follows,

Türk inkılâbına has bir iktisat siyaseti, Türk inkılâbına has bir terbiye sistemi, Türk inkılâbına has bir matbuat cihazı, Türk inkılâbına has bir san'at telâkkisi, kısaca Türk inkılâbının gaye ve mahiyetine göre bir Türk Cemiyeti kurmak cehdi yerine bunların Avrupa örneklerini taklitle yeltenmeleri baş gösteriyor. Halbuki Avrupadan ancak metot ve Teknik alabiliriz. Fakat, siyaset, müessese, sistem, telâkki, bunlar ancak Türk cemiyetinin Toprak ve ikliminden doğabilir. Bunları Avrupa'dan Türkiyeye ithale kalkışmak kutuplarda portakal yetiştirmeye özenmek kadar, boşuna ve manasız bir enerji israfı olur! (Tör, 1980, pp. 29–30)

(A unique economic policy for the Turkish revolution, a unique education system for the Turkish revolution, a unique press apparatus for the Turkish revolution, and a unique conception of art for the Turkish revolution—briefly, instead of establishing a Turkish society according to the aims and nature of the Turkish revolution, attempts are being made to imitate European examples. However, we can only adopt methods and techniques from Europe. Politics, institutions, systems, and conceptions can only emerge from the soil and climate of Turkish society. Attempting to import these from Europe to Turkey would be as futile and meaningless as trying to grow oranges in the polar regions!)

This quote illustrates Tör's unwavering belief in the necessity of developing reforms tailored to Türkiye's unique context, rejecting mere imitation of Western models.

Vedat Nedim Tör's progressive yet tradition-preserving approach is also evident in his articles in *Aile* magazine. This balanced synthesis may have influenced the preference for original content over translations in culturally significant areas such as art and literature while shaping the magazine's content.

¹⁹ For further information on *Kadro* please see (Harris, 2010; Örmeci, 2011; İ. Tekeli & İlkin, 2009; Türkeş, 2005)

Tör's commitment to creating a distinct Turkish identity and promoting it internationally is evident throughout his career, including his involvement in various publications such as *La Turquie Kemaliste*. During his tenure as the Director General of the Press, Tör launched this magazine with a team of twenty people and an annual budget of 100,000 liras to promote Atatürk's Türkiye and its reforms (Tör, 1980, p. 24). The magazine was distributed to embassies, consulates, renowned foreign journalists, magazines, and famous writers. The editorial board bore a strong resemblance to that of *Kadro*, featuring notable figures such as Şevket Süreyya Aydemir, Yakup Kadri Karaosmanoğlu, and Burhan Asaf Belge, in addition to Vedat Nedim Tör himself (Suda, 2020, p. 58). Other contributors, including Ercüment Ekrem Talu and Nihat İyriboz, also wrote for both *La Turquie Kemaliste* and *Aile* magazines.

Tör, who prioritized promoting Türkiye, met the famous photographer Othmar Pferschy during these years and hired him to travel and photograph various cities in Türkiye. These photographs were published in the magazine and later compiled into an album titled *Fotoğraflarla Türkiye (Türkiye in Photos)* (Tör, 1980, p. 24). Some of these photographs were subsequently published in *Aile* magazine. In the ninth issue of *Aile*, published in the spring of 1949, an unsigned article titled "Güzel Fotoğraf" (Beautiful Photography) recounts the story of Pferschy being hired as a photographer for *La Turquie Kemaliste* and other publications by the General Directorate of the Press. This issue and subsequent ones featured his photographs, acknowledging his contributions with gratitude for "spreading the appreciation of artistic photography in our country" ("Güzel Fotoğraf," 1949, p. 24). An album of his photographs of Bursa was also printed by Doğan Kardeş publishing house to

coincide with the opening of Yapı Kredi Bank's Bursa branch and was distributed to the bank's customers and readers.

It is evident from these efforts that when Tör joined Yapı Kredi in 1945, he brought with him a wealth of social capital. This extensive network and prior experience were instrumental in building a new magazine for Turkish readers, significantly contributing to the successful launch and editorial quality of the publications under his direction at Yapı Kredi.

Vedat Nedim Tör worked as the cultural arts advisor at Yapı Kredi Bank for 25 years until his resignation in 1970 due to a disagreement with Kâzım Taşkent. In his memoirs, Tör writes that during the bank's early years, Taşkent was "very understanding and enthusiastic about groundbreaking innovations," providing him with extensive opportunities for work (Tör, 2010, p. 65). However, Tör complains that in later years, many of the bank's exciting and beneficial services, such as carpet weaving courses, were halted due to Taşkent's unexplained interventions (Tör, 2010, p. 97).

In 1969, Tör prepared an exhibition for the 25th anniversary of the bank's founding. The exhibition was divided into two parts: one focusing on the bank's financial activities and the other on its cultural services. Tör writes that the exhibition plan was approved by the bank's general manager, Fahrettin Ulaş. The cultural services section of the exhibition included photographs of the staff of Küçük Sahne, a theater founded by Yapı Kredi Bank that holds an important place in Turkish theater history, as mentioned earlier. Tör recounts that Kazım Taşkent became furious upon seeing the photograph of Muhsin Ertuğrul, the first director of Küçük Sahne, and ordered the exhibition to be closed. Consequently, despite being announced to the public and the press, the exhibition was never opened, ostensibly

due to renovation work. Following this incident, Tör resigned from his position at Yapı Kredi (Tör, 2010, pp. 97–99).

After stepping down from his position, Tör served as a cultural services advisor at another private bank, Akbank, from 1970 to 1974 (Tör, 2010, p. 112). Upon leaving Akbank, Tör received a new invitation from Fahrettin Ulaş, who was now the CEO of Yapı Kredi Bank, to return. Tör happily accepted the offer, describing it as “coming back to his home,” (Tör, 2010, p. 113), and continued to work until his retirement in 1977.

Starting his activities within Yapı Kredi Bank with the publication of *Doğan Kardeş* magazine, Tör soon initiated the launch of *Aile* magazine. Tör envisioned *Aile* as a medium that would meet various needs of family members, such as art, culture, education, health, home economics, and entertainment, at a high-quality level (Tör, 2010, p. 86). As he emphasized in his memoirs, many prominent figures who left a mark on Turkish cultural life were featured in the pages of *Aile*. According to Tör, interesting topics related to family life were conveyed to readers through translations from foreign magazines (Tör, 2010, p. 86). Unfortunately, his memoirs do not provide further insights into the criteria used to select these intriguing topics.

Vedat Nedim Tör’s presence in *Aile* was evident, as he addressed readers on various topics in almost every issue except for the last four. In these final issues, the other editor, Şevket Rado, took a more prominent role, greeting readers from the opening page. This shift could signify the transition from *Aile* to *Resimli Hayat* and an intensification of Rado’s presence in the magazine. Nonetheless, Tör continued to write for *Resimli Hayat*, which was announced as the continuation of *Aile*, with Şevket Rado introduced as its editor.

Tör's writings in the magazine are important for tracing the characteristics of the Turkish family that were both intended to be constructed in *Aile* and imagined as the magazine's ideal readers.

Although Vedat Nedim Tör addressed various topics in his writings, his contributions to *Aile* mainly focused on family, society, culture, and arts. For instance, in the sixth issue of *Aile*, his lengthy article titled "Evli Kalabilmek" (Staying Married) discusses the expectations from spouses in a long-lasting marriage. Regardless of whether a woman works outside or not, Tör's expectations of a good wife are pretty high. Whether she does the housework herself or pays for certain services, she is seen as solely responsible for the household. A woman is expected to be skilled in managing the home, cheerful, not complaining, not gossiping, not gambling, dressing modernly but not fashionably, reading books, appreciating music, doing handicrafts, and, of course, being extremely attentive to her children. While the expectations from women are extensive, the expectations from men are summarized succinctly: a man should see his wife not only as a lover but also as a friend, sister, and even mother and should act accordingly.

Concerned about the rising number of divorces, Tör suggested that successful marriages require emotional compatibility and shared interests. He also emphasized the value of being able to exist independently and the importance of individualism as a significant personality trait.

In his writings, Tör also emphasized the importance of children in the family and society. His dedication to the cultural development of children is evident in Doğan Kardeş publications. Tör believed that schools provide children with instruction, whereas education and upbringing are the responsibilities of the family. Likely because he found parents to be inadequate and ill-equipped in this regard, he

wrote in the fall 1950 issue of *Aile* magazine that one of its goals was to provide parents with the necessary knowledge and skills they were lacking (Tör, 1950).

In his writings on society, Tör occasionally cited Europe, particularly Germany, as an example. Despite being devastated and defeated in World War II, Germany managed to recover rapidly (Tör, 1947, 1951). As mentioned earlier, Vedat Nedim Tör had a conservative side regarding modernization, frequently emphasizing the importance of preserving cultural elements, arts, and literature. However, he also could not help but highlight behaviors that would contribute to the country's development and societal progress.

Tör often explained societal development through its relationship with the arts. He emphasized the necessity of incorporating arts such as theater, painting, and sculpture into people's lives. While sometimes critiquing state policies on these subjects, he also occasionally criticized artists who were excessively influenced by modern trends (Tör, 1948a).

4.2.3 Şevket Rado

Şevket Hıfzı Rado was born in Radoviš, a small town near Skopje, on April 21, 1913. During the Balkan Wars, his family immigrated to Istanbul and settled in the Fener district (Ulusoy Nalcıoğlu & Yapar Gönenç, 2017, p. 195). Rado completed his secondary education at various high schools in Istanbul. During his time at Pertevniyal High School, he met Nuruallah Ataç, a prominent Turkish critic, author, and poet, who was his French teacher. Ataç had a significant impact on Rado, fostering his interest in poetry and his curiosity about Ottoman and French poets. It was during these years that Rado began writing poems. His literary talent caught Ataç's attention, enabling Rado to join Ataç's intellectual network.

In his book, *Şiirler: Bir Başlangıcın Hikâyesi* (1970) (Poems: Story of a Beginning), Rado writes that the young Şevket Hıfzı²⁰ aspired to be a poet. His first poem, “Havuzlar” (Pools), was published in *Muhit* (Circle) magazine²¹ in August 1931 (Rado, 1970, p. 16). This magazine marked the first step in building Rado’s “cultural and social capital”, which would later help him establish a network of authors and translators for his magazine, *Aile*. Through *Muhit*, Rado first met Cahit Sıtkı Tarancı, a renowned Turkish author, poet, and translator, and later Ziya Osman Saba, a friend of Tarancı from Galatasaray High School (Rado, 1970, pp. 17–18). Years later, they both often appeared on the pages of the *Aile* magazine. It is also noteworthy that Rado began his publishing journey in a magazine that billed itself as “the only family magazine that fulfills the country’s need for knowledge.” Two decades later, Rado would play a crucial role in the publication of *Aile*, sharing a similar mission and motivation.

Rado continued his higher education at the Law Faculty of Istanbul University while working as a proofreader, first at *Son Posta* (Last Mail) and later at *Akşam* (Evening) newspapers. However, when the mandatory attendance at Istanbul University made it impossible for him to graduate, he transferred to the Law Faculty at Ankara University and also began working as the Ankara correspondent for *Akşam*. His time in Ankara was significant as he expanded his “social capital,” meeting Orhan Veli Kanık, Oktay Rifat, Melih Cevdet Anday, and Necip Fazıl Kısakürek, prominent figures in the Turkish literary scene. Although he was more focused on being a poet during these years and even published a magazine, *Ağaç*

²⁰ Şevket Rado used the pen name Şevket Hıfzı when he published his poetry in magazines such as *Muhit*, *Milli Mecmua*, and *Varlık*.

²¹ *Muhit* was an illustrated family magazine published by Ahmet Cevat Emre. It was published monthly between November 1928 to May 1933. Bahar Kurusakız (H. Şahin, 1984, pp. 60–61) notes that the magazine and its publisher were regarded and promoted as pioneers of Kemalism (p. 50).

(Tree), with Necip Fazıl, Rado shifted his focus to journalism and publishing upon his return to Istanbul, leaving poetry behind (Rado, 1970, p. 25). Despite his shift to journalism, Şevket Rado continued to honor his poetic roots. Under his pen name Şevket Hıfzı, he published his 1941 poem “Yaz Rüyası” (Summer Dream) in the 20th issue of *Aile*, which appeared in the winter of 1952.

In 1937, Rado began writing short features under the title “Sözün Gelişi” (Figure of Speech) in *Akşam*, a practice he continued for 25 years (Rado, 1970, p. 25). *Akşam* newspaper is crucial for tracing Rado’s enriched “social capital” and its connections to *Aile*. Contributors to the paper, such as translators Nâzım Dersan and Arif Derebeyoğlu and authors like Vâlâ Nureddin, also contributed to the *Aile* magazine.

Rado’s short features in *Akşam* can be examined as a source that provides valuable insights into his dual identity as a journalist and editor while contextualizing his role as a culture entrepreneur. These pieces further highlight his influence, not only on the *Aile* magazine but also within the broader publishing community.

In 2003, Turkish author, translator, and publisher Cem Akaş compiled a selection of Rado’s features in *Akşam*, which were published by Yapı Kredi Publishing under the title *Sözün Gelişi* (By the Way). This collection offers significant details about Şevket Rado’s general perspective on translation, which appears to have influenced the translated content in *Aile*. For instance, in “Telif Hakkı” (Copyright), Rado criticizes translators whom he describes as inexperienced and incompetent, as well as publishing houses that fail to be selective by not paying royalties to foreign authors and offering meager payments to translators who translate merely for the sake of having translated a book (Rado, 2003, p. 223). In the same piece, Rado presents the translations published by the Ministry of Education as

exemplary works and argues that encouraging retranslations of these works would enhance the Turkish language instead of translating new works.

Rado dedicates another piece to the Ministry of Education's periodical, "Tercüme Mecmuası" (Translation Magazine). He positions the magazine as a teacher instructing foreign languages and introducing canonical works of Western literature while asserting that the translation critiques within the magazine would serve the nation by preventing "masterpieces from becoming shoddy drafts" through poor translations (Rado, 2003, p. 238).

In "Telif Eserleri Çoğaltmak İçin" (To Increase the Number of Indigenous Works), Rado refocused on the issue of royalty payments for translated works and their impact on the number of Turkish authors published. He attributes the scarcity of indigenous works to the practice of not paying royalties for foreign works, which results in the publication of an excessive number of low-quality translations at minimal cost. According to Rado, paying royalties for these works would not only reduce the dominance of translated works in the market, thereby providing more space for Turkish authors, but it would also ensure that foreign authors, knowing their works would be translated into Turkish, would demand at least high-quality translations if not royalties, thus improving the overall quality of translations (Rado, 2003, pp. 248–249).

Due to the lack of sufficient archival materials, it is challenging to determine the royalty payment practices for articles published in the *Aile* magazine. However, based on Rado's views quoted above, it can be inferred that whether or not royalties were paid to foreign authors for translations published in *Aile*, the criteria for translators included a strong command of Turkish and good linguistic skills. The names in the translator network, which will be analyzed more closely in the next

chapter, and their positions in the literary and publishing world also support this assumption.

Sözün Gelişi (Rado, 2003) stands as an important source for tracing Rado's views on various topics. Similarly, another collected work that helps us understand how Rado's social capital influenced the translations published in *Aile* is the book titled *Şevket Rado'ya Mektuplar* (Letters to Şevket Rado), edited by Emin Nedret İşli. In this book, İşli presents a collection of letters addressed to Rado by Orhan Veli Kanık, Oktay Rifat, and Melih Cevdet Anday. For these three authors, translations are as meaningful a source of income as their own works. According to İşli (2014), Rado, leveraging his influence in the publishing field, was able to provide financial support to his close friends by commissioning indigenous and translated content from them (pp. 16-19). Consequently, many of the letters contain suggestions for translations and discussions about royalty payments. It is unfortunate that we cannot read Rado's responses to the letters, yet the letters themselves are still valuable for providing insights into his role as an editor, acting as a "gatekeeper," and how he selected the content to be published in *Aile*.

For instance, Melih Cevdet Anday, in his letter dated August 18, 1949, proposes his translation of a short story by British author William Wymark Jacobs to be published in *Aile* and writes to Rado as follows,

Bir de son günlerde W. W. Jacob'dan güzel bir hikâye tercüme ettim. Bunun bilhassa *Aile* mecmuası okuyucuları tarafından beğenileceğini , sevileceğini umuyorum. Siz de beğenirseniz telif hakkı imdadıma yetişecek demektir. Eğer uygun bulmazsanız hikâyeyi, gene taahhütlü olarak bana iade etmeni bilhassa rica ederim Başka bir yere, meselâ bir gazeteye falan veririm Aman, gözünü seveyim bir an önce bana bir cevap ilet Şevketçiğim. (Melih Cevdet Anday in İşli, 2014, p. 185)

(Recently, I translated a beautiful story by W. W. Jacob. I hope that the readers of *Aile* magazine will especially like and enjoy it. If you also like it, it means the royalty will come to my aid. If you do not find the story suitable, I kindly request that you return it to me by registered mail. I can submit it

elsewhere, for example, to a newspaper. Please send me an answer as soon as possible, dear Şevket.)

Months after this letter, in the spring of 1950, “Maymun Pençesi” (The Monkey’s Paw) was published in the 13th issue of *Aile*. As one of the canonical works of the horror genre, this story first introduced Turkish readers through *Aile*, and it has since been retranslated into Turkish several times²². Notably, the magazine’s contents page lists both W. Jacob²³ and Melih Cevdet Anday alongside the story title, highlighting the visibility of the translator. At the beginning of the story, W. Jacob is credited as the author, while at the end, Melih Cevdet Anday is acknowledged as the translator.

Several conclusions can be drawn from this incident. Undoubtedly, Rado wanted to help his friend who was having financial difficulties, and he eventually published the translation. However, it would be incorrect to say that this choice was solely for the purpose of assistance. Rado must have liked both the story and the translation, as it is evident from the letters that he did not accept every suggestion positively.

In his letter dated September 4, 1948, Oktay Rifat writes, “Sana bir tercüme yolluyorum. Hoşuna giderse Aile’ye koyar, koymadan önce de ücretini bir an evvel gönderirsin.” (I am sending you a translation. If you like it, you can publish it in *Aile*. Please send the payment as soon as possible before you publish it) (İşli, 2014, p. 113). The translation in question is Charles Baudelaire’s poem “La Mort des Pauvres” (The Death of the Poor). Rifat translated the poem into Turkish under the title “Fakirlerin Ölümü” (The Death of the Poor). However, despite Oktay Rifat’s poems being included in the first three issues of *Aile*, published in 1947, this

²² In 2016, Gram Yayınları published Nur Yelaldı’s translation, later in 2021, İthaki Yayınları published Serim As Özdemir’s translation in their series of ‘Dark Books’.

²³ In his letter, Melih Cevdet Anday refers to the author as W. Jacob. It appears that no further verification was done, as the author’s surname remained this way in *Aile*.

translation did not find a place in the magazine. Interestingly, the same poem was published a few years later in the final issue of *Aile* under the title “Yoksulların Ölümü” (The Death of the Poor) but translated by Orhan Veli Kanık. It is impossible to determine whether the latter translation was explicitly commissioned by Rado, yet it is evident that Rado and the editorial team preferred Kanık’s translation over Rifat’s.

Mehmet Can Doğan, known for his research in the field of poetry, likens the relationship between Şevket Rado and Orhan Veli Kanık to that of a patron and artist. He supports his argument by noting Orhan Veli’s frequent presence in *Aile*. According to Doğan, the poetic perception in *Aile* was also shaped in accordance with Yahya Kemal Beyatlı’s poetic stance. The magazine’s or perhaps its editors’ admiration and respect for Yahya Kemal were evident not only in the prominent publication of his poems but also in a special issue dedicated to him. Consequently, Orhan Veli’s lyrical poetry style aligned well with this poetic understanding, which led to his frequent appearances in the magazine with both his original and translated works (Doğan, n.d., p. 41).

Orhan Veli’s letters frequently discuss topics such as translations and royalty payments. Most of these translations were created for *Doğan Kardeş*, with some also published in *Aile*. Occasionally, Kanık sought Rado’s opinion on lexical choices, leaving the final decision on editing to the editor. For instance, in a letter dated November 17, 1948, Kanık sent Rado a new translation from La Fontaine. The first line of the poem begins with “Başındaki *yastığa* oturtmuş süt kabını” (Placed the milk bowl on the pillow on her head). In his letter, Kanık mentioned that the word “yastık” (pillow) could be replaced with “simit” (ring) and left the decision to Rado. This translation was published in the 19th issue of *Aile* and promoted as “La

Fontaine's fable translated by poet Orhan Veli Kanık, never published elsewhere.”

Rado chose to use the word “simit,” as suggested by the poet.

However, Rado did not always comply with the poet's requests. After Kanık's untimely death on November 14, 1950, *Aile* published two poems by him which were not published before. In his short introduction, Rado mentioned that the poet had sent these poems to him two months before his death, but due to *Aile*'s quarterly publication schedule, they had not been published in time. After sending the poems, Orhan Veli also asked Rado to omit the last three lines of his poem “Yaşamak” (To Live) when it would be published. Although Rado had initially agreed to this request, he ultimately decided to publish the poem in its original form in the 17th issue of *Aile* after Kanık's death. Rado justified this by stating that he liked more and preferred the original version and also wanted to provide readers insight into Kanık's working style (Rado, 1951c, p. 7). In this case, it would not be wrong to argue that Rado exercised his editorial power as a patron, as suggested by Doğan, and “selectively appropriated” the content according to his own preferences.

As an editor, Rado acts as a gatekeeper in selecting the magazine's content while also continuing his role as a cultural entrepreneur through his own writings. Şevket Rado is mentioned as the secretary in all 20 issues of *Aile* and contributed to almost every issue with various pieces, primarily short features. However, in the 14th issue, published in the summer of 1950, no piece by Rado was included. This absence can likely be attributed to his trip to the United States of America that summer. Upon his return, an interview he conducted with Dr. Tayyar Kuşçu during

his trip back to Türkiye was published in the 15th issue²⁴, and he resumed writing in subsequent issues.

Looking at the topics Rado wrote about in *Aile*, it is evident that his poetic side and interest in poetry are prominent, as he wrote poetry critiques in the literature section. As Doğan (n.d.) points out, in pieces such as “Usta Şair” (Rado, 1947b) and “Yahya Kemal ve Hürriyet,” (Rado, 1950) Rado praises Yahya Kemal’s poetry. Indeed, Yahya Kemal frequently appeared in *Aile*, and it can be argued that he, in a way, contributed to the magazine’s literary prestige.

In addition to poetry, Rado’s writings also address family-related topics such as child-rearing and marriage. His frequent emphasis on individualism is evident, as he highlights the importance of being able to spend time alone in the more individual-centric nuclear family, as opposed to the extended family (Rado, 1949b). Rado often reminds readers that the best way to spend this time is through reading (Rado, 1948a). This focus on individualism is also reflected in his discussions about children. Rado frequently shares his relationship with his son (Rado, 1947c, 1948b) and underscores the value of children and childhood to his readers. After his aforementioned trip to America, he emphasized this point both in his book *Amerikan Masalı* and in his column in *Aile*. In the 16th issue of *Aile*, he writes in the opening article titled “Mühim Bir Şey” (An Important Thing), “Amerikalıların çocuklara verdikleri ehemmiyete şaşır kaldım. (...) belki en mühim olanı aile içinde çocuğa gösterilen itibardır.” (I was astonished by the importance Americans place on children. (...)) perhaps the most important aspect is the respect shown to children

²⁴ The last page of this interview contains a book advertisement. Rado published his impressions of his trip to the United States under the title *Amerikan Masalı* (*American Tale*). Introduced with the slogan “Merak ettiğiniz taraflarıyla New York” (New York with the sides you are curious about), the book was published by Doğan Kardeş Publications and offered for sale at 200 kuruş.

within the family) (Rado, 1951b). Many articles published in *Aile* (“Çocuğun Kızması Nasıl Sizin Hoşunuza Gitmiyorsa, Sizin Kızmanız Da Çocuğun Hoşuna Gitmez,” 1948; “Çocuğunuzu Takdir Ediniz,” 1951; Şehbâl Erdeniz, 1949) also place children at the center, advising parents to treat their children like adults, recognize them as individuals, and respect them accordingly.

In Rado’s writings in *Aile*, “intertextuality” is an important narrative element. Rado frequently quotes French authors such as Auguste Bréal (Rado, 1947b), Benjamin Constant (Rado, 1949a), and Paul Bourget (Rado, 1949a). Occasionally, he also references the magazines he follows, noting subjects that interest him with phrases like “I read in a family magazine” (Rado, 1947a) or “from an American magazine.” This situation is also frequently observed in his features in *Akşam* newspaper (Rado, 2003, pp. 101, 190). These sections can be viewed as translations, where the author conveys the main ideas or messages of foreign-language content to Turkish readers in his own words rather than translating word for word or sometimes directly translated in quotes.

Although Rado was never explicitly mentioned as a translator in the magazine, as mentioned above, he was actively involved in the translation process both as the editor who selected the content to be translated and through the quotations in his own articles. Additionally, a particular case in *Aile* raises the question of whether Rado occasionally translated for the magazine. Before delving into this case, it is essential to briefly discuss Rado’s identity as a translator, which was prominently visible outside of *Aile* magazine but often overlooked by researchers. Most researchers focus on his roles as a journalist, editor, and publisher.

Şevket Rado conducted both interlingual and intralingual translations. According to records from the National Library of Türkiye, Rado’s first published

translation was *The Bottle Imp* by Robert Louis Stevenson, published by Nebioğlu Publishing in 1944. The book, titled *Şeytanlı Şişe* (The Devil Bottle), was part of the publishing house's tale series for children. Rado later translated works by Nathaniel Hawthorne and Hans Christian Andersen for Doğan Kardeş as well.

Rado, known for his interest in manuscripts, regarded the inability of new generations to read works published in Arabic script after the Alphabet Revolution in 1928 as a significant loss (Rado, 2003, p. 179). Perhaps motivated by this concern, he translated these works into the modern Turkish of his time. Rado first translated and published the travels of Yirmisekiz Mehmet Çelebi, an Ottoman ambassador, in *Hayat Tarih* (Life History) magazine and later released it as a book in 1970. In his preface, however, Rado described his work as a “simplification” rather than a translation. Nevertheless, such a definition is not surprising as the intralingual translations in Turkish are generally regarded as “reproductions of originals”; thus, they are concealed under different rubrics such as “simplified,” “arranged,” or “prepared for publishing.”

In light of this information, it raises the question of whether Şevket Rado contributed to *Aile* magazine as a translator, given the numerous articles presented as translations but lacking attribution to a specific translator. An example of this can be found in the second issue of *Aile*, published in the summer of 1947, where an article titled “Eşref Saati Kollayınız” (Watch for the Auspicious Hour) met with readers. While Daniele Villars was listed as “yazan”, the writer, there was no information provided about the source, book, or magazine, nor was there any mention of the translator.

The article focuses on communication within the family. Villars recommends that readers, particularly female readers, wait for and identify the most suitable time to talk to their husbands. The article reads,

Muhakkak ki her şeyin bir zamanı vardır. (...) Kadının, işten dönen kocasına şu veya bu haberi vermenin sırası olup olmadığını sezecek kadar halden anlaması icap eder. Bütün gün süren yorucu bir çalışmadan sonra yorgun düşmüş adamı daha kapıdan girerken hizmetçiden, çocukların yaramazlıklarından, hayat pahalılığından, sofraya konacak etin fiyatından şikâyetler ederek karşılamak her halde akıl kârı değildir. (...) Siz, peki ama, tek “beyefendi”nin rahatı bozulmasın, keyfi kaçmasın diye evin bütün zahmet ve sıkıntılarını biz mi omuzlarımıza yüklenelim? diyeceksiniz. Hayır hiç de öyle değil. Siz sadece dert yanmanın, tenkit etmenin veya bir şey istemenin sırasını iyi seçiniz, yeter. (Villars, 1947, p. 46)

(Surely, there is a time for everything. (...) A woman should understand the situation well enough to sense whether it is the right time to give this or that news to her husband when he returns from work. It is not wise to greet a man who is tired after a tiring day’s work by complaining about the maid, the mischief of the children, the cost of living, and the price of the meat to be put on the table. (...) You will say, “well, but should we shoulder all the hassles and troubles of the house just so that the ‘gentleman’ will not be disturbed or upset?” No, it is not like that at all. You only need to choose the order of complaining, criticizing, or asking for something well.)

Villars’ article is framed with a quote from the article at the beginning and another from Benjamin Franklin on marriage at the end. As can be seen below, the article is also accompanied by a poem titled “Aile” (Family) by Ziya Osman Saba, as seen in Figure 4. This was the only time that Villars appeared in *Aile*.

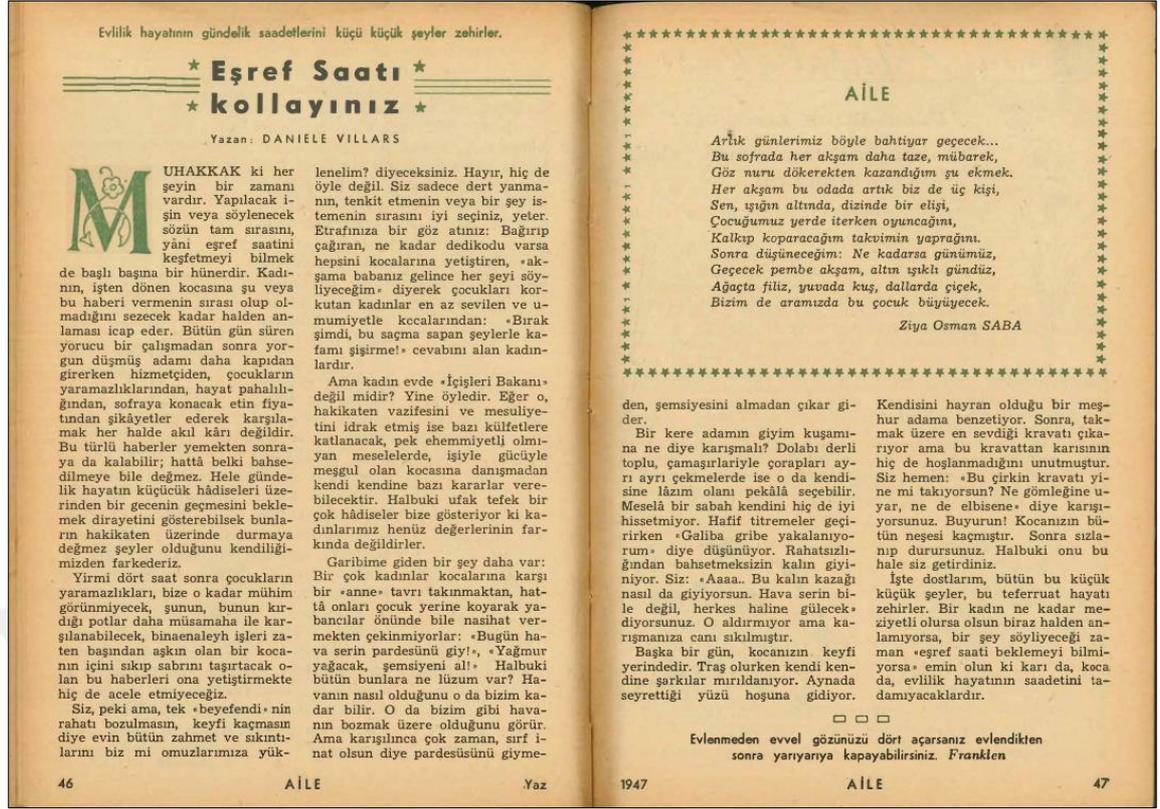


Figure 4. Daniele Villars in *Aile* (Summer 1947, pp. 46-47)

Nearly five years later, in May 1952, Şevket Rado published an article with the exact same title, “Eşref Saati Kollayınız²⁵,” in the supplement of the first issue of *Resimli Hayat* (Illustrated Life). Rado gave talks on Istanbul Radio every Friday called “Aile Sohbetleri” (Family Talks) (İnuğur, 1999, p. 245) and also published selected ones in *Resimli Hayat*. This first selection was presented to readers as the most admired radio talk of the year.

In the introduction, Rado generally discusses what time of day might be the best time for a person. He then extends this idea, suggesting that not only individuals

²⁵ One of Rado’s articles in *Akşam* newspaper is also titled “Eşref Saat” (Rado, 2003, p. 109). Although the main idea of this article is similar to his piece in *Resimli Hayat*, it does not resemble Villars’ article and is much shorter. Additionally, Rado later published his talks, some of which were partially published in *Resimli Hayat*, as books. The most well-known of these is *Eşref Saat* (1956). This book was later included in the Ministry of National Education’s list of 100 Essential Works and featured in primary school Turkish textbooks.

but also nations have their own specific best times. Eventually, he focuses on family relations. In this section, his talk closely resembles Villars' article in *Aile*. The fourth section of the article reads,

Muhakkak ki her şeyin bir zamanı vardır. (...) Bir ev kadınının, işten yorgun argın dönen kocasına şu veya bu haberi vermenin sırası olmadığını bilmesi icabeder. Damdan düşer gibi vereceği kötü bir haber o dakikada adamcağızı çileden çıkarabilir. Evin mes'ut olması muhtemel havası fena halde bozulabilir. (...) muhterem hanım dinleyicilerim kızabilir "peki ama sırf beyefendinin rahatı bozulmasın, keyfi kaçmasın diye evin bütün zahmet ve sıkıntılarını biz mi omuzlarımıza yüklenelim? Beyimizin âsası tedirgin olmasın diye, sırtımıza yeni bir manto istemekten vazgeçelim de huzuruna salavatla mı gidelim?" diyebilirler. Hayır, onu demek istemiyorum. Siz yine dert yanın, siz yine tenkid edin; siz yine isteyeceğinizi isteyin. Ama dert yanmanın, tenkit etmenin de, bir şey istemenin de sırasını seçin, bunları eşref saate raslatın, o kadar. (Rado, 1952, p. 3)

(Surely, there is a time for everything. (...) A housewife should know it is not the time to give this or that news to her husband when he returns tired from work. Bad news out of the blue may have infuriated him at that moment. The atmosphere of the house, which is likely to be happy, maybe badly spoilt. (...) My honorable female listeners may get angry and say, "well, but should we shoulder all the hassles and troubles of the house just so that the 'gentleman' will not be disturbed or upset? Should we give up asking for a new coat for ourselves and go to his presence with salavat?" No, that is not what I mean. You should still complain, criticize, and ask for what you want. However, choose the right time to complain, criticize, and ask for things. Align these actions with the auspicious hour, that is all.)

In the article, which sometimes seems to quote Villars' piece almost word for word, there is no direct or indirect reference to the author, as Rado does in his other writings discussed above. At this point, one may ask whether this case suggests some hidden intertextuality because Rado later recalls the author in his articles in *Resimli Hayat*. Rado refers to Villars as a Swiss woman writer who expresses grave and composed ideas in a women's magazine. In "Cep Harçlığı Meselesi" (The Pocket Money Issue) (Rado, 1953a) and "Zaman Kazanmaya Dair" (On Saving Time) (Rado, 1953b), he directly quotes and seemingly translates from Villars.

The Swiss magazine Rado mentioned in *Resimli Hayat* is most likely *La femme d'aujourd'hui* (The woman of today) as Danièle Villars was listed among the

authors in the magazine's content summaries published in *La Liberté* (The Liberty) newspaper in 1944 and *Nouvelliste Valaisan* (The New Valais) newspaper in 1958. Libraries in Türkiye hold only a few issues of *La femme d'aujourd'hui* – January 1947, May 1947, and April 1949 issues, which are available in Atatürk Library in Istanbul. In all these three issues, Villars is featured, writing on different topics such as family dynamics, as in “L’atmosphère Familiale” (Family Atmosphere); home decoration, as in “Le besoin de renouveau!” (The need for change); and marriage, as in “Indécision, anxiété, libertinage?” (Indecision, anxiety, debauchery?). However, limited access to the remaining issues of the source magazine has made it impossible to conduct a comparative analysis between the target text in *Aile* and its source. Despite this scarcity of detailed information, the case raises the intriguing question of whether Rado acted as an “invisible” translator in *Aile*.

In summary, Şevket Rado should be regarded as a multifaceted agent. His literary tastes, reading habits, and perspectives, shaped by his habitus and the resources he accessed, influenced not only *Aile* magazine but also the other publications he produced. Through his social capital, he established a significant network of authors and translators for *Aile*, which played a significant role in shaping the magazine's content. Undoubtedly, Rado was a culture entrepreneur whose ideas were prominent within and beyond *Aile*'s scope.

In conclusion, Yapı Kredi Bank played a pivotal role in shaping modern Turkish family ideals, particularly through its publishing initiatives. This chapter contextualizes *Aile* within Yapı Kredi's broader publishing network, demonstrating how its content and editorial strategies reflected and reinforced the ideological frameworks of its agents. By examining key figures such as Kâzım Taşkent, Vedat Nedim Tör, and Şevket Rado, the chapter highlights how their habitus and social

capital – rooted in their connections to intellectuals, artists, and political figures – were mobilized to curate a publication that reflected their cultural and ideological priorities. Through these efforts, *Aile* was positioned in the Turkish context as an authoritative medium for articulating and promoting the narrative of the imagined Turkish family.



CHAPTER 5

A TRANSLATION-ORIENTED HOUSEHOLD MAGAZINE FOR THE ‘IMAGINED’ TURKISH FAMILY

This chapter will comprehensively analyze *Aile*, an essential publication by Yapı Kredi Bank aimed at the ‘imagined’ Turkish family by the magazine’s editors in the late 1940s. In the first part of the chapter, I will employ Matthew Philpotts’s (2013) “periodical codes” framework to explore the magazine’s “common habitus” and its narrative on the family. In the second part, I will shift my focus to its “translational habitus” (Tahir Gürçağlar, 2014) and examine the influence of translation on the magazine’s portrayal of the Turkish family.

5.1 Common habitus of the magazine

In “Defining the Thick Journal: Periodical Codes and Common Habitus,” Matthew Philpotts (2013) offers a new perspective on periodical analysis by expanding the “author-function,” “periodical codes,” and “common habitus” concepts and establishing a dialogism between them.

First, in his article, Philpotts discusses Michel Foucault’s “author-function” concept in relation to periodicals. As Foucault suggests, the “author-function” allows one to group a range of texts, defining and differentiating them within a coherent framework. However, Philpotts (2013) states that periodicals “resist and disrupt the conventional idea of the author” due to anonymous contributions and multiple authorships, adding that in the case of periodicals, the “name” of the publication can function as the author (p. 1). In the case of *Aile*, the name itself, meaning family in English, embodies the magazine’s mission and values, focusing on topics related to

health, parenting, human affairs, fashion, art, and literature, all aimed at addressing the needs and interests of families. Philpotts further states that the magazine's name encompasses its identity as a "node of coherence" and shapes readers' expectations and perceptions of its content (p. 1). For *Aile*, the coherence of the magazine's title, with its thematic focus, reinforces its cultural position as a family-oriented publication.

In the second part of his article, Philpotts elaborates on the periodical codes proposed by Brooker and Thacker (2009), presenting five sets of periodical codes that facilitate comparative or typological analysis. As detailed in the methodology section in Chapter 2, these codes – temporal, material, economic, social, and compositional – highlight the different dimensions of a periodical (Philpotts, 2013, p. 2). In my analysis, these codes will enable me to describe *Aile* and its common habitus systematically.

Building on Pierre Bourdieu's concept of "habitus," Philpotts (2013) introduces the idea of a periodical's "common habitus," which offers a basis for discussing both the editor's individual habitus and the periodical's institutional habitus. He defines this concept as a shared set of dispositions that generate practices and perceptions within the periodical (p. 4).

In the following sections, I will first explore the periodical codes of *Aile* and then discuss how the thematic content analysis reflects the magazine's common habitus.

5.1.1 An overview through periodical codes

Periodical codes help one to describe a periodical systematically and in-depth.

However, it is crucial not to isolate these codes but to consider them in relation to

each other. For instance, compositional codes should be evaluated with economic and temporal codes, and specific components in a periodical, such as advertisements, should be analyzed under economic, compositional, and social codes. In the following paragraphs, while exploring the periodical codes of *Aile*, I will elucidate these multi-directional relationships.

Matthew Philpotts (2013) identifies the temporal codes of a periodical as “its periodicity, regularity, and longevity” (p. 2). *Aile* was a quarterly magazine, with its first issue published in the Spring of 1947. The magazine continued publication for nearly five years, until 1952. According to the Yapı Kredi Yayınları (Yapı Kredi Publishing) website, the magazine was published between 1947 and 1952, totaling 23 issues. Another source, *Türkiye’de Gazeteler ve Dergiler Sözlüğü (1831-1993)* (Dictionary of Newspapers and Magazines in Türkiye (1831-1993)) by M. Orhan Bayrak (1994), states that *Aile* was published for 22 issues within the same timeframe (p. 3). However, only 20 issues are available in the archives of Yapı Kredi Sermet Çifter Research Library and other public libraries in Istanbul. The last available issue of *Aile*, the 20th, was published in the Winter of 1952.

The first issue of *Resimli Hayat* (Illustrated Life) (1952-1955), the follow-up of *Aile*, was published in May 1952. In this issue, the editorial board presented the magazine as follows,

Beş seneden beri muntazaman üç ayda bir çıkardığımız AİLE dergisi ile yapmakta olduğumuz hizmeti Aile dergisinin müttekâmil şekli olan “Resimli Hayat”da, cemiyetimizin gündelik hayatını ve yurdumuzun güzelliklerini cazip fotoğraflarla tesbit ederek devam ettirmeğe ve böylelikle okumayı daha zevkli bir hale getirmeye çalışacağız. (“Okuyucularımıza,” 1952)

(We will try to continue the service we have been providing for the past five years with our regular quarterly magazine AİLE and to make it more enjoyable to read in “Resimli Hayat,” which is an improved version of the *Aile* magazine, by capturing the daily life of our society and the beauties of our country with attractive photographs.)

From this quote, it is apparent that *Aile* and *Resimli Hayat* were never published simultaneously. This indicates an error in the previously mentioned sources regarding the total number of *Aile* issues. The magazine must have been published for 20 issues, with the Winter 1952 issue being the last one published before *Resimli Hayat*. Accordingly, the content analysis presented in this chapter is based on these 20 issues published between the Spring of 1947 and the Winter of 1952.

Since *Aile* was published quarterly, its periodicity significantly shaped the magazine's content strategy and its compositional codes. The less frequent publication schedule meant that *Aile* could not accommodate serialized novels which require regular and more frequent updates to maintain reader engagement. Instead, the magazine opted for short stories or poetry in its literature section. The quarterly nature of *Aile* also influenced its approach to news coverage. Unlike more frequently published periodicals that could provide timely updates on local and global events, *Aile* did not include a dedicated news section. On the other hand, in response to reader demand, its successors, *Resimli Hayat*, published monthly, and *Hayat*, published weekly, featured news more frequently.

The period *Aile* was in print, from 1947 to 1952, is also crucial for understanding the magazine's material and compositional codes. First, the available printing technology at that time determined the paper quality and image usage in the magazine. I will elaborate on the second while exploring the magazine's compositional codes in detail.

Secondly, as stated in Chapter 3, socio-political developments, including the impact of the Second World War, the transition to a multi-party regime, and the implementation of the Marshall Plan, influenced the printed media in the late 1940s and 1950s in Türkiye. For instance, the housing problem was discussed as a global

and local topic in *Aile*, and the withdrawal of women from the public sphere to the home after the war was reflected in the magazine. Considering the translated content in *Aile*, mainly from American magazines such as *Parents' Magazine*, *Women's Home Companion*, *The Reader's Digest*, and many others, it can also be argued that *Aile* played an active role in importing the American lifestyle and the public agenda into the Turkish context.

As mentioned above, the material codes of the magazine, defined as its physical features such as paper quality, binding, and number of pages (Philpotts, 2013, p. 2), should also be evaluated along with its temporal codes. At the end of the 1940s, the quality of the paper in magazines was still low in Türkiye. Following the implementation of tiefdruck printing at the beginning of the 1950s, the paper and printing quality improved in many publications. Therefore, the paper quality of *Aile* resembled that of newspapers, and it was paperbound. The magazine resembled a thin book, measuring thirteen to nineteen centimeters in all issues. Its physical features regarding paper quality and binding were much like those of its Western counterparts, such as *The Reader's Digest*.

The fact that the paper quality was not suitable for printing photographs also affected the use of images in the magazine. However, in a few issues, photo pages printed on higher-quality paper, resembling albums, were added between the magazine's sections rather than on the regular pages.

The number of pages in the magazine increased over time. The initial eight issues comprised around sixty pages, but starting from the ninth issue, the page count increased to approximately ninety due to reader demand. This increase in pages allowed for more visual elements, such as photo albums, as mentioned above, and advertisements, which will be discussed in the following paragraphs. In the 4th issue,

published in 1948, the magazine announced that a hard-covered, bound edition of *Aile*, featuring all issues published in 1947, was available for sale. Annual issues bound in this way were made available to readers every year until 1952.

In the first issue of *Aile*, it was announced that the magazine's price would be fifty 'kuruş' and the annual subscription would be two 'lira.' The first yearly bounded copy was for sale for five 'lira' in the Summer of 1948. At this point, economic codes become relevant, which Philpotts (2013) evaluates in terms of whether a periodical aims for financial or symbolic profit (pp. 2-3). *Aile* was considered a cultural service for Turkish families by Yapı Kredi Bank, with the aim not being financial profit. The announced price was intended for readers who did not have an account with Yapı Kredi but still wanted to purchase *Aile*. In its first issue, the following announcement was made by the editorial board:

AİLE, okuyucularına faydalı olmağı, hayat kavgasındaki başarıları için hizmet etmeğı vazife bilen YAPI VE KREDİ BANKASının İkramiyeli Aile Cüzdanı sahibi olan ailelere bir armağanıdır. İkramiyeli Aile Cüzdanı sahipleri, cüzdanlarıyla birlikte Bankanın Şube ve ajanlıklarına müracaat edip dergilerini alabilirler. Bankanın şubesi olmıyan yerlerdeki İkramiyeli Aile Cüzdanı sahiplerine AİLE DERGİSİ posta ile gönderilir. AİLE, serbest satışa pek az miktarda çıkarılacaktır.

(AİLE is a gift to families who hold the Reward Family Pass Book from the Yapı ve Kredi Bank, which considers it its duty to serve its readers by helping them succeed in life's struggles. Holders of the Reward Family Pass Book can apply to the Bank's branches and agencies with their wallets to receive their magazine. In locations where the Bank has no branches, the AİLE magazine will be sent by post to the Reward Family Pass Book holders. AİLE will be released in very limited quantities for general sale.)

This quote shows that the first issue was planned as a gift for Yapı Kredi customers while still targeting a broader readership. However, in the second issue, it was announced that the Reward Family Pass Book holders could purchase the magazine at a fifty percent discount. The annual subscription would also be one 'lira' with the same discount. Even with this quick policy change, it can be argued that the magazine would still be accessible to middle-class families, especially when

comparing its price to daily newspapers such as *Akşam* (Evening), which sold for ten ‘kuruş,’ or other monthly household magazines like *Ev Kadın* (House Woman) (1945-1950), which cost thirty-five ‘kuruş’ for only twenty-eight pages.

As previously stated, two years after the first issue was published, the editorial board announced that due to reader demand, they increased the page count in the magazine. Consequently, they also had to update the price, which became one hundred ‘kuruş’ per issue and four ‘lira’ for the annual subscription. Yapı Kredi account holders would still receive a fifty percent discount.

The editorial board addressed readers in the third issue, published in the Fall of 1948. First, they stated that the number of readers and subscribers was increasing and thanked them for their support. They also announced a lottery among readers who subscribed to the magazine for two years. They encouraged readers to subscribe by emphasizing that a magazine’s strength lies in its subscriber base. Moreover, they expressed that those who appreciate *Aile* would naturally want to see it on a firm foundation and, therefore, should subscribe. The board emphasized that *Aile* should become the magazine for every Turkish family (“Ailenin 100 Altın Piyangosu,” 1947). The lottery took place in 1950, and the winners were announced in the thirteenth issue of the magazine. One hundred readers were each awarded a gold coin.

This policy indicates that while making a profit was not the magazine’s primary goal, the revenue generated from subscriptions must have been significant for its sustainability. Considering the prominent figures from the Turkish literature and art community featured in the magazine, it can be assumed that satisfactory royalties were paid to include their works. Based on the limited archival materials available, it is also possible to assume that meaningful royalty payments were made

to translators. As mentioned in Chapter 4, letters to Şevket Rado indicate that the payments made for translations by names such as Orhan Veli Kanık and Melih Cevdet Anday were notable (İşli, 2014, p. 37,185).

According to the information provided on the inner cover of the magazine, which also includes price details, *Aile* was mailed to subscribers' addresses. Additionally, the magazine could be obtained from Yapı Kredi Bank branches, providing a significant advantage for its distribution. Yapı Kredi frequently announced new branch openings in its advertisements published in *Aile*. This allowed the magazine to reach a broader readership, not only in major cities like Istanbul, Izmir, and Ankara but also in cities such as Adana, Bursa, Konya, and Iskenderun. Undoubtedly, this extensive distribution network positively impacted sales.

In addition to income from subscriptions, advertisements published in *Aile* also formed an essential part of its economic codes, providing additional financial income for the magazine. In the earlier issues, advertisements were relatively scarce and occupied less physical space. However, as the magazine's page count increased, so did the number of advertisements and the space allocated for them.

Upon closer examination of the advertisements, it is evident that a significant portion of them belonged to Yapı Kredi Bank and other companies founded by Kâzım Taşkent, such as Doğan Sigorta (Doğan Insurance) and Doğan Kardeş Yayınları (Brother Doğan Publishing House). In the analysis, I refer to these advertisements, along with *Aile*'s prize competitions and lotteries, as self-advertisements. These self-advertisements accounted for 154 out of the 424 titles in total.

Notably, the most significant portion of these self-ads was dedicated to Doğan Kardeş Yayınları. As mentioned earlier in Chapter 4, *Aile* was not the only magazine published or financially supported by Yapı Kredi. *Doğan Kardeş*, a children’s magazine, was one of the most significant publications during that period, and they also published books under the same label. Consequently, advertisements for these publications frequently appeared in *Aile*.

Considering that Yapı Kredi Bank served as the primary sponsor of *Aile*, it is unsurprising that its advertisements appeared frequently throughout the magazine. These advertisements often occupied a whole page and were prominently featured on the back cover. Similarly, advertisements for Doğan Sigorta (Doğan Insurance) frequently appeared in the magazine.

In addition to these self-advertisements, many other products and brands were advertised in *Aile*. Starting from the ninth issue, the number of advertisements for different brands and services dramatically increased, as shown in Figure 5 below.

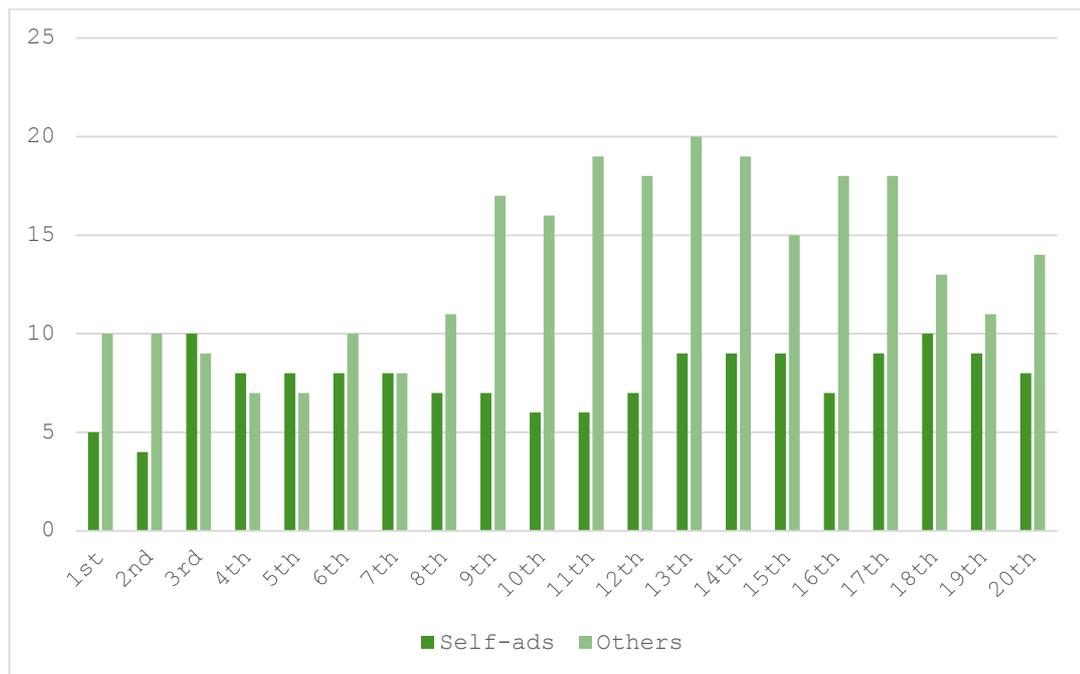


Figure 5. The number of self-ads vs. ads belongs to others in *Aile*

Based on this graph, it is possible to argue that advertising revenue became a more significant financial resource for the magazine over time. Although finding any information on the fees for the advertisements published in *Aile* is impossible, its follow-up, *Resimli Hayat*, provides a general insight into the matter. In its first issue, a price list for ads is provided, as shown in Figure 6²⁶. While it cannot be assumed that this pricing applies to *Aile*, this information nevertheless strengthens the claim that advertisements are a net source of income for magazines published by Yapı Kredi.

Fiyatı 100 kuruştur.

Yerli resimler Foto Hilmi ŞAHENK tarafından çekilmiş, yabancı resimler tanınmış fotoğraf ajanslarından hususî surette temin edilmiştir.

Abone şartları		İlan şartları	
Seneligi 10 Lira	1 sahife 175 Lira		
6 aylığı 5 »	1/2 » 100 »		
3 aylığı 3 »	1/4 » 65 »		
Yabancı memleketler için bir misli ücret alınır.	1/8 » 40 »		
	1/16 » 25 »		

Abone olmak isteyen okuyucularımız abone bedelini adresimize posta pulu olarak gönderirler ve açık adreslerini yazarlarsa aboneleri derhal yapılır. Abonenin hangi sayıdan başlayacağı mutiaka yazılmalıdır.

Dergimize ilân vermek isteyenler Doğan Kardeş Yayınları Anonim Şirketi'ne müracaat etmelidirler.

Telefon: 42933.

AİLE DERGİSİNİN ABONELERİNE

Yapı ve Kredi Bankasının ikramiyeli Aile Cüzdanı sahibi olup da Aile dergisine yüzde elli tenzilatla abone olan Aile okuyucularına, aboneleri bitinceye kadar, hiç bir fark istenmeden «Resimli Hayat» dergisi gönderilecektir. Aboneler yeni abone şartlarına göre yenilenir.

Figure 6. The price list for subscriptions and advertisements in *Resimli Hayat* (May 1952, p. 3)

Advertisements are crucial to a periodical's economic codes and can also provide significant information about its social and compositional codes. In the case

²⁶ The advertisement rates, *ilân şartları*, were listed as follows: 175 'lira' for one whole page, 100 'lira' for 1/2 page, 65 'lira' for 1/4 page, 40 'lira' for 1/8 page, and 25 'lira' for 1/16 page.

of *Aile*, the latter will be analyzed at the end of this section, while the following paragraphs will delve into the magazine's social codes.

Matthew Philpotts (2013) states that social codes encompass the “network of actors involved in the creation, circulation and reception of the journal and include editorial personnel, contributor networks and readership” (p. 3). The owner, Kâzım Taşkent, and editors, Vedat Nedim Tör and Şevket Rado, who were part of the social codes of *Aile*, were discussed in Chapter 4. The translators, another critical component of the social codes, will be examined in the second part of this chapter. This section, however, will focus on ‘imagined’ readers of the magazine and the other agents who contributed to *Aile*.

As mentioned above, advertisements can provide valuable information about the social codes of a periodical. Lucy Delap (2000), tracing the readership of *The Freewoman* (1911-1912) magazine, an English feminist weekly, writes, “an indication of the expected readership can be gained through surveying the journal's advertisements, though they were few in number” (p. 241). In a similar vein, it is possible to gain insight into the idealized readership or the ‘imagined’ Turkish family envisioned by the editors in *Aile* by closely examining the advertisements published in the magazine. My analysis demonstrates that the number and variety of ads in the magazine increased over time, as did their physical space.

In *Aile*, advertisements covered a wide range of products and services, including baby formula, household appliances, motorcycles, cars, tractors, airlines, cosmetics for both men and women, hotels, restaurants, clubs, alcoholic beverages like wine, food products such as vegetable oil, language courses, and simple medications like painkillers. This broad spectrum of advertisements indicates that

Aile was not merely a women's magazine but also aimed to attract men's interest in the household.

Within this diversity, publishing under the category of self-advertisement stands out. In *Aile*, advertisements for Doğan Kardeş publications, including magazines and books, occupy a significant place. The prominent theme in these advertisements is the importance of nurturing children in the family while fostering a love of reading, leading to their happiness. Reading is frequently recommended in the ads and articles published in the magazine as a formula for a happy family (Rado, 1948a; Tör, 1949b).

Considering the advertisements published in *Aile* overall, a profile of the targeted readership can be inferred. Firstly, the advertisements for Doğan Kardeş publications, other books, bookstores, and language courses suggested that this 'imagined' family valued reading and intellectual development. They likely engaged in cultural and artistic events and took their children to the cinema, as reflected in children's cinema advertisements. As portrayed in restaurant and club advertisements, they seemed to socialize and dine out. The frequent wine advertisements implied that *Aile* appealed to the more secular segments of society, targeting families who consumed alcoholic beverages.

Cosmetics advertisements suggest that family members were expected to prioritize personal care. They could afford or desire technological devices such as domestic appliances and radios. Furthermore, the advertisements for international airlines suggested that the target audience likely had an above-average income, as global travel was accessible to a minority of the population at the time. Additionally, the frequent advertisements for Yapı Kredi Bank implied that this family was expected to have a bank account and know how to save money.

Another way to trace readers who are part of the social codes is through reader letters and the announcements of winners in various lotteries organized by Yapı Kredi and *Aile*. Unfortunately, *Aile* did not have a dedicated section for reader letters. Still, in four issues – the 2nd, 3rd, 4th, and 5th – there was a section titled “Aile’s Lawyer” where an expert responded to questions from readers. Some readers contacted this section anonymously. Most of the correspondents resided in Istanbul, but there were letters from Izmir, Ankara, and Adana. The main topics readers sought advice on were consumer rights and divorce cases. From the first topic, it can be inferred that the readers were conscious consumers, keenly aware of their rights, and determined to protect them. The second topic reveals that some readers turned to *Aile* for guidance on marital issues, seeking solutions and advice. The responses in this section typically recommended divorce as a last resort, emphasizing advice on preserving and strengthening marriages.

While *Aile* organized a gold lottery, mentioned above, to increase its subscription numbers, Yapı Kredi Bank also held lotteries offering houses and cash prizes to attract more customers. Moreover, every customer coming to the bank could be seen as a potential reader or subscriber for *Aile* magazine. Based on the results of these lotteries, several assumptions about the magazine’s readership can be made.

In the thirteenth issue of *Aile*, the names of one hundred prize winners were listed under their city of residence. This list shows that the number of male subscribers was relatively higher than that of females. This notable detail supports the argument that *Aile* was not solely a women’s magazine. It is also likely that the number of subscribers in Istanbul was higher, as most of the winners resided there. Istanbul was followed by Ankara, Izmir, and Adana. The fact that *Aile* was also

available at bank branches increased its distribution reach, with winners from various provinces and districts such as Gelibolu, Mudanya, Turgutlu, Ödemiş, Elazığ, Payas, Mersin, Doğubeyazıt, and even from Saudi Arabia. Interestingly, while the number of female subscribers among readers from Istanbul was relatively high, very few female readers were listed from these other cities. Although this was a lottery list and not an actual subscriber list, it still provides valuable insight into the readership distribution.

In order to increase the number of customers and encourage savings, Yapı Kredi Bank also organized lotteries among account holders, offering house, land, and cash prizes. The results of these draws were announced in *Aile*. An interview with Hulusi Koçak, the winner of the house prize, was even featured in the first issue of *Aile*. Based on these lists, it is possible to form an opinion about the account holders. Firstly, women held a significant place among the winners; therefore, it can be assumed that they had bank accounts in their names. To have a bank account can be considered a sign of economic independence to a certain extent. It is possible to argue that among readers, men were not the only breadwinners or those with financial security. Additionally, the names of the account holders indicate that they came from diverse religious and ethnic backgrounds within society. This suggests that Yapı Kredi served not only Turkish families but also families from various cultural backgrounds living in Türkiye.

Apart from the readers, the writers, illustrators, and experts featured in *Aile* can also be considered integral to the magazine's social codes. The presence of prominent names in Turkish literature, such as Yahya Kemal Beyatlı, Orhan Veli Kanık, Halide Edib Adıvar, Ahmet Hamdi Tanpınar, Oktay Rifat, and Cahit Sıtkı Tarancı, who contributed stories and poems, elevated *Aile* beyond a typical family

magazine, positioning it as a literary magazine with intellectual prestige. The inclusion of these literary figures also provides insight into the expected literary tastes of the magazine's target readership.

In addition to literature, the articles published in other sections of *Aile*, covering topics such as health, family relationships, and food, were authored by experts in their respective fields. For instance, gynecologist Prof. Tevfik Remzi Kazancıgil (1894-1969) and psychiatrist Prof. İhsan Şükrü Aksel (1899-1987) contributed articles on health, while *Aile* featured excerpts on family and life from the speeches of Dr. Galip Ataç (1879-1947), the brother of the renowned essayist Nurullah Ataç, originally published in *Evin Saati* (The House Hour) in 1943. In the section titled "Aile'nin Mutfağı" (The Kitchen of the Family), Ekrem Muhiddin Yeğen (1906-1968), a cooking instructor at the Evening Art School for Girls of the time, who integrated Turkish cuisine with Western-style recipes, offered his culinary insights. This emphasis on expertise further solidifies the magazine's authoritative voice on various aspects of family life.

As previously mentioned, although the magazine was not rich in visuals, it occasionally featured both local and foreign caricatures within its pages. Notably, the inclusion of Selma Emiroğlu (1928-2011), one of Türkiye's first female cartoonists, in this limited visual space highlights the magazine's support for pioneering figures in the arts, particularly women. Emiroğlu was also featured in *Doğan Kardeş* (Arzuk, 2007, p. 38). This emphasis on featuring female talent aligns with the Kemalist ideals of promoting gender equality and empowering women in various spheres of public life, including the arts.

Viewing *Aile* as an active agent, it can be also argued that the contributors – from authors to illustrators to translators – collectively shaped the magazine's stance

in terms of content and social positioning. While the concept of common habitus will be explored in more detail at the end of this chapter, it is first necessary to examine the compositional codes as the final aspect of this analysis.

Compositional codes are defined as the periodical's textual, visual, and design elements (Philpotts, 2012, p. 3). As noted earlier, *Aile* is not as visually rich as its successors, *Resimli Hayat* and *Hayat*. This can be attributed to the temporal codes of the journal as well, specifically the printing technology and costs available in Türkiye at the time of its publication. Nonetheless, it does include visual elements such as illustrations accompanying articles, gravures, and caricatures, both by local artists and borrowed from foreign sources. These elements contribute not only to the overall narrative of the magazine but also play an essential role in shaping the presentation and framing of the surrounding articles.

Starting with the cover composition, *Aile* presented itself to readers for many years with a simple cover design that featured the magazine's name prominently. In the first issue, it was noted that the cover design, as shown in Figure 7 below, was created by Prof. Kenan Temizan (1895-1953), one of Türkiye's first graphic designers, while the typography for the title *Aile* was designed by the calligrapher Prof. Emin Barın (1913-1987).

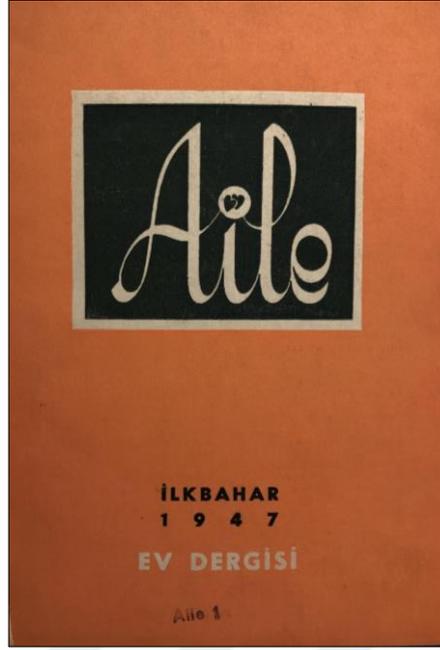


Figure 7. The front cover of the first issue of *Aile* (Spring 1947)

Beginning with the thirteenth issue, the magazine's cover became more visually rich. The cover started to feature visuals related to family themes, along with paintings and photographs. Additionally, a list of contributors was included alongside the visual while maintaining Barın's design for the magazine's title. For example, on the cover of the thirteenth issue, as shown in Figure 8, a painting by American artist Mary Cassatt²⁷ (1844-1926) was featured. The title of the painting, *Louise Nursing Her Child* (1898), was translated into Turkish as *Annelik* (Motherhood).

²⁷ Asuman Kafaoğlu Büke (2022) notes that the theme of maternal love is frequently depicted in the paintings of Mary Cassatt, who studied under Jean-Léon Gérôme (1824-1904), the same teacher as Osman Hamdi Bey (1842-1910) in Paris during the 19th century. She notes that Cassatt became the second female painter to exhibit her works in the Paris salons and argues that her paintings portray a kind of glorified motherhood as if bringing the Virgin Mary into a new age (pp. 106-110).



Figure 8. “Louise Nursing Her Child” on the cover of *Aile* (Spring 1950)

In the following issues, the theme of mother and child continued with paintings by Renoir and Reynolds and a sculpture by Thorak. It is unsurprising that the images on the magazine’s cover, which envision a family structure with the child at the center and the mother as the primary caregiver, also reinforce this ideal.

In the last four issues, the covers featured photographs of unknown individuals, primarily modern-looking women, which could be seen as a precursor to *Resimli Hayat*’s new design approach. As stated in the previous chapter, *Resimli Hayat* drew inspiration from the French magazine *Paris-Match* in terms of design; therefore, its covers were predominantly dedicated to photographs of local and foreign actresses.

The themes of child-mother-woman, which were prominently featured on the covers of the final issues of the magazine, can also be traced within the magazine’s content through the accompanying illustrations. These small, decorative illustrations complemented the textual material and played a significant role in framing the

articles. In *Aile*, it is evident that when the topic was parenting, mothers were assumed to be the primary caregivers in the imagined family. Consequently, articles on childcare were generally directed towards mothers. Even in cases where no specific audience was mentioned, the illustrations decorating the articles subtly indicated that mothers were the intended readers.

One notable example is an article translated from *Parents' Magazine* titled “Çocuk Büyütmek Sanatı” (The Art of Raising Children), published in the second issue of the magazine in the summer of 1947. As shown in Figure 9, before even engaging with the article’s content, the illustration at the beginning immediately draws attention. It depicts a mother holding her baby, subtly reinforcing the magazine’s recurring theme of motherhood as central to child-rearing. This visual cue strongly suggests that the content is tailored for women, particularly mothers. Indeed, upon reading the article, it becomes evident that mothers are the primary target audience.



Figure 9. The Art of Raising Children, *Aile* (Summer 1947, p. 25)

The quotation accompanying the small illustration at the beginning of the article, which emphasizes the role of the mother as the primary caregiver, is also noteworthy. Addressed directly to the mothers, it states: “Dünyanın hiç bir yerinde sizin, evinizde çocuğunuza yaptığınız hizmet kadar eğlenceli ve bilhassa mühim bir iş yoktur.” (There is no job anywhere in the world as enjoyable and especially as important as the care you give to your child at home.)

Another example is an article on parenting titled “Çocuğunuz Kendine Yetecek Kadar Uyuyor mu?” (Does Your Child Sleep Enough?), translated again from *Parents’ Magazine* and this time explicitly addressed to mothers. The cartoon at the bottom of the page, as shown in Figure 10, is particularly intriguing. It depicts a modern-looking young mother, dressed in an evening gown and coat, calling her sister-in-law for help babysitting while her baby sleeps in a crib.



Figure 10. Mother going to the ball, *Aile* (Winter 1949, pp. 26-27)

Another example, shown in Figure 11, underscores the image of a modern-looking mother. This translated article from *Marie France* discusses first aid, yet the illustration at the top captures the attention. In this illustration, a mother is again depicted providing care, this time to her daughter. What is noteworthy is that the mother is wearing a swimsuit, with her knees and arms exposed. This depiction, along with earlier images of a mother going to a ball, reinforces the image of a modern and active lifestyle that includes activities such as going to the beach.



Figure 11. Minor Treatments in Minor Cases, *Aile* (Summer 1949, p. 44)

Whether or not the articles directly address mothers, the bottom line is that when the topic is parenting, the magazine predominantly focuses on mothers, either explicitly or indirectly, through illustrations or quotations, with only occasional mentions of both parents.

As previously mentioned, full-page cartoons are rare in *Aile*, apart from the illustrations accompanying the articles. Among the limited number of images, the one depicted in Figure 12 is particularly noteworthy. It portrays a girl who, after playing baseball, retrieves her doll from under her bed and falls asleep with it.

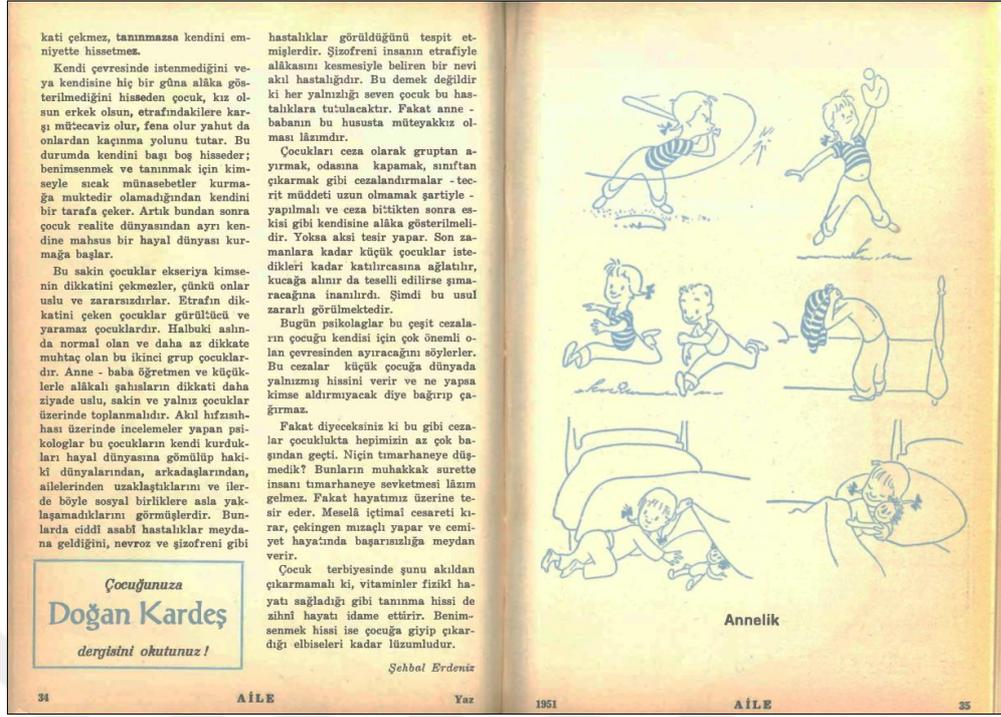


Figure 12. Motherhood, *Aile* (Summer 1951, p. 35)

This cartoon, likely sourced from abroad, reinforces the notion that regardless of a girl's current interests or activities, her ultimate destiny is predetermined to be motherhood. This emphasis on motherhood as the ultimate aspiration permeates the magazine's pages and reflects the prevailing societal expectations placed upon women.

In a magazine with limited visual content, the section titled "*Aile'nin Modası*" (Fashion of the Family) also consistently features illustrations accompanying the text. This section exclusively targets the women in the family, specifically the mother. The significance of these visuals lies in their depiction of how the idealized mother is imagined to appear, particularly in the public sphere. The illustrations, which share European fashion trends with the readers, reveal an adoption of a Western, modern, and secular dressing style.

One of the visually striking elements of *Aile*, particularly in its first ten issues, was the engravings by painter Fethi Karakaş (1916-1977). Karakaş (2006) remarked that his recognition as an engraver within the art community was attributed mainly to his works published in *Aile*. In 1954, Karakaş also secured second place in the painting competition organized by Yapı Kredi Bank. Over 20 of Karakaş's engravings were featured in the magazine, with Istanbul being the prominent theme, reinforcing *Aile*'s evident appreciation for the city, a sentiment also reflected in its literary section.

In addition to visual elements, when considering the colors and textual fonts used in *Aile*, it can be argued that the magazine followed Western examples, remarkably resembling *The Readers' Digest* and its French edition, *Sélection du Readers' Digest*. *Aile*'s page layout also closely mirrors those of its foreign counterparts. For instance, as shown in Figure 13, the spaces at the end of pages in *Aile* are often filled with short paragraphs or one-sentence quotes from famous individuals. Filling empty spaces with quotations related to the article's subject or the magazine's general theme is common in referenced foreign magazines.

Although the author or artist of these quotations is often noted, the source is typically not mentioned in *Aile*. However, for one-paragraph articles in the form of memoirs, the source is sometimes indicated, while other times, they are placed at the end of the page without any source or even a title. Some of these pieces can be considered concealed translations, which will be discussed further in the following sections of this chapter.

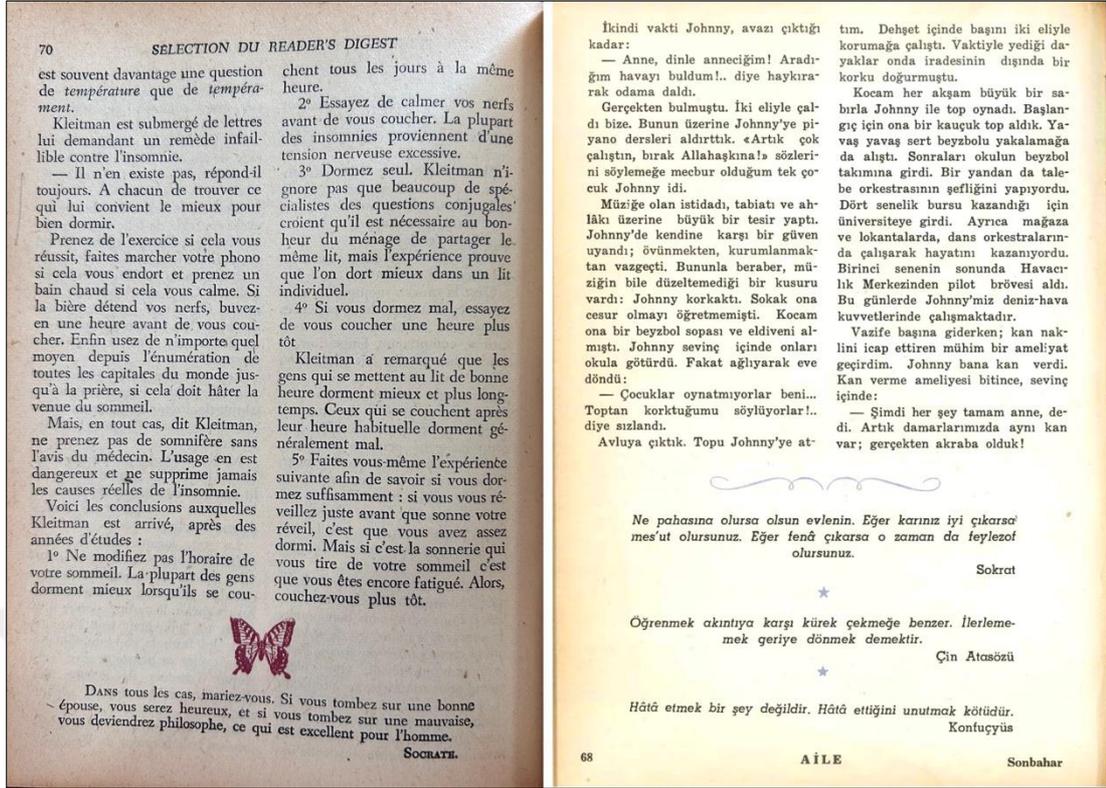


Figure 13. A Quote on marriage by Socrates in *Sélection* (left) (October 1947, p. 70) and in *Aile* (right) (Fall 1951, p. 68)

As mentioned earlier in this section, advertisements are also a significant part of the compositional codes of a magazine, with their placement being crucial for capturing readers' attention. In *Aile*, most of the advertisements, particularly the full-page ones, were strategically placed at the magazine's beginning and end. Initially, these ads primarily belonged to Yapı Kredi Bank, but over time, both the variety and number of full-page ads increased.

In-page advertisements were distributed across various sections, such as health, life, and family, with the notable exception of the literature section. It is rare to find ads in the literature section of *Aile*, suggesting that the editors likely intended not to disrupt readers as they engaged with the literary works of canonical figures of Turkish literature.

In-page advertisements generally followed a relevant topic; for instance, after an article on parenting, ads for Doğan Kardeş publications often appeared, targeting parents and encouraging them to select the best materials for their children's education. Similarly, in sections featuring meal recipes, readers were met with wine or vegetable oil advertisements, while ads for painkillers or ointments often accompanied articles on health.

In summary, a close examination of *Aile*'s periodical codes provides a detailed understanding of the magazine's identity and place within Turkish society during the late 1940s and early 1950s. The careful selection of contributors, the strategic placement of advertisements, and the deliberate use of visual elements reflect the magazine's aim to cater to an educated, culturally engaged readership. Moreover, social norms and values related to family life and motherhood are subtly reinforced throughout the pages of *Aile*. It can be argued that *Aile* positioned itself not only as a prestigious publication but also as a vehicle for disseminating modern, Western-inspired ideals suited to a rapidly changing Türkiye following WWII.

The following section will present a content analysis that delves into the magazine's prominent themes. This will help reveal the magazine's common habitus and the editors' vision of the imagined Turkish family, uncovering how *Aile* navigated the intersection of tradition and modernity in its portrayal of Turkish family life.

5.1.2 A close-up of the content

The initial step in analyzing *Aile* magazine, which ultimately formed the backbone of this study, involved systematically cataloging the magazine's content. This systematic approach facilitated an examination of the proportion of indigenous

versus translated material within the publication. By establishing thematic categories, it became possible to identify the key topics *Aile* addressed and discern the areas in which the editors aimed to shape and develop the imagined family model.

As illustrated in Figure 14, the 20 issues of *Aile* contain 831 titles. Of these, 390 are indigenous titles, while 361 are translated content, comprising 43% of the total. Additionally, there are 17 instances of concealed translations, identifiable by subtle clues such as references to foreign magazines without explicit mention of the source. Furthermore, 63 titles remain indefinite, lacking any source or authorship information, and are often presented as anonymous. It is important to note that one-sentence quotations without titles, as discussed in the previous section, were excluded from this statistical analysis.

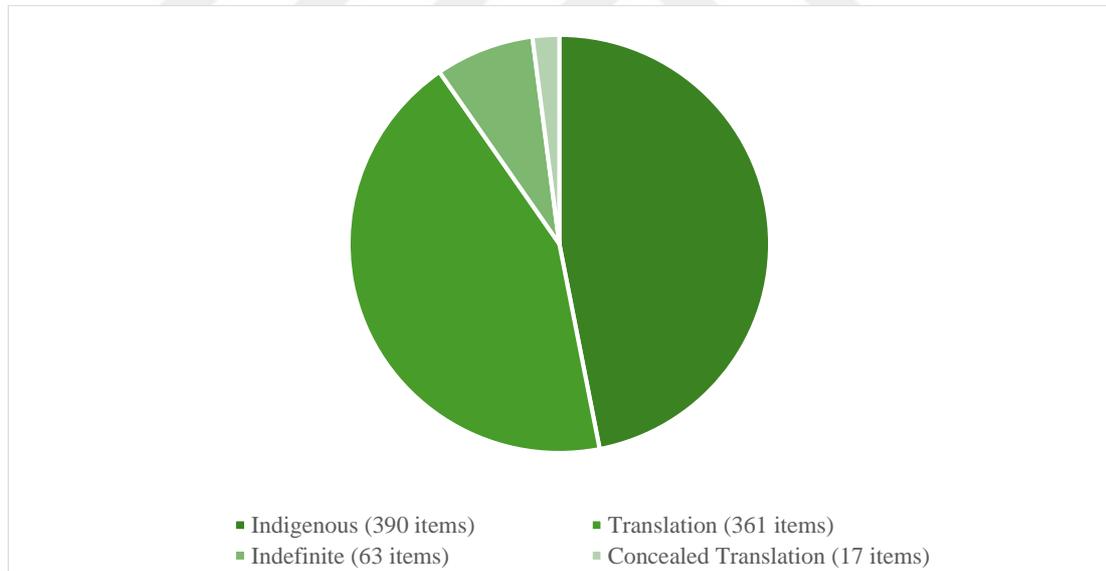


Figure 14. Proportional distribution of concealed translation, translation, indefinite, and indigenous content in *Aile*

The editorial board had already partially categorized the magazine's content under titles such as "*Aile'nin Sağlığı*" (Family's Health), "*Aile'de Çocuk*" (Children in the Family), "*Aile'nin Mutfağı*" (Family's Kitchen), and "*Aile'nin Modası*"

(Family’s Fashion). Initially, by examining the titles of the pieces published in the magazine, and subsequently through close reading, I created the categories shown below in Figure 15 by retaining or expanding the existing ones as needed. The initial categorization includes both original and translated content in the magazine, as well as concealed translations and anonymous works published without attribution.

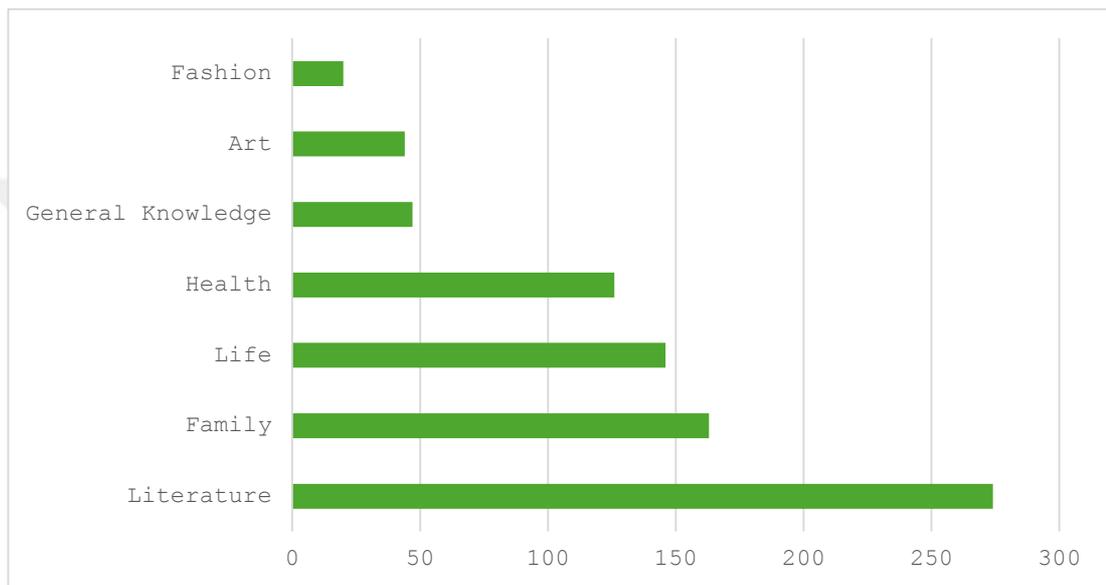


Figure 15. Thematic categories in *Aile*

The ‘Literature’ category was added to encompass literary genres such as poetry, short stories, criticism, biography, and memoir, which consistently hold a significant place in each issue of *Aile*, both numerically and physically.

The children’s category was integrated into the broader ‘Family’ category, which includes content on child care, education, motherhood, marriage, and family relationships – topics highly emphasized in the magazine. The ‘Life’ category includes “*Aile’nin Mutfağı*” (Family’s Kitchen), alongside practical advice on household tasks and personal development.

The existing health category in the magazine was retained without modification. This section mainly includes informative articles on diseases and their treatments, as in “Sinüzit Nedir?” (What is sinusitis?) (Coleman, 1948), “Tansiyon Hakkında Ne Biliyorsunuz?” (What do you know about blood pressure?) (Şehbal Erdeniz, 1949), “Baş Ağrısı Neden Olur? Nasıl Tedavi Edilir?” (What causes headache? How is it treated?) (Canbakan, 1951).

Under the ‘General Knowledge’ category, content aimed at enhancing family members’ cultural and general etiquette knowledge, such as articles on table manners and visiting the sick, was grouped.

The ‘Art’ category included criticism, surveys, interviews related to fields such as painting, cinema, and theatre, as well as content supporting the preservation of traditional Turkish arts.

Lastly, the ‘Fashion’ category, which already has a distinct subheading in the magazine, was left separate due to its direct and exclusive focus on women. This depicts how women were envisioned in the family structure imagined by the editors.

A closer examination of these categories allows for an in-depth evaluation of *Aile*’s “common habitus,” defined as the shared set of dispositions generating practices and perceptions within the periodical (Philpotts, 2013). As discussed during the analysis of the magazine’s periodical codes, several factors played a role in shaping the narrative of the Turkish family that *Aile* presented – beyond the influence of the editors Vedat Nedim Tör and Şevket Rado, various other agents contributed to this narrative, including writers, translators, illustrators, and readers. Additionally, the technical and economic conditions of the period in which the magazine was published also influenced how *Aile*, as an agent in its own right, portrayed the imagined Turkish family.

For instance, the literature category emerges as the most prominent facet within *Aile*'s content landscape. While *Aile* positioned itself primarily as a household magazine, scholars have widely acknowledged its substantial literary contributions. Owing to the inclusion of renowned figures from Turkish literature, such as Ahmet Hamdi Tanpınar, Halide Edib Adivar, Yahya Kemal Beyatlı, Cahit Sıtkı Tarancı, Oktay Rifat, Orhan Veli Kanık and many others, some sources even classify *Aile* as a 'literary' magazine (Bayrak, 1994; Günyol, 1984). This evaluation can be related to the editors' keen interest in literature, their intellectual network, and the literary taste and level they expected the imagined Turkish family to possess. In his memoir, first published in 1976 by Milliyet Publishing, Vedat Nedim Tör states that he used his connections to secure the copyrights for unpublished works by these authors. He writes, "Her sayısında en gözde yazarlarımızın hiç basılmamış eserlerini yayınlardık. Meselâ, Yahya Kemal'in, *Sessiz Gemi*, *Hayal Şehir*, *Endülüs'te Raks*, *Derin Beste* gibi en ölümsüz şiirlerini elinden koparınca kadar ne çektiğimi ben bilirim!" (In each issue, we used to publish a work by our most popular authors which was not published before. Only I know how I was able to beguile Yahya Kemal into publishing his most immortal poems such as *Sessiz Gemi*, *Hayal Şehir*, *Endülüs'te Raks*, *Derin Beste*) (Tör, 2010, p. 86).

Within the literature category, 274 titles have been documented. However, it is essential to highlight that the inclusion of poems, while significantly boosting the overall count, presents a nuanced aspect. Of the 274 titles, 140 are indigenous, and 6 are translated poems, totaling 146 poems featured in the magazine. The prominence of poetry, often consisting of one or two quatrains, contributes to the category's breadth despite its concise format. This emphasis on poetry can be attributed to Rado's identity as a poet and his fondness for the art form, as discussed in Chapter 4.

While themes such as Istanbul, love for the motherland, and strong family ties dominate the literature section, traditional family roles are notably reinforced in the magazine's family, life, and general knowledge sections.

The ratio of translated content in the family category is significant. Deniz Güler and Nazmi Ulutak (1992) emphasize the powerful influence of mass media on shaping societies and family structures. In this context, the content analysis of *Aile*, particularly within the family category, supports their argument by demonstrating how the magazine, primarily through translations, conveyed the desired qualities of a modern family, especially in the context of parenting. Among the articles that focus on children's physical and psychological well-being, *Parents' Magazine* comes to the fore, offering advisory content on parenting. In these articles, motherhood is emphasized as the primary role for women, positioning mothers as the principal caregivers. Fathers are highlighted when the discussion shifts to children's intellectual development and moral education. The pieces, "Anneleri imtihan ediyoruz," (We are testing mothers) (1947), "Çocuğunuzu ana sütüyle besleyiniz," (Breast-feed your child) (Şehbal Erdeniz, 1950), and "Çocuğunuza nasıl iyi baba olabilirsiniz?" (How to be a good father to your child?) (1951) might stand as examples.

In addition to parenting, the family category offered advice on family dynamics and marital relations. Marriage is portrayed as sacred, with divorce considered a last resort, reflecting the values presented in both translated content and editorial pieces by Vedat Nedim Tör (1948b), who expressed concern over the rising divorce rates in Turkish society. Overall, it can be argued that *Aile* utilized translations to advocate Western values in its portrayal of the ideal Turkish family, reinforcing traditional roles while adapting to modern influences.

Articles within the life category, which include discussions on domestic and international news, advice on life and human affairs, political and technological developments worldwide, and practical information on domestic chores, also provide insights into family roles. For instance, women are predominantly associated with the kitchen, with practical advice on domestic chores directed primarily at them. In contrast, self-help articles address both men and women, reflecting a broader approach to personal development within the family context. Examples include “Leke Çıkarmak” (Removing Stains) (*Aile*, Winter 1948, p. 54), “Zaman ve Makine” (Time and Machine) (*Aile*, Fall 1948, p. 12), “Hürriyet ve Disiplin” (Liberty and Discipline) (*Aile*, Fall 1949, pp. 20-21), “B.B.C. Radyosunda Çocuk Bayramı Nasıl Kutlandı?” (How was the children’s day celebrated on B.B.C. Radio?) (*Aile*, Summer 1951, pp. 31-32), and “Sabun Nasıl İcad Edildi?” (How was soap invented?) (*Aile*, Winter 1952, p. 73).

What is particularly noteworthy is that the editors primarily relied on translations to construct these sections, with the relatively limited amount of indigenous content being authored by experts in their respective fields. Overall, *Aile* seeks to represent the ideal Turkish family by collaborating with leading figures in each category.

In the following section of this chapter, *Aile*’s translational habitus will be examined to understand how translated content contributed to the magazine’s common habitus.

5.2 Translational habitus of the magazine

Focusing on *Doğan Kardeş* magazine, published by Yapı Kredi Bank, Şehnaz Tahir Gürçağlar (2014) argues that “the reliance of the magazine on foreign materials and

its emphasis on intercultural awareness mean the common habitus cannot be fully understood and revealed without a full examination of the translational habitus” (p. 27). Published by the same agents, Vedat Nedim Tör and Şevket Rado, and hosting a significant amount of translated content, it is also necessary to analyze *Aile*'s translational habitus to understand the qualities of the imagined Turkish family fully.

5.2.1 The function and representation of translation in *Aile*

The significant proportion of translated content in *Aile* necessitates a closer examination of this material to analyze the magazine's overarching narrative. Therefore, it is crucial to consider the distribution of indigenous and translated works within the categories established in the previous section.

The translated content in *Aile* is generally presented in an evident and traceable manner. Yet, the magazine did not have a consistent policy to acknowledge each translation's source text, author, and translator. Translations can typically be identified by the author's name, the name of the foreign magazine, newspaper, or book cited as the source, or the translator's signature when provided. Texts without any author or translator signature have been categorized as indefinite. Although there are occasional items that appear to be translations, they have only been classified as such if there is a clear indication. For example, in the magazine's first issue, an informative piece titled “Aile'nin Düşmanları” (Enemies of the Family) explains contagious diseases. This piece does not indicate that it was a translation from a foreign source. However, in the following issue, the same title reappears, this time introducing other diseases and citing the British magazine *Healthy* as the source. The “Aile'nin Düşmanları” series continues in the third issue, but no source is given. Due

to this ambiguity, the pieces in the first and third issues are categorized as indefinite in the analysis.

Identifying concealed translations proved to be more complex, often requiring careful attention to subtle clues within the content. For example, in the first issue of *Aile*, a short piece titled “Kocanızla Nerede Tanıştınız?” (Where did you meet your husband?) was included, likely to fill space as previously mentioned. This short paragraph does not cite a source magazine, author, or translator. However, it begins with the phrase, “Bir Fransız mecmuası geçenlerde bu soruyu sormuş...” (A French magazine recently asked this question...) The piece then reports the results of the questionnaire conducted by the magazine and extends the same question to Turkish readers. Given the mention of a foreign magazine, this piece has been classified as a concealed translation, even though it is not explicitly stated as such.

In cases where the source text lacked concrete clues but the source was identified, the titles were also categorized as concealed translations. A notable example is the article “Öğretmenler nasıl ana baba isterler?” (What kind of parents do teachers want?) published in the Winter 1951 issue of *Aile*. This article was translated from the article titled “The Kind of Parents Teachers Like,” authored by Eric W. Johnson, headmaster of Friends Central Day School, Pennsylvania, and originally published in the September 1950 issue of the *Parents’ Magazine*. Despite the absence of the author’s name, the source, or the translator’s name in the target text, archival research revealed the article’s origins, necessitating its reclassification from indefinite to concealed translation. What is intriguing is that another article sourced from the same issue of the *Parents’ Magazine* was also featured in the Winter 1951 issue of *Aile*; however, while the source magazine was cited, the author and translator were still not acknowledged. This example illustrates that there may

still be concealed translations among the titles grouped as indefinite. Moreover, such discrepancies suggest a flexible approach to source acknowledgment, further complicating the analysis of the magazine’s common habitus and the role of translation in shaping its content.

Nevertheless, Figure 16 shows the distribution of items considered indefinite, concealed translation, translation, and indigenous in different categories. This enables a clearer understanding of how the editors constructed content in *Aile* through translation.

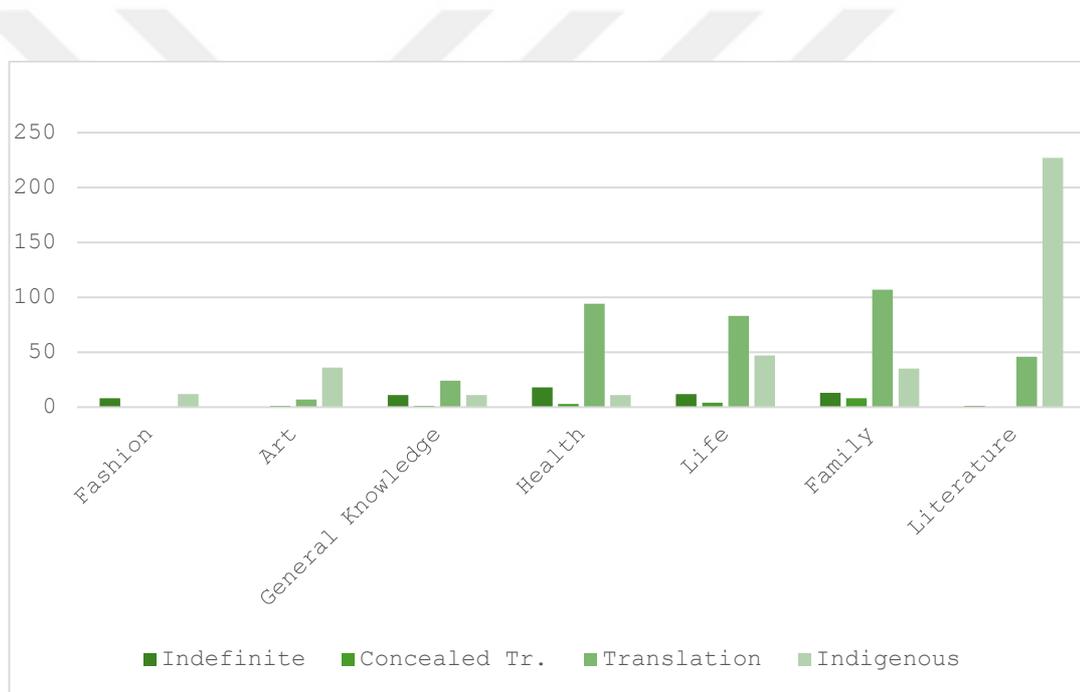


Figure 16. The ratio of concealed translation, indefinite, indigenous, and translated content in different categories

From the chart above, it is clearly seen that the editors, Vedat Nedim Tör and Şevket Rado, utilized translation extensively in developing specific sections of the magazine, such as health, life, and family. Before taking a closer look at the translated content in these sections, it would be helpful to address two different points.

In the literature section, as previously mentioned, poems hold a significant place and dramatically increase the number of indigenous works in this category. However, when looking at short stories, it can be observed that the number of translated and indigenous content is quite close in terms of the number of titles, with 19 translated stories compared to 24 indigenous stories. Yet, when examining the physical space these works occupy in the magazine and their positioning within the publication, it becomes clear that indigenous works are much more prominent and dominant. Regarding page count, the 24 indigenous stories occupy nearly twice the space of the 19 translated stories. Therefore, it can be argued that indigenous content played a more significant role in shaping the literary category within the magazine.

Secondly, as previously mentioned, there are several one-sentence quotations from famous foreign literary figures, thinkers, and artists, particularly at the end of the pages. While these could be considered translations, they were not included in the statistical analysis as they lack titles and are primarily used as compositional elements.

A closer examination of the categories with a high concentration of translated content in *Aile* reveals the extensive use of various foreign periodicals as sources. Of the 361 titles in the magazine, 202 were translated from different foreign periodicals, mainly from American magazines. Most of the time, the name of the source magazines was conspicuously mentioned either in the table of contents or within the magazine article. However, it is generally impossible to trace the exact source texts of the translations as no specific reference to the source, such as date, issue number, or pagination, was given.

Seventy different magazines were identified as sources in the twenty issues of *Aile*, with the *Parents' Magazine* being the most significant, contributing 40 titles.

Other prominent source magazines include *Woman's Home Companion* (16 titles), *The Reader's Digest* (14 titles), *Hygeia* (13 titles), *Science Digest* (7 titles), and *La Femme* (6 titles). Additionally, 102 titles were translated from 64 other magazines. American and British newspapers were also occasionally used as sources.

In terms of language, English was the predominant source language, followed by French. American periodicals were the most utilized, contributing 173 titles to *Aile*, while British periodicals accounted for 23 titles and French sources for 14 titles. Swiss, Canadian, German, and Italian sources were also used, albeit infrequently.

At this point, it is important to emphasize that the presented data is based on the visible information provided in *Aile*. However, archival research has revealed that the editors utilized more material from *The Reader's Digest* and its French version, *Sélection du Reader's Digest*, than was actually cited in the magazine.

The American-based monthly magazine *The Reader's Digest* was first published in 1922, introducing “a simple, yet innovative editorial concept: condense and reprint the best articles from the country's leading magazines” (Sumner, 2010, p. 57). In the 1950s, its founder, owner, and editor, DeWitt Wallace, was regarded as the most successful editor in history, with the magazine then being published in fifteen languages across forty-eight countries (Sumner, 2010, p. 59). By the end of the 20th century, *The Reader's Digest* had reached a total circulation of twenty-eight million, making it the most widely circulated periodical in the world (“Reader's Digest,” 2023).

Sélection du Reader's Digest was the French edition of the American magazine. American magazines such as *Collier's*, *This Week*, *The Argosy*, *Harper's Magazine*, *Independent Woman*, and *Today's Health* were cited in the *Digest*, *Sélection* and *Aile*. During the archival search, it was detected that in some cases,

Aile's editorial board cited the American magazine but used the French translation from *Sélection* thereby utilizing indirect translation. Additionally, cases were identified where the editors likely relied on the condensed version published in the *Digest* while citing the original American magazine as the source.

A case that illustrates the first case further is found in the fifth issue of *Aile*, where an article titled “Kadınların neden sakalı yok?” (Why women do not have a beard?) was published. It is noted that the article was written by Alfred Toombs and initially published in the *Collier's* magazine. I found the source text by tracing the author's name and some keywords from the article. The article “Why housewives do not have whiskers?” was published in *Collier's* on May 10, 1947. In the article, a man recounts his experience of spending a week as the housekeeper, highlighting the challenges and intricacies of managing a household.

Comparative textual analysis revealed that the English source text is longer than its Turkish translation, with the translator having omitted some parts, particularly at the beginning of the article. Additionally, while the source text included photographs, as shown in Figure 17, the target text replaced these with an illustration. However, as I delved deeper into tracing the translated content in *Aile*, I uncovered an intriguing connection to Toomb's article in another magazine.



Figure 18. French translation in *Sélection* (left) (January 1948, pp. 29-32), Turkish translation in *Aile* (right) (Spring 1948, p. 41)

However, being published in *Sélection* means that the article should have first been published in *The Reader's Digest* in English. I continued with that assumption, and I revealed that the condensed version of the article was published in the August 1947 issue of the *Digest*, as seen in Figure 19.



Figure 19. Why Housewives Have No Whiskers in *The Reader's Digest* (August 1947, p. 21)

A comparative reading of all three potential source texts and the Turkish translation confirms that the Turkish version was translated not from the initial version in *Collier's* nor the condensed version in the *Digest* but from the French translation in *Sélection*. As illustrated in the excerpts below, the Turkish translation closely aligns with the French version, particularly in the way the narrative focus shifts.

Why Housewives Have
No Whiskers
Collier's
May 1947
pp.22-24

I remember the look she gave me.
“It might not be a bad idea,” she said thoughtfully.
That’s how I happened to become one of the country’s
few practicing male housekeepers.

Why Housewives Have
No Whiskers
The Reader's Digest
August 1947 pp. 21-23

I remember the look she gave me.
“It might not be a bad idea,” she said thoughtfully.
That’s how I happened to become one of the country’s
few practicing male housekeepers.

Pourquoi Les Femmes
N’ont Pas de Barbe
*Sélection du Reader's
Digest*
January 1948
pp. 29-32

Je me rappelle de drôle de regard qu’elle ma jeta.
-Après tout, c’est une idée, fit-elle d’un air qui en disait
long.
Et voilà comment j’en arrivai à jouer le rôle de mère de
famille.

(backtranslation)

(I remember the funny look she gave me.
-After all, it’s an idea, she said with a look that spoke
volumes.
And that’s how I came to play the role of mother.)

Kadınların Neden
Sakalı Yok?
Aile Spring 1948 p. 41

Karımın yüzüme tuhaf tuhaf bakışını hâlâ hatırlarım.
Mânalı mânalı:
-Olur ya, bu da bir fikirdir, dedi.
İşte anne rolünü oynamıya böyle başladım.

(backtranslation)

(I still remember the strange stare my wife gave me.
In a meaningful way:
-Well, it’s an idea too, she said.
That’s how I started to play the role of a mother.)

In the French translation, the role of the “mother” is highlighted at the end, replacing the portrayal of a “male housekeeper” found in the original English versions. This subtle yet significant shift was indirectly transferred into Turkish, likely reflecting *Aile*’s broader emphasis on motherhood. This pattern underscores how editorial and translational choices can reinforce specific cultural values through indirect translation. It is evident that the Turkish translation closely follows the French version as its source text.

After identifying this case, a further review of available issues of *The Reader’s Digest* and *Sélection du Reader’s Digest* in Istanbul libraries revealed several potential instances where these two magazines might have provided the source texts for *Aile*. In these cases, the editors of *Aile* appear to have referenced the original sources listed in *The Reader’s Digest* and *Sélection*, such as *Collier’s*, the *New Orleans Times*, *La Pensa*, and *Woman’s Home Companion*.

Due to the lack of archival material, it is difficult to trace the specific reasons or motivations behind the editors’ choices. They may have preferred to cite initial sources because they appeared more accurate or to simply avoid the perception that *Aile* relied heavily on a few foreign magazines. Another possible motivation could have been to introduce and promote different American magazines, especially as political and cultural relations between Türkiye and the U.S.A. were developing at the time, as discussed in Chapter 3.

In these cases, it is crucial to remember that editors Tör and Rado were essentially making editorial decisions based on content that had already been filtered through the *Digest* and *Sélection*. Similarly, the translators of *Aile* likely followed the translational choices made by French translators in *Sélection*, as evidenced by the emphasis on motherhood in the introductory paragraph.

As previously noted, while translation is inconsistently visible in *Aile*, the source periodicals and translators are often prominently featured. In some cases, the translators are even more visible than the authors, and occasionally, the source magazine's name supersedes the author's name entirely. As Matthew Philpotts (2013) observes, the reputation of a magazine can carry such significant weight that it acts as a powerful construct, often legitimizing the texts under its name and overshadowing the individual author. A prime example of this is the translations from *Parents' Magazine*. None of these translations include the original authors' names, even though *Parents' Magazine* always lists the authors at the beginning of the articles, many of whom are experts in their fields. Instead of highlighting these experts, *Aile* positions *Parents' Magazine* as the authority, particularly in child-rearing, and omits the authors' names. The implications of this anonymity and the framing strategies of editors will be explored in Chapter 7.

An intriguing aspect regarding the position and visibility of translators is that in 19 out of the 40 articles translated from *Parents' Magazine*, where the author's name is absent, the translator's name is explicitly credited. Şehbal Erdeniz, who translated 16 of these articles, is also featured in *Aile* with her own writings on child-rearing. This may highlight the significant role of translators in shaping the magazine's content. Therefore, the following section will provide a more detailed examination of the translator network that emerges in *Aile*.

5.2.2 The network of translators

This section aims to closely examine the network of translators by analyzing their roles within the magazine's social codes and exploring their influence and impact on the overall narrative of *Aile*.

The visibility of translators in *Aile* is notably high, although the magazine did not maintain a consistent policy in this regard. In most cases, translators' names are provided at the end of translated content, most commonly accompanied by the term "çeviren" and occasionally by "tercüme eden," both of which mean "translated by" in English. However, in one instance, the translator's name is introduced with the term "nakleden," which translates to "transferred by" in English. This choice of wording may suggest a more interpretive or adaptive approach to the source text. There is no indication of whether the translators chose these specific terms or if the editors decided on the labeling, as both expressions were used interchangeably within the same issues. This uncertainty arises due to the lack of archival sources, such as first drafts of the translations or translators' personal archives.

The content analysis revealed contributions from over 30 different translators to *Aile*. Among the 361 translated titles published in the magazine, 124 have identifiable translators, although some are credited only by their initials. For example, three pieces signed with the initials A.D. are likely the work of Arif Derebeyoğlu, one of the magazine's most significant translators, credited with 18 titles – though this connection cannot be definitively confirmed. While 15 translators contributed only once to the magazine, others, such as Orhan Veli Kanık, Şekûre Basman, and Nihal Yalaza Taluy, produced multiple translations. Notably, the most prolific translator in the magazine is Şehbal Erdeniz, who not only translated extensively but also contributed her own original writings.

The renowned Turkish poet Orhan Veli Kanık was a friend of Şevket Rado, and their personal relationship extended into their professional careers, as previously discussed in Chapter 4. In his letters to Rado, Orhan Veli frequently suggested new translations from various authors, including Shakespeare, La Fontaine, Elsie

Finnimore Buckley, and Marcel Aymé, to be published in *Doğan Kardeş* and *Aile* magazines (İşli, 2014, p. 33, 39, 51). Based on these letters, it can be argued that Orhan Veli likely selected the works to be translated himself, and Rado followed his choices to some extent when publishing.

In *Aile*, Orhan Veli reached Turkish readers with seven of his own poems, as well as six translated works by various French poets, including Paul Verlaine, Arthur Rimbaud, Charles Baudelaire, and Pierre de Ronsard. His status as a prominent poet significantly enhanced his visibility as a translator in the magazine. For instance, in the 4th issue of *Aile*, the translation of Paul Verlaine's "Nevermore" is listed on the contents page with both the author's and the translator's names. Moreover, analyzing the pages of translated poems reveals that Orhan Veli's name consistently appears in larger fonts than those of the French poets. Notably, in the 9th issue, his translation of a poem by Ronsard is listed in the table of contents solely under Orhan Veli's name. While Ronsard's name is mentioned at the beginning of the translation, a drawing by Zahir Güvemli (1913-2004), a Turkish cartoonist and author, is featured alongside the poem – not a sketch of Ronsard, but of Orhan Veli himself, as seen in Figure 20.



Figure 20. Orhan Veli's translation from Ronsard in *Aile* (Spring 1949, p. 15)

The prominence of Orhan Veli as a translator in *Aile* can be attributed to his respected status as a poet within literary circles, his recognition among Turkish readers, and even his close relationship with Rado. However, it is noteworthy that no other translator in the magazine received such visibility and emphasis regardless of their position in the Turkish literary community or personal connections.

Orhan Veli's translation of La Fontaine's fables into Turkish, published by Doğan Kardeş Publications, was also heavily promoted in *Aile*. The magazine presented selected examples from the book to readers, mainly targeting parents who might purchase the book for their children.

Another work by Orhan Veli, published by Doğan Kardeş, is the compilation of Nasreddin Hoca's stories. This work received frequent praise in *Aile*, both through advertisements and reviews by prominent Turkish authors such as Refik Halid Karay (Karay, 1950). An anonymous review of the book, titled "Bir Edebî Hâdise" (A Literary Event), was published in the 11th issue of *Aile*. The review notes that most previous versions of Nasreddin Hoca's stories were published in the Arabic script, while those few in the Latin script lacked proper style ("Bir Edebî Hâdise," 1949, p. 24). In his preface to the book, first published in 1949²⁸, Orhan Veli comments on how he engaged in compiling and writing Nasreddin Hoca stories, stating,

La Fontaine'in masallarını Türkçeye çevirdiğim sıralarda dostum Şevket Rado bana Nasrettin Hoca'ya ait fıkraları da manzum olarak yazmamın iyi bir şey olacağını söylemişti. Böyle bir işin ehemmiyeti üzerinde, doğrusu, o zaman pek düşünmemiştim. Bu fıkraları bulabilmek için birkaç kitap karıştırdıktan sonra gördüm ki ünü yabancı ülkelere kadar yayılmış olan bu milli kahramanın hikâyeleri daha hâlâ Türkçe olarak yazılmamış. Güzel bir üslûptan geçtim, okuduğum kitaplarda, doğru dürüst bir Türkçe bile yoktu. Bunun üzerine de, bu fıkraları okunabilir bir dille yazmanın,

²⁸ The book was first published in 1949 by Doğan Kardeş Publications and went through five editions by 1970. Between 1989 and 1999, it was reissued in four editions by Adam Publications. Subsequently, Yapı Kredi Publications acquired the publishing rights, releasing the first YKY edition in February 2003, followed by the second edition, used in this study, in June 2003. As of 2024, the work has reached its 51st edition.

küçümsenmeyecek bir iş olduğuna inandım. (...) Fıkraları seçmek için türlü kitaplara başvururdum. Geçen yüzyıl içinde çıkmış taşbasmaları bir letâif kitabından başka, elime Tevfik Bey'in kitabı, *Hazine-i Letâif*, *Letâif-i Lâmiî*, *Hikâyât-ı Vedâdî* gibi kitaplar geçti. (Kamık, 2003, pp. 11–12)

(When I was translating La Fontaine's tales into Turkish, my friend Şevket Rado told me that it would be great to write Nasrettin Hodja's jokes in verse. As a matter of fact, I didn't think much about the importance of such a job at the time. After looking through a few books to find these jokes, I realized that the stories of this national hero, whose fame had spread to foreign countries, had still not been written in Turkish. Not to mention a beautiful style, the books I read did not even have proper Turkish. So, I believed that writing these stories in a readable language was a task not to be underestimated. (...) I consulted various books to select the jokes. Apart from a lithographed book of jokes published in the last century, I came across books such as Tevfik Bey's book, *Hazine-i Letâif*, *Letâif-i Lâmiî*, *Hikâyât-ı Vedâdî*.)

As seen in the excerpt above, Orhan Veli critiques earlier versions of Nasreddin Hoca's stories and cites the sources he used for his own work. This quote underscores two important points. The first relates to the information Orhan Veli provides in his preface regarding the book's preparation process. While this topic lies outside the scope of the present study, a comparative analysis of Orhan Veli's work and the older works he references, such as *Hazine-i Letâif* (1885/1889)²⁹ by Mehmed Tevfik (1843–1892/93), could yield valuable insights, particularly in the context of intralingual translation.

The second point pertains to Şevket Rado's notable influence, not only on the *Aile* magazine but also on the broader publication policy of Doğan Kardeş Publications. Furthermore, it can be argued that the promotion of Nasreddin Hoca stories alongside La Fontaine translations in *Aile* reflects the emphasis placed by agents such as Tör and Rado on valuing both local and Western sources in children's education within the family.

²⁹ For further information, please see <https://tees.yesevi.edu.tr/madde-detay/hazine-i-leta-if-mehmed-tevfik>

On the other hand, it is noteworthy that Orhan Veli and Şehbal Erdeniz's 1949 translation of two works by Shakespeare, *Hamlet* and *The Merchant of Venice*, published together in Turkish as *Hamlet ve Venedikli Tüccar* by Doğan Kardeş Publishing House, is not mentioned in *Aile*.

Şehbal Erdeniz appears to be the most prolific translator in *Aile*. She primarily translated titles related to family issues (17 titles) and health (14 titles). In most cases, her name was listed as “çeviren” (translated by) at the end of the articles. However, in some instances, there was no specific designation in front of her name, yet it was understood that she was the translator since a foreign source was mentioned at the beginning. Besides her translations, Erdeniz also contributed to *Aile* with her own articles.

Throughout the research, finding biographical information on Erdeniz proved to be challenging. However, in the *Alma Mater*, published in 1966 for the alumni of the American Board Schools in Türkiye, an informative piece titled “Youth and Work Training Project in New York State” was authored by someone named Şehbal Erdeniz Thielmann. At the end of the article, the author is introduced as a 1939 graduate of the American College, holding an M.S. from Teachers College, New Paltz, New York. In one of her articles in *Aile*, Erdeniz (1951) begins by stating, “gerek ana – baba ve gerek biz öğretmenler çocuklara ne vereceğimizi bilelim ki onlardan bir çok şeyler istemeğe hakkımız olsun” (Both parents and we, as teachers, should know what to give to children so that we have the right to ask many things from them). Given that she was a teacher and frequently translated from American sources such as *Parents' Magazine*, it is plausible that the record in the *Alma Mater* refers to her. Moreover, the fact that *Parents' Magazine*, frequently used as a source in *Aile*, is not available in the library archives in Türkiye, including Atatürk

Kitaplığı, Beyazıt State Library, and the National Library, further supports the possibility that someone living in the United States at the time provided content for the magazine. However, this does not necessarily mean that the magazine was not commercially available in Türkiye during that period, but rather that no copies have been preserved in major library collections.

Erdeniz translated 16 titles from *Parents' Magazine* for *Aile*. However, only one source text could be accessed. The absence of information regarding the specific issues and dates of the magazines from which the source texts were drawn, coupled with the occasional alteration of article titles, made tracing the source texts exceedingly difficult.

In the September 1946 issue of *Parents' Magazine*, an article by James D. Kirkpatrick titled “Child of Divorce” was published. This article was translated by Şehbal Erdeniz and appeared in the 1948 Winter issue of *Aile* under the title “Karı-koca ayrılıklarında ÇOCUKLAR” (Children in Husband-Wife Separation). The translation was published without the author’s name, though the source magazine was mentioned, and Erdeniz’s name was displayed as the translator. In her translation, Erdeniz omitted some detailed examples due to space restrictions in *Aile* yet preserved the central message of the source text, which offered recommendations for parents, particularly mothers, on how to protect their children during a divorce.

Considering Erdeniz’s translations, it is noticeable that the content often puts the child at the heart of the family. Examples include her translations titled “Okula giden çocuğunuza faydalı olabiliyor musunuz?” (Are you able to be helpful to your school-going child?) from *Woman's Home Companion*, “Çocuğunuzun zekâsına dair bilgiler” (Information about your child’s intelligence) from *Hygeia*, and “Çocuk ve Oyun” (The child and the game) as well as “Çocuğunuzu ana sütüyle besleyiniz”

(Breast-feed your child) from *Parents' Magazine*. Whether Erdeniz herself selected these topics or they were assigned by the editors remains unknown. However, it is noteworthy that her original articles published in *Aile* also focus on similar themes, suggesting that her interests likely influenced all the content she produced. For instance, in the 14th issue of *Aile*, Erdeniz contributed an original article titled “Çocuk oyunu niçin sever?” (Why do children like games?), where she emphasized the importance of games for children’s mental development and moral education. Later, in the 18th issue of the magazine, her article “Büyüklerden Küçüklere” (From Elders to Juniors) stressed the importance of the family as the primary environment for children’s education. Notably, her perspective aligns closely with the overarching narrative of *Aile*, which portrays the home not solely as a place of shelter for families but as a space that must be intellectually and morally enriched.

Erdeniz continued her work as both a translator and writer for *Resimli Hayat* in the subsequent years.

Another prominent translator frequently associated with translations from *Parents' Magazine* is Şekûre Basman. Basman is the daughter of the Turkish jurist and academic Cevdet Ferit Basman (1882-1953) and the mother of Nobel laureate Turkish writer Orhan Pamuk. Her connection to *Aile* also comes from her family ties, as she is the sister of Türkan Rado, who is married to Şevket Rado. She primarily appeared in the family category of *Aile* with translations titled such as “Evlilik Bir Ortaklıktır” (Marriage is a Partnership), “Çocuklar muntazam olmaya alıştıırabilir” (Children can be trained to be neat), “İştahsız Çocuk” (Child with poor appetite). It is also worth mentioning that her younger sister, Gülgün Basman, Gülgün Üstündağ after got married, also appeared in *Aile* as a translator once and was featured in the

fashion category as well. Their presence in *Aile* is significant as it demonstrates how Şevket Rado's personal network influenced the magazine.

The editors' professional networks were as crucial as their personal ones in expanding the range of contributions to the magazine. For instance, Arif Derebeyoğlu, who collaborated with Şevket Rado at the *Akşam* (Evening) newspaper, contributed significantly to the translations in *Aile*. Derebeyoğlu served as the London correspondent of the newspaper. Considering his access to foreign sources, it can be assumed that he played a substantial role in content selection.

Derebeyoğlu contributed mainly to the family and health categories, translating from a variety of sources such as *Woman's Digest*, *Coronet*, *Hygeia*, *The Star*, *This Week Magazine*, *Reader's Digest*, *Toronto Star*, *Scientific American*, and many others. Unfortunately, locating most of the source texts he translated during the research was impossible. The only translation for which the source text could be identified was "Aşırı Züppelikler" (Excessive Snobbery), "Selected Snobberies" in original, by Aldous Huxley, published in the literature category in *Aile*.

Another translator who frequently appeared in *Aile* and other publications by Yapı Kredi was Nihal Yalaza Taluy (1900-1968), the renowned translator of Russian literature into Turkish. In her research on *Doğan Kardeş* magazine, Deniz Arzuk (2007) notes Taluy's contributions not only to the magazine but also to the *Doğan Kardeş* books. Taluy extensively translated for *Doğan Kardeş* magazine, and her translations from various authors such as Rudyard Kipling, Mad H. Giraud, E. Granstroem, F.H. Burnett, and Pierre Mael were published as books by *Doğan Kardeş* publishing. In her translation-focused article, Şehnaz Tahir Gürçağlar (2014) highlights Taluy's role in *Doğan Kardeş* as the primary translator. Tahir Gürçağlar states that Taluy, having learned French and German at a young age, likely translated

English novels and stories into Turkish via French or German (p. 28). Referring to the debates on the directness of translation in the early years of the Republic (Tahir Gürçağlar, 2008, p. 129), she further argues that while indirect translations of Western classics were not appreciated at the time, this concern was overlooked in a children's magazine (p. 28).

In *Aile*, one of Taluy's translations, titled "Doğum denen mucize" (The Miracle called birth), was sourced from *Women's Home Companion*, an American women's magazine. Considering Tahir Gürçağlar's argument, it is plausible that Taluy translated this piece from French. This possibility can be supported by the earlier example of how the editorial board used the French magazine *Sélection* as the source text while attributing the content to the American magazine. Moreover, in *Aile*, even canonical authors like Bertrand Russell were translated into Turkish through indirect translation, with this approach being explicitly noted. For instance, in the 6th issue of *Aile*, a short piece from Russell's *Sceptical Essays* was translated into Turkish by an anonymous translator under the title, "Dayak Terbiye Vasıtası Değildir" (Beating is not a disciplinary tool). At the bottom of the page, it is explicitly indicated that the piece was taken from *Essais Sceptiques*. However, it is essential to note that this translation was not featured in the literature section of the magazine. In the literature section, only poetry translations were published, all of which were done by Orhan Veli directly from French. In this regard, it can be argued that the editors may not have distinguished between direct and indirect translation solely based on whether the content was intended for children or adults. They might have also made distinctions between literary content and practical life topics.

In conclusion, the examination of the translator network within *Aile* reveals that the editors' personal and professional connections significantly influenced the

composition of this network. The limited archival materials available about the translators suggest that they occasionally influenced the selection of content to be translated in *Aile*. This argument can be further supported by the observation that the translators, who contributed not only through translations but also with original works, tended to choose topics that aligned with the general narrative of *Aile* and were parallel to the content they translated.

Due to the previously mentioned restrictions, it was not possible to detect all source texts and provide a comparative analysis for each. However, in Chapter 7, a comparative textual analysis will be presented, focusing on the translators' strategies and examining how the editors framed the translated content for the readers.

CHAPTER 6

THE INTERNAL DIALOGUE IN *AİLE*:

THE TRANSLATED AND INDIGENOUS CONTENT

This chapter offers an in-depth analysis of the internal dialogue between translated and indigenous content published in *Aile*. This part not only provides a macro view of the prevalent themes found in the magazine but also aims to describe the collective narrative presented in *Aile* regarding social norms, gender roles, and family dynamics. Additionally, it delves into the textual formation of the magazine, examining various methods of content production.

A close analysis of the translated and indigenous content in *Aile* reveals the editors' construction of a collective narrative surrounding the imagined Turkish family and its underlying themes. The family portrayed in the magazine is child-centered and nuclear in structure, foregrounding individuality – a concept relatively new to Turkish society at the time. In this urban family model, parents are expected to be educated in childcare and family relations and refined individuals with an appreciation for art and literature. In the distribution of roles and responsibilities within the family, the women's role, particularly as the mothers, is discussed more extensively and meticulously described.

In this part of the textual analysis, both literary and non-literary materials will be evaluated to explore how the translated and indigenous content, alongside the paratextual features, engage in dialogue on these themes.

6.1 Analysis of literary content

A brief look into the literature category in *Aile* reveals that short stories and poetry were the two main genres featured prominently in the magazine. As explained in Chapter 5, this focus on shorter forms stemmed from the magazine's quarterly publication schedule, which made serializing longer works like novels difficult.

The frequent inclusion of prominent Turkish literary figures in *Aile* was facilitated by the editors' strong connections within the literary community and the financial support likely provided by Yapı Kredi Bank, which enabled the payment of copyright fees. While the stories varied in subject, recurring themes, such as marriage, home life, family bonds, and spiritual values, were consistently emphasized. Here, the gatekeeping role of the editors is particularly evident, as they carefully curated specific works from a broad array of Turkish authors, with some even commissioned exclusively for *Aile*.

For example, in the first issue of *Aile*, Refik Halid Karay's (1888-1965) short story "Garez" (The Grudge) was published (*Aile*, Spring 1947, pp. 7-11). On the first page of the story, beneath an illustration of the author's portrait, a short note reads as follows, "Otuz sene önce "Memleket Hikâyeleri" ile hikâye edebiyatımızın en güzel örneklerini veren Refik Halid Karay, o zamandan beri ilk defa olarak bu hikâyeyi 'Aile' dergisi için yazdı." (Refik Halid Karay, who provided some of the finest examples of Turkish short story literature thirty years ago with *Memleket Hikâyeleri* (Homeland Stories), has written this story for the first time since then, specifically for the *Aile* magazine.) (*Aile*, Spring 1947, p. 7).

The story explores the theme of rural-to-urban migration, a phenomenon that gained significant momentum in Türkiye, especially in the second half of the 20th century. The plot centers on Çerçi Halil, a father who moves to Istanbul from a small

village to pursue financial success, and his family. After attaining some degree of economic stability, Halil brings his family to the city, hoping for a better life. However, his sixteen-year-old daughter, Nebile, was quickly mesmerized by the allure of urban life. Her storyline is particularly compelling as she descends into a corrupt lifestyle in the city. Upon arriving, instead of pursuing education, she immerses herself in materialistic pursuits like shopping, entertainment, and luxury. Over time, she begins to feel ashamed of her family, who could not adapt to city life as well as she does. Meanwhile, the father, Halil, fails to sustain his business success and eventually loses all his assets, forcing the family to return to their village. This financial downfall parallels the erosion of familial bonds, particularly the deterioration of the relationship between father and daughter. The underlying message of the story reflects the consequences of misinterpreting modernization and urban adaptation, particularly for those with weak family ties and a detachment from spiritual values.

At the end of the story, a note on the same page announces that a short story written for *Aile* by the renowned Turkish author Halide Edip Adivar will be published in the next issue.

Halide Edip Adivar's (1882-1964) short story, "Bir Hayatın Üç Perdesi" (Three Acts of a Life), was published in the second issue of the magazine (*Aile*, Summer 1947, pp. 6-14). In fact, the story narrates the first two acts of the protagonist's life, Selim Sururi Sevinç. The first act, which details his childhood, focuses on his parents. His father is depicted as an idealist figure, striving to become an associate professor at the university, while his mother is portrayed as a woman who is fond of entertainment, materialistic, intellectually incompatible with her husband, and utterly devoid of maternal qualities. Indeed, one day, she leaves her

husband and son, marking the beginning of the second act in Selim's life. Selim is raised by his father, who sacrifices his academic career to care for him. Selim grows up to be a successful young man and begins college, where he meets Ulviye. He falls in love with her, who is portrayed as the antidote of the mother character in the story.

Halide Edip presents the ideal woman, the ideal wife, and the ideal mother to her readers through these two contrasting female characters. At the beginning of the story, Selim's mother is described as follows,

Âtîf karısına "Filya" derdi. Belki sarışın olduğu ve keskin kokulu lâvantalar sürüdüğü için "Faliha" adı "Filya'ya" çevrilmişti. Filya veya Fulya, o zaman yirmi üç yaşlarında, geçerken herkesin dönüp baktığı bir genç kadındı. Maamafih konuşurken üç yaşında bir çocuk, hattâ ancak mucize kabilinden konuşmağı öğrenmiş bir dişi maymun kadar kafasız ve mukallit bir mahlûktu. (Adıvar, 1947, p. 7)

(Âtîf used to call his wife "Filya." Perhaps the name "Faliha" was changed to "Filya" because of her blonde hair and her habit of wearing sharply scented lavender. At the time, Filya, or Fulya, was a young woman of about twenty-three, someone who would turn heads as she passed by. However, when she spoke, she was a three-year-old child or even a witless, imitative creature as much as a female monkey that had miraculously learned to speak.)

Contrary to Selim's mother, his love and future wife, Ulviye, is characterized with the following description,

Ulviye elâ gözlü, geniş alınlı, tatlı gülüşlü bir kızdı. Sınıfta erkek arkadaşlarının ablası, anası, yerine göre dert ortağı ve daima sınıflarındaki zayıf talebeye dersini öğreten, yoldan çıkanı yola getiren mürşit, hülâsa erkek kız, bütün sınıfın tapındığı ve güvendiğı bir kızcağızdı. Selim, fakülteye girdiğı zaman Ulviye ikinci sınıfın birincisi, ahlâk, kafa ve iyilik bakımından insan modeli olan bir talebeydi. (Adıvar, 1947, p. 13)

(Ulviye was a girl with hazel eyes, a broad forehead, and a sweet smile. To her male classmates, she was like an older sister, a mother, a confidante for their troubles, and a mentor who always helped the weaker students with their lessons and guided those who strayed. In short, she was admired and trusted by the entire class. When Selim entered the faculty, Ulviye was at the top of her second year, a student who exemplified morality, intellect, and kindness.)

Through these two female characters in particular, the story conveys the message that, for a happy and successful marriage, spouses should share similar ideals, value judgments, and cultural backgrounds. Additionally, the ideal woman is portrayed as

both motherly and loving, as well as virtuous and cultured. This message undoubtedly aligns with the broader narrative in *Aile*, which positions women primarily as mothers who are also expected to be well-educated and uphold high moral standards.

In the seventh issue of *Aile*, Ercüment Ekrem Talû's (1886-1956) short story "Bir Dertli Adam" (A Man in Distress) is published (*Aile*, Fall 1948, pp. 6-10). In this story, Talû humorously critiques the societal obsession with weight loss. The protagonist, who had initially achieved the desired marriage, faces criticism from his wife and daughter after gaining weight. His wife's preoccupation with thinness has become so intense that he no longer enjoys eating or drinking, resulting in a lack of harmony in their marriage as well. Through this narrative, the author not only critiques societal trends but also highlights how such superficial obsessions, when introduced into marriage, can negatively impact relationships.

Another short story in the magazine that prominently features the theme of home is "İsmi Unutulan Melek Efendi" (Melek Efendi, Whose Name is Forgotten) by Abdülhak Şinasi Hisar (1887-1963) (*Aile*, Spring 1950, pp. 11-17). In this story, it is striking that the protagonist, who is also the narrator, longs for the house he lost in a fire and has difficulty connecting with the house he has just moved into.

In addition to themes such as home and marriage and family ties, the stories of many important writers are published in *Aile*, with themes such as human landscapes from daily life, longing for the past, love, and criticism of bureaucracy (Yener, 2016, p. 32).

In addition to canonical names of Turkish literature, editors of *Aile* also included translations of works by prominent names of world literature. For instance, in the first issue of the magazine, a short story by 1946 Nobel laureate Herman

Hesse, “Der Wolf” is published in Turkish under the title “Kurt” (The Wolf) with the translation of Turkish journalist and translator Burhan Arpad (1910-1994) (*Aile*, Spring 1947, pp. 44-47).

Stories to be translated and published in *Aile* are sometimes recommended by the translators. As discussed in Chapter 5, Melih Cevdet Anday offers his translation of “Monkey’s Paw” by William Wymark Jacobs to Şevket Rado for *Aile* and his translation “Maymun Pençesi” is published in the 13th issue of the magazine (*Aile*, Spring 1950, pp. 57-64).

Some of the translated stories in *Aile* reflect the impacts of the Second World War. For example, in the fifth issue, journalist and translator Nâzım Dersan (1896–1956) translates a story by Arnaldo Fraccaroli titled “Bir Apartıman Arıyorum” (I am Looking for an Apartment) (*Aile*, Spring 1948, pp 42-44). The story follows a young man named Ercole Rammoli, who is desperately searching for an apartment in Milan in order to get married. This prerequisite for marriage is a recurring theme in *Aile*, not only in editorials and articles but also in Yapı Kredi’s advertisements of housing loans and house prizes, reinforcing the notion that every young couple should have a home before marrying.

Following WWII, the housing problem was not limited to Milan but was also relevant to Istanbul, as reflected by the frequent appearance of articles and cartoons on the topic in *Aile*, which will be discussed in the following sections of this chapter. Thus, the decision to publish Fraccaroli’s story seems to have been a deliberate one, aligning with the ongoing societal discussions surrounding housing issue.

If one condition for marriage was securing a home, another was undoubtedly that the head of the household, the man, had to have a job to support his family. In the 15th issue of *Aile*, Nâzım Dersan translates a story by Pearl S. Buck, under the

title “Aşk Şehirde Kaldı” (Love is Left in the City) reflecting this theme (*Aile*, Fall 1950, pp. 9-11). The protagonist, John, loses his job after the Great Depression and cannot marry Sally, the girl he loves, due to financial constraints. Forced to return to his family’s farm, John eventually realizes that he is much happier there than in the city. He adopts the rural lifestyle of his parents and informs Sally that he has finally found the stability needed for them to marry. Although the woman’s role in the story is primarily portrayed as centered around loving her husband and managing the household and children, it is essential to consider Pearl S. Buck’s broader critique of the oppression of women in her body of work (Shaffer, 2016). Nevertheless, on a surface level, this story aligns with the magazine’s prevailing themes of marriage and traditional family values.

In the next issue, a short story by Joanna Lecey Drex titled “Pazar Çayı” (Sunday Tea) is translated by Seza Göksel (*Aile*, Winter 1951, pp. 54-56). In this story, Henry and Alice, married for thirty years, are portrayed as a couple whose marital affection gradually faded over time. However, when Alice’s nephew and his wife, a pair of newlyweds, stop by for a brief visit while waiting for their train, the youthful energy and joy of the young couple soon spread to Henry and Alice. This rekindles the affection between them, reminding readers of the enduring potential for love and connection in long-term marriages. The underlying message of the story aligns closely with the overarching themes in *Aile*, which often emphasizes the importance of nurturing familial bonds and sustaining marital harmony. By illustrating how affection can be revived even in long-lasting relationships, the story supports the magazine’s focus on solid and enduring marriages as central to a stable family life.

Additionally, on the second page of the story, a poem by Hikmet Omay, titled “Uzak” (Distant), is published in the corner. In a way, the poem frames the 30-year marriage of the story’s protagonists and reads as follows,

UZAK
by Hikmet Omay
in *Aile* (Winter 1951, p. 55)

İnsanlar vardır,
Birbirinden uzak
Yâdelerde...
İnsanlar vardır
Birbirinden uzak
Aynı evlerde.
Her gönülde bir hasret...
Hepsi kendi derdinde.

DISTANT

There are people,
Far from one another
In distant lands...
There are people,
Far from one another
In the same homes.
In every heart, a longing...
Each lost in their sorrow.

In this example, it can be argued that the translated short story and the indigenous poem are in a kind of dialogue, reinforcing each other’s themes.

As indicated in the content analysis in Chapter 5, poetry holds an important place as a genre within the literature category in *Aile*. While these poems can sometimes be read in conjunction with other content, as seen in the example above, they are generally presented as standalone works. The poems published in the magazine prominently revolve around themes such as romantic love, patriotism, love for nature, family affection, appreciation of Turkish history, Istanbul, loneliness, and the individual struggles of modern life (Yener, 2016, p. 280).

Numerous renowned poets in the history of Turkish literature were featured in *Aile*, including Yahya Kemal Beyatlı, Cahit Sıtkı Tarancı, Oktay Rifat, Fazıl Hüsni Dağlarca, and Atilla İlhan, alongside lesser-known poets. Among them, Ziya Osman Saba stands out for his family-themed poems. Saba’s poetic works often depict nuclear families comprising a mother, father, and child. In these poems, the

man typically assumes the role of the breadwinner, while the woman takes on the role of the nurturing mother, tending to the home and caring for her child. For instance, in the second issue of *Aile*, alongside an article on marriage translated from Daniela Villars, Saba's poem "Aile" (Family) is published, and it reads,

AİLE
by Ziya Osman Saba
in *Aile*
(Summer 1947, p. 47)

Artık günlerimiz böyle bahtiyar geçecek...
Bu sofrada, her akşam daha taze, mübarek,
Göz nuru dökerken kazandığım bu ekmek.
Her akşam bu odada artık biz de üç kişi,
Sen ışığın altında, dizinde bir el işi,
...

FAMILY

Our days will now pass so happily...
At this table, each evening, fresher, blessed,
As I shed sweat for the bread I've earned.
Every evening in this room, now just us three,
You under the light, and a handcraft on your knee,
...

Behçet Necatigil (1916-1979) notes that Saba holds a guiding significance in the poetry of the Republican era by illustrating the family's role as a savior in the individual-society relationships and conflicts in his poems (Necatigil, 1999, p. 123).

From a similar perspective, Melih Yener (2016), in his detailed analysis of *Aile's* literary content, argues that Ziya Osman Saba, through his poems on home and family, most accurately embodies the magazine's editorial policy regarding the construction and preservation of the family (p. 191).

While the majority of poetry in *Aile* was composed by Turkish poets, Orhan Veli's translations by French poets were also featured in the magazine. Orhan Veli first translated "Nevermore" (Nevermore) by Paul Verlaine for the fourth issue of *Aile*, and his translations continued to be published regularly. In the fifth issue, his translation of "Sensation" (Sensation) by Arthur Rimbaud appeared, followed by "L'homme et la Mer" (The Man and the Sea) by Charles Baudelaire in the sixth

issue, “Ophélie” (Ophelia) by Arthur Rimbaud in the seventh, and “Sonnet à Marie” (Sonnet to Marie) by Pierre de Ronsard in the ninth issue. After his passing, his translation of “La Mort des Pauvres” (The Death of the Poor) was published in the final issue of *Aile*.

Establishing a direct connection between the themes of these more metaphorical and literary poems and the concept of family is difficult. The absence of archival documents makes it intricate to determine how and why these specific poems were chosen for publication. However, considering the letters exchanged between Orhan Veli and Şevket Rado mentioned in Chapter 4, it is likely that these translations were selected to align with Veli’s literary taste and preferences rather than adhering solely to the editorial habitus of the magazine.

Finally, Râbia Hatun should be mentioned as one of the prominent poets featured in *Aile*. After her poems began to be regularly published in the magazine, discussions about her identity and poetics started to emerge in the Turkish literary community in the late 1940s. Notable figures such as İsmail Hami Danişment, İsmail Habib Sevük, Nihat Sami Banarlı, Vâlâ Nûreddin, and Fuat Köprülü took part in these debates, which continued across various newspapers and magazines. Vedat Nedim Tör and Şevket Rado defended the poet and her works in essays published in the 7th issue of *Aile*. Years later, the discussions surrounding Râbia Hatun, along with her poetry, were eventually compiled by Enis Batur in a book published by Yapı Kredi Publishing in 2000³⁰.

The involvement of *Aile* magazine in a literary debate that left a mark on its era, mainly through this poet, illustrates how the magazine positioned itself in terms

³⁰ Râbia Hatun: Tuhaf bir Kıyamet + Kırkbir Şiir, Hazırlayan: Enis Batur, İstanbul: Yapı Kredi Yayınları 2000.

of literary content. Furthermore, the editors' content selection offers insight into the type of literary taste they envisioned for their readers. While *Aile* may not have been exclusively a literary magazine, the editors certainly imagined a readership with an awareness and appreciation for literature.

In summary, the literary content of *Aile*, including short stories, poetry, and translated works, reflects the magazine's commitment to promoting both national culture and refined literary taste. By featuring works that emphasize family, tradition, and the challenges of modern life, the magazine established itself as a platform not only for cultural reflection but also for the moral and social guidance of its readers. In the next section, the magazine's non-literary content will be examined to provide a thorough analysis of its narrative on the Turkish family.

6.2 Analysis of non-literary content

By examining the extensive literary content in *Aile* magazine, it becomes clear how important editors Vedat Nedim Tör and Şevket Rado placed on literature and how essential they considered reading to be for individuals within the family they envisioned. In their articles published in *Aile*, they emphasize that reading, in general, was seen not only as an intellectual pursuit but also as the most productive form of entertainment for every family member. For example, in the fifth issue of *Aile*, Şevket Rado (1948a) writes an article titled "Ayıran ve Birleştiren Kitap" (The Book that Divides and Unites), where he discusses the relationship between the increasing divorce rates in cities and the reading habits of spouses (p. 15). Rado contends that if the intellectual tastes of spouses are mismatched, with one enjoying reading while the other lacks interest, the marriage is unlikely to endure. According to him, for a lasting marriage, both partners should share a mutual fondness for

reading, as this common interest fosters a closer connection between spouses. By positioning the family at the heart of society, Rado also concludes his article with a social message, suggesting that reading not only brings family members closer but also unites individuals within the broader community. The following year, an article with a similar perspective graces the first page of *Aile*. In “Okuyan Aile” (Reading Family), Vedat Nedim Tör (1949) highlights the importance of individual time spent alone by spouses. He asserts that “... kendi kendilerini oyalamasını bilmeyen karı-kocalar, zamanla, birbirlerini yemeye mahkûmdurlar!” (husbands and wives who are unaware of how to engage themselves are destined to face challenges in their relationship over time) (p. 5). Attributing family conflicts to boredom, Tör advocates for reading books, magazines, and newspapers as the optimal way to spend time alone. In short, Tör and Rado encouraged their readers to read not just literature but a wide range of topics, and *Aile* was prepared with this very goal in mind.

As demonstrated in the content analysis in Chapter 5, *Aile* featured a wide variety of content in each issue, including original and translated works across different categories, such as fashion, art, health, life, and family. In this section, the analysis of the non-literary content will focus on critical themes like home, marriage, and parenting to trace the construction of the imagined family depicted in the magazine.

Since *Aile* was published quarterly, news content could not be featured in the magazine, yet the editors frequently addressed the prevalent issues of their time through the topics they selected. One of these issues is the housing problem that emerged in Türkiye, especially in Istanbul, as it did worldwide after the Second World War. This topic was often discussed in the magazine, emphasizing the connection between home, marriage, and family.

Over time, as the family structure shifted from extended families to nuclear families, the number of available houses, particularly in urban areas, became insufficient. As mentioned in Chapter 4, one of the reasons Kâzım Taşkent founded Yapı Kredi Bank was to offer financial solutions for the growing housing demand. This mission of the bank is frequently highlighted in advertisements published in *Aile*. Moreover, various writers have often raised the issue of housing and the significance of the home for the family. For instance, in the fourth issue of *Aile*, Prof. Gerhard Kessler (1947) emphasizes the importance of the house for the family as follows, “Bir ailenin sıhî bir hayat sağlayabilmesinin esası, sıhî bir *aile yuvasına* (*evine*) sahip olmasıdır” (The basis for a healthy life for a family is to have a healthy *family home* (*house*)) (p. 9). In the same issue, Prof. Fritz Neumark (1947) contributes with an article titled “Mesken Meselesi ve Aile” (Housing Issue and Family) and underlining the relationship between family structure and housing, he writes that the nuclear family consisting of mother, father, and children would not need to live in large mansions as before and that these structures would be replaced by apartment buildings.

In the sixth issue of the magazine, Halide Edip Adivar appears not with a literary piece but with an article advising young girls. In this article, she writes, “Ailenin maddî ve manevî kıymetleri en fazla iki şeye dayanır. Birincisi, mutlak asgarisi dahi medenî bir hayat sürmeğe müsait olan bir eve muhtaçtır. Bu, ailenin temel taşıdır. İkincisi, ailenin devamı ve salâbetidir” (The material and spiritual value of the family is based on two things. First, the family needs a home, even the absolute minimum of which is suitable for a civilized life. This is the cornerstone of the family. The second is the continuation and stability of the family) (Adivar, 1948, p. 5). Adivar emphasizes that the foundation of a happy and solid family can only be

laid under the roof of a house with a certain level of prosperity. In the same issue, in his article on divorce, Vâ-Nû (1948), based on the Turkish semantics of the words marriage and divorce, establishes a link between unplanned urbanization, shanty houses, and family structure. He writes,

Evlenmek “ev” kelimesinden geliyor. İlk şart “ev”dir. Boşanmak da “boş” ve “boşta kalmak” kelime ve tâbirinden geliyor. Binaenaleyh, ev bulamayıp boşta kalmış, başlarının üzerine bir gece kondu çakmış insanlardan pek çoğunun evli mi, boş mu olduklarını anlamak güçtür. (Nureddin, 1948, p. 17)

(The word for marriage in Turkish, evlenmek, comes from the word ev (house). The first condition is having a “house.” Similarly, the word for divorce, boşanmak, is derived from boş (empty/available) and the expression boşta kalmak (to be left without a house or spouse). Therefore, it can be challenging to determine whether many of those who cannot find a house and are left without shelter or those who have hastily put together a shanty house are married or divorced.)

As demonstrated by these examples, the “house” in *Aile* is considered an essential element of the family; furthermore, it emerges as a space that reflects women’s social position, both within the family and in society. As discussed in Chapter 3, during the Second World War, the absence of adult men serving in the military led to an increased participation of women in the workforce, allowing them to gain a presence in the public sphere. However, once the war ended and the men returned, women were expected to withdraw from the workforce and return to their homes. This is why the house, and especially the kitchen, has been promoted as the most crucial area of work and responsibility for women. In *Aile*, women are typically depicted within the home, with most of the roles assigned to them centered around domestic spheres. The kitchen is one of the primary areas associated with women. For instance, recipes shared under the heading “Aile’nin Mutfağı” (Family’s Kitchen) were promoted to female readers with the following introduction, “Aşkın yolu mideden geçer! diyen frenk darbı meselinin doğruluğunu denemek de sayın bayanlarımızın daima ellerindedir.” (It is always in the hands of our dear ladies to

test the truth of the European saying that the way to love is through the stomach!) (Aile 1, 1947, p. 41). In addition to cooking, many other household responsibilities fall to women, as they are primarily expected to work within the home. This expectation can be traced through various indigenous and translated articles in *Aile*. For example, agricultural engineer Nihat İyriboz³¹ writes about various household pests and how to prevent them in the magazine. Some of these articles are written in response to questions posed by female readers, particularly housewives.

In the other two articles by Alfred Toombs (1948) and Robert Lewis Allen (1950), the authors shared their experiences when they had to deal with domestic chores in the absence of their wives for a very short time. They both agree on the difficulty of housework and praise women for coping with it. Toombs writes,

Beş aydır küçük yuvamızda annelik ediyorum ve itiraf edeyim ki ev kadınına karşı duyduğum hayranlık günden güne artıyor. Zira bir ev idare etmek, hayatımda giriştiğim işlerin en gücüdür. Bu iş, akla hayale gelebilen bütün adalelerin çalıştırılmasından başka hatırı sayılır bir zekâ, bu arada fazilet ve fedakârlığın her türlüünü istemektedir. (Toombs, 1948, p. 41)

(I have been a mother in our tiny home for five months now, and I must confess that my admiration for housewives grows with each passing day. Running a household is the most challenging task I have ever undertaken in my life. It requires not only the use of every conceivable muscle but also a considerable amount of intelligence, along with every form of virtue and sacrifice.)

While Toombs highlights the physical and moral virtues required for household chores, which women possess, Allen attributes women's ability to handle these tasks to their nature and writes as follows,

Evde yalnız geçen bir haftadan sonra anladım ki, kadınlar erkeklerden tamamen başka yaratılıştaki kimselerdir. (...) Kadının ev işlerindeki el yatkınlığı, içinde yere den hususî bir sevki tabîden gelmektedir. (Allen, 1950, p. 20)

³¹ Nihat Şevket İyriboz (1893-1988) was also a politician. He was elected as a Member of Parliament for Çanakkale and Aydın in the Democratic Party governments between 1950 and 1960, serving as Minister of Agriculture during the early part of his political career.

(After spending a week alone at home, I realized that women are of an entirely different nature than men. (...) A woman's aptitude for housework stems from a particular natural instinct within her.)

He further adds that a woman's natural aptitude for housework is also developed during her childhood by playing with dolls, observing her mother around the house, and later through books and magazines on the subject (Allen, 1950, p. 21). In this way, gender roles are reinforced. Many of the tasks that need to be done at home can only be fully and adequately managed by women. Young girls who cannot manage these tasks when they get married are also criticized by Vedat Nedim Tör in *Aile*. In his article "Evlilik Sanatı" (The Art of Marriage), Tör lists all the domestic chores expected from the wife in the following words,

Ev idaresinin tamamıyla cahili olarak yeni yuvalarına giriyorlar. Yemek pişirmesini, dikiş dikmesini, ütü ütölemesini, ekonomik alışveriş yapmasını, hesap tutmasını, elbiselere, möbleye, erzaka bakmasını, haşeratla mücadele usullerini, leke çıkartmasını, evi zevkle döşeyip dayamasını, vazoya çiçek koymasını, duvara tablo asmasını, çocukları terbiye etmesini, kısaca iyi bir ev kadınının ve annenin bilmesi lâzım gelen şeylerin hemen hiç birini bilmiyorlar. (Tör, 1948b, p. 13)

(They move into their new homes, utterly ignorant of household management. They don't know how to cook, sew, iron, shop economically, keep accounts, care for clothes, furniture, and provisions, manage pest control, remove stains, furnish their homes tastefully, arrange flowers in vases, hang pictures on walls, or discipline children. In short, they lack almost everything a good housewife and mother should know.)

Based on these examples, it is clear that the woman in the family is responsible for everything in the household except earning money. Among her duties, motherhood stands out as the most significant, also tying her to the home until the child starts school. In fact, when the articles in *Aile* are closely analyzed, it can be argued that parental responsibilities are divided between the parents. In this context, the emphasis on the home reappears frequently in many of the writings. For instance, in an article translated from *Parents' Magazine* under the title "Çocuklar Muntazam Olmaya Alıştırılabilir" (Children Can Be Trained to Be Neat), it is stated that

children learn how to tidy up and be neat at home by watching their parents (Aile, Spring 1948, pp. 35-36). Şevket Rado also discusses this topic in his article, “Aile Terbiyesi” (Family Manners), stating that sending children to good schools is not enough to raise them well and that a child must first learn manners from their parents at home. He further emphasizes his point by saying, “Çocuğun hamuru evde yoğurulur” (A child’s dough is kneaded at home) (Rado, 1951a, p. 3). In the 19th issue, a piece from Gilbert Highet’s book, *The Art of Teaching*, is translated under the title “Çocuk Okulda Değil Evde Yetiştir” (Children are Raised at Home, Not at School) (Aile, Fall 1951, pp. 53-55). The title conveys the core message of the article, which emphasizes that children receive their initial and most important education at home from their parents. This division of tasks between the parents primarily relates to responsibilities for the child’s education and upbringing. The mother is usually solely responsible for the child’s physical care, such as feeding, sleeping, cleaning, and other related tasks. Articles addressing these aspects of parenting are typically directed at mothers. Even when not explicitly addressed to them, illustrations or cartoons – previously mentioned under the compositional codes of *Aile* and to be discussed in the next section – indicate the mother. For this reason, the mother’s employment outside the home often becomes a topic of debate.

A woman is primarily expected to fulfill her roles as a mother and wife. As long as she successfully meets her responsibilities toward her children and husband within the household, her employment outside the home is not seen as problematic. This is because the sustainability of the family is perceived to depend on her. In *Aile*, Prof. Gerhard Kessler (1947) writes on the topic as follows, “Bir anne daimî surette evinin dışında çalışır, kendini tamamiyle çocuklarına vermezse, o aile yıkılmağa mahkumdur. Bu, yeni keşfedilen bir şey değildir; her baba, her çocuk bu hakikati

bilir” (If a mother works outside the home all the time and does not devote herself completely to her children, that family is destined to collapse. This is not something newly discovered; every father, every child knows this truth) (pp. 9-10).

In a 1951 article titled “Anneler Çalışmalı mı?” (Should Mothers Work?) from *Parents’ Magazine*, the decision is presented as a personal one, left to the mother, with the introduction: “Çalışıp çalışmamak her annenin kendi hususî durumuna bağlı bir mesele olduğundan karar vermek yine kendisine aittir” (It is a personal decision for each mother to determine whether or not to work, as it depends on her individual circumstances) (*Aile*, Winter 1951, p. 57). However, the article advises that the decision to work should take into account the needs of both the children and the husband at home, stating: “... çalışmasıyla çocuğu ve kocası memnun olmaz, çocuğu annesinin yokluğundan dolayı yalnız hisseder, kocasının bu vaziyetten neş’esi kaçarsa şüphesiz bu anne çalışmamalı” (If the child and husband are not happy with her working, if the child feels lonely due to the mother’s absence, and if the husband is displeased with the situation, then, of course, the mother should not work) (*Aile*, Winter 1951, p. 57). This suggests that women are expected to prioritize their home, children, and husbands before making decisions about their own employment.

In the aforementioned article, “Evlilik Sanatı” (The Art of Marriage), Vedat Nedim Tör extends his criticism to working women as well, arguing that some of them lack the necessary knowledge and culture regarding the home. He writes,

Çalışan evli kadınlarımız arasında da ev-bilgisi noksanlığı yüzünden yuvalarını bir türlü çekici ve bağlayıcı bir hâle sokamayanlar çoktur. Evin içinde zevkli bir hava yaratmak, paradan ziyade kültür seviyesine bağlı bir iştir. Bir çiçek, bir yastık, bir abajur, bir möblenin şöyle veya böyle konması, ne bileyim ben, kültürlü bir ruhun varlığını ifşa eden bütün bu ufak tekef şeyler, evlilik sanatının bu ince hünnerleri kızlarımıza öğretilmediği içindir ki, ev, koca için zamanla alışılan ve bıkılan bir mahpes oluyor. (Tör, 1948b, p. 14)

(Among our working married women, too, there are many who are unable to make their homes attractive and binding because of their lack of household knowledge. Creating a tasteful atmosphere in the house is a task that depends more on the level of culture than money. A flower, a pillow, a lampshade, the placement of this or that item of furniture, I don't know, all these little things that reveal the presence of a cultured soul, these subtle skills of the art of marriage, are not taught to our daughters, so that the house becomes a prison for the husband where he becomes accustomed and bored over time.)

Tör's comparison of money and culture in this context is particularly noteworthy. In the rest of the article, he argues that many working women begin to feel superior to their husbands when they earn money, but asserts that "evin bütçesine yardım etmek kadına hiçbir üstünlük bahşetmez" (helping with the household budget does not grant a woman any superiority) (Tör, 1948b, p. 14). This criticism can be interpreted as supporting the traditional discourse, in which the man is the breadwinner and the head of the family, a narrative that is reiterated in various other articles. For instance, in "Eski Aileden Yeni Aileye" (From Old Family to New Family), Prof. Mustafa Şekip Tunç (1886-1958) draws attention to the changing dynamics within the family by mentioning concepts such as individuality and freedom in the new family. However, he concludes his article with the following words, "Yeni ailede erkek otoritesi, güneş ışınları gibi hiç ağırlık vermez bir halde olmalı, kadın da en çok bu ışınlarla ısınıp parlamaktan mesut olacağını bilmelidir" (In the new family, the male authority should be like the rays of the sun, never burdensome, and the woman should know that she will be most happy to be warmed and shone by these rays) (Aile, Spring 1947, p. 14). In this regard, it can be argued that while the traditional Turkish family is evolving due to modernization, urbanization, and other factors, there has not yet been a significant shift in gender roles.

In light of all these examples, the narrative constructed through both translated and indigenous works in *Aile* can be described as depicting an imagined family as follows: a nuclear family consisting of a mother, father, and child living in

a small but privately owned house. The home is primarily considered the mother's domain; she is responsible for almost every aspect of it. Her most significant responsibility is towards her child. Although parental duties seem to be shared between the mother and father, the mother is portrayed as the primary caregiver, while the father is depicted as both the financial provider and an authority figure, primarily responsible for the child's discipline. In terms of gender relations within the family, despite the rights women have gained, they are still not depicted as equal to men. Instead, the woman is shown as a step behind her husband in a supporting role.

6.3 Analysis of visual elements

As outlined in Chapter 5, *Aile* is not a visually rich magazine, though it does feature occasional cartoons. These cartoons may serve as extensions of the magazine's central themes, relating to specific texts or functioning independently. In this sense, they can be analyzed as paratexts. Gérard Genette (1997b) defines paratext as "accompanying productions" that surround a main text but do not form part of its core content (p. 1). These include titles, prefaces, blurbs, illustrations, and more. In *Aile*, cartoons qualify as paratexts as well because they are physically integrated within the magazine and interact with its written content. They visually extend the magazine's narratives, reinforcing and complementing the themes presented in articles and stories.

As mentioned in the previous sections, the housing issue is a recurring theme in *Aile*, and cartoons are used to visually reinforce this concern. For example, following Prof. Neumark's article on housing and family in the fourth issue, an entire

page is dedicated to cartoons highlighting the global nature of the problem after WWII, as seen in Figure 21.

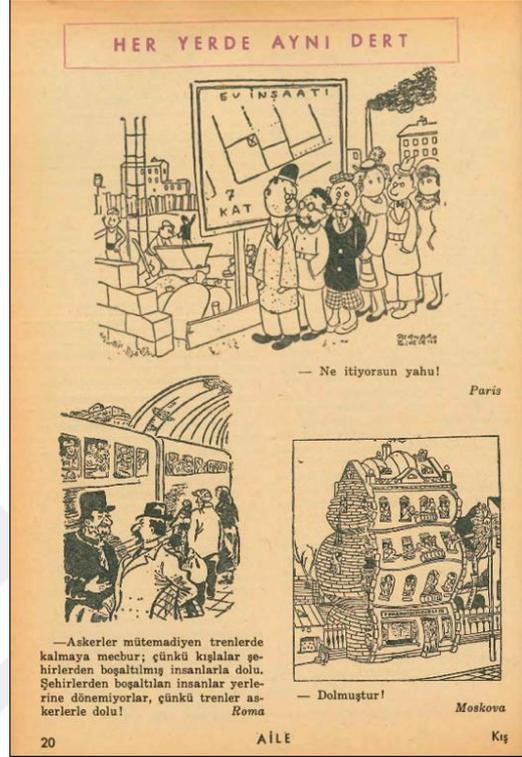


Figure 21. Cartoons in *Aile* addressing the housing issue

Under the title “Her Yerde Aynı Dert” (The Same Problem Everywhere), the cartoons depict the housing crisis in cities like Paris, Rome, and Moscow, illustrating its widespread impact.

Another cartoon on the same topic appears alongside Arnaldo Fraccaroli’s short story, “Bir Apartıman Arıyorum” (I am Looking for an Apartment). The cartoon, see Figure 22, reads, “Seni son deminde görmeğe gelmiş bir eski dostuna, evini çoktan başkasına kiraladığımı söylemen doğru mu ya?” (Is it fair to tell an old friend who came to see you at the end of your life that you have already rented your house to someone else?).



Figure 22. A Cartoon on the housing issue along with the story by Fraccaroli

Given Yapı Kredi Bank's mission as the magazine's sponsor to address the housing issue, it becomes clear why the editors consistently emphasized this topic through both textual and visual elements.

While the housing issue reflects broader societal challenges faced by families in the post-war period, *Aile*'s portrayal of family dynamics extends beyond these external concerns, emphasizing the depiction of gender roles within the household. In most of the cartoons, traditional gender roles are consistently reinforced, with mothers portrayed as multitasking caregivers within the home, while fathers appear as authoritative figures who engage with the family primarily outside of working hours.

Many of these cartoons, as shown in Figure 23, depict mothers wearing aprons, a visual symbol that reinforces their association with domesticity.



Figure 23. Cartoons depicting mothers in *Aile*

This imagery underscores the idea that the home is their domain, emphasizing their primary responsibility to maintain it. As discussed in Chapter 3, this portrayal aligns with Gümüšoğlu's (2000) observation that starting in the second half of the 1940s, the apron became emblematic of the maternal role and the socially constructed identity of women as homemakers.

Fathers, on the other hand, are often portrayed as present only at specific times, such as bedtime, implying that they have been working during the day. These depictions, shown in Figure 24, reinforce the breadwinner narrative, positioning the father primarily as the financial provider for the family.



Aile, Spring 1947, p.33



Aile, Fall 1949, p.51



Aile, Summer 1951, p.30



Aile, Fall 1951, p.77

Figure 24. Cartoons depicting fathers in *Aile*

Some cartoons also emphasize the father's role as an authoritative figure, as seen in the example above from the Fall 1949 issue of *Aile*. In this cartoon, the father warns his son, saying, "Let me tell you, if you don't behave, you won't be able to become a deputy." This depiction aligns with the traditional portrayal of the father as a distant but guiding presence, responsible for the child's discipline rather than everyday nurturing.

In summary, the editors appear to guide the reader's interpretation of both visual and textual content by embedding these cartoons as paratexts. These paratexts function not merely as illustrations but as integral components of the narrative, conveying social and cultural messages that align with the editors' intent and the magazine's overarching mission.



CHAPTER 7
FROM SOURCE TO TARGET: EDITORIAL
AND TRANSLATIONAL NORMS IN *AİLE*

This chapter centers on the translated content in *Aile*, conducting a comparative analysis of source and target texts. Its objective is to identify the norms followed by translators and editors during the translation, editing, and presentation of the selected material and analyze their implications for the meaning-making process that constructs the narrative of the imagined Turkish family manifested in *Aile*.

As discussed in the methodology section, tracing the source texts was one of the most challenging aspects of this study. This is primarily because the translated articles only indicate the name of the source magazine without specifying the particular issue or date. Additionally, authors' names are often omitted, and titles are frequently altered, making it even more challenging to trace the initial sources. Nevertheless, sufficient material was found to illustrate the norms consistently followed by the translators, and these will be presented in the following pages.

The comparative textual analysis will focus on the treatment of proper names and titles, the visibility of authors and translators, and matricial norms in translation. The first subsection will examine the literary content, specifically short stories, while the following section will focus on non-literary content. The second part will primarily address the portrayal of parental positions and gender roles within the family and how these elements contribute to constructing the imagined family as envisioned by the magazine.

7.1 Analysis of literary content

In *Aile*, eighteen short stories by various authors were translated into Turkish and published. In this study, six of these stories were analyzed and compared with their source texts. These include “Der Wolf” by Herman Hesse, translated into Turkish by Burhan Arpad as “Kurt” (The Wolf) and published in Spring 1947; “A Friend in Need” by Somerset Maugham, translated into Turkish by Orhan Azizoğlu as “Kara Gün Dostu” (A Friend in Need) and published in Winter 1949; the chapter from William Saroyan’s *The Adventures of Wesley Jackson* titled “John Wynstanley of Cincinnati, Ohio, Puts on a Straw Hat and Plays the Trombone, Enchanting Enemy and Friend Alike” translated into Turkish by Cahit Sıtkı Tarancı under the title “Hasır Şapka” (The Straw Hat) and published in Winter 1950. The remaining stories are “The Monkey’s Paw” by William Wymark Jacobs, translated into Turkish by Melih Cevdet Anday as “Maymun Pençesi” (Monkey’s paw) and published in Spring 1950; “Appointment with Love” by Sulamith Ish-Kishor, translated into Turkish by Şehbal Erdeniz as “Randevu” (Appointment) and published in Summer 1951; and “The Secret of the Black Box” by Kenneth Robb, translated into Turkish by Nihal Yalaza Taluy as “Siyah Çekmecenin Sırrı” (The Secret of the Black Drawer) and published in Winter 1952.

The primary reason for selecting these examples is the availability of their source texts, which enables a detailed comparative analysis. In addition to this practical reason, these examples also represent a range of authors, from well-known figures such as Herman Hesse to lesser-known writers like Kenneth Robb. This diversity offers insight into how *Aile* treated works by authors of varying prominence. Moreover, the time span between the publication dates of these stories

provides an opportunity to observe any potential shifts in the magazine's translation norms over time.

Considering the themes of the translated short stories published in *Aile*, no clear pattern emerges, suggesting that the editors may have prioritized literary quality over thematic consistency. For instance, Herman Hesse, the recipient of the Nobel Prize in Literature in 1946, was featured in the first issue of *Aile* in 1947, while an earlier laureate of the prize, Pearl Buck, was also featured in the Fall 1950 issue. On the other hand, as Melih Yener (2016, pp. 98–125) also points out, the themes of some stories can be interpreted as reflections of the socio-political context of the period in which the magazine was published, as in Saroyan's story set during the Second World War, or as reinforcing *Aile*'s main narrative of family, as seen in Robb's story.

Before moving on to the analysis findings, it is essential to note that, except for one instance, the editors did not provide information about the source texts used for any of the translated stories. It remains unclear whether the stories were sourced from a periodical or a book. It is known that literary works, particularly when initially published in periodicals and later compiled into books, may undergo modifications by their authors or editors. This aspect is, therefore, taken into account during the examination of translation norms, which will be presented in the following paragraphs. Indeed, by comparing different editions of the source texts with the translations, the analysis highlights the significance of being aware of textual variations. This awareness is crucial for making accurate interpretations and understanding the translation norms applied in the process.

For instance, as previously mentioned, Melih Cevdet Anday translated W. W. Jacobs' short story and recommended it for publication in *Aile* in one of his letters to

Şevket Rado. However, he did not provide any details about the source text and his reasons for recommending it. It is known that *The Reader's Digest* was one of the foreign magazines frequently used as a source by *Aile*'s editors and translators, and "The Monkey's Paw" was featured in the magazine's August 1947 issue. The illustration on the first page of the story matches the one printed in *Aile*, as seen in Figure 25.

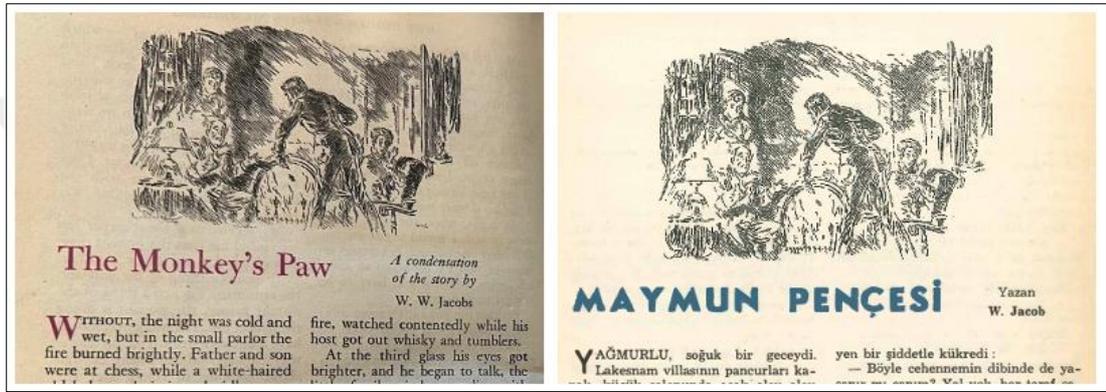


Figure 25. The Monkey's Paw in *The Reader's Digest* (left) (August 1947, p. 24), in *Aile* (right) (Spring 1950, p. 57)

It is noted in *The Reader's Digest* that the published version of "The Monkey's Paw" is a condensation of the story. Given this information, a brief look into the target text clearly reveals that Melih Cevdet Anday did not use this edition as his source. Although the specific source remains unidentified, the comparative analysis in this study is conducted based on the edition published in *Great Tales of Terror and the Supernatural*, edited by Herbert A. Wise and Phyllis Fraser (1944).

The analysis findings indicate that, regarding operational norms, the translator, Anday maintained the completeness of the source text in translation without omitting any part. The title was translated literally, with no modifications. Proper names were treated according to the grammar and phonetics of the source

language. The editors displayed the author's name at the beginning, including a typographical error that also appears in Anday's correspondence with Rado. The translator's name is presented at the end of the story, labeled as "çeviren" (translated by).

These findings are consistent across the six analyzed short stories as well. While the titles of the two stories were slightly modified, this change may be attributed to the editions used, as previously mentioned. For instance, in the 18th issue of *Aile*, published in the summer of 1951, a short story titled "Randevu" (Appointment), translated by Şehbal Erdeniz, is presented under the heading "Bir Küçük Hikâye" (A Little Story). The author's name is not cited, but it is noted that the story is sourced from *The Reader's Digest*. Given the potential title alteration, the author's name is crucial for tracing the source text in indexes. By searching characters' names and relevant keywords, it was identified that the source text is Sulamith Ish-Kishor's short story "Appointment with Love," first published in *Collier's* on June 5, 1943. It is noteworthy that the editors of *Aile* did not mention the author, especially considering that, with one or two exceptions, translated short stories typically included both the author's and translator's names.

By searching the author's name in the indexes of *The Reader's Digest* available on archive.org, it was revealed that the story was published in the May 1951 issue of the magazine. This version was also a condensed form of the original text, yet the Turkish translation matched the source text entirely. Identifying the correct source text was crucial, as Ish-Kishor's story is also available through various online sources. My initial analysis of one of the online versions³² and the translation in *Aile*

³² <https://janice142.com/JoyPage/AppointmentWithLove.htm>

indicated that references to the Bible and ‘Uncle Sam’, a symbol representing the United States, were omitted. However, upon locating the version in *The Reader’s Digest*, it became evident that these omissions were not made by the translator, Şehbal Erdeniz, but rather by the editor of *The Reader’s Digest*, who condensed the story for the magazine.

In another instance, even when the author’s name is provided at the beginning, tracing the source text can be challenging, especially if there is a possibility of indirect translation. Cahit Sıtkı Tarancı (1910-1956), a prominent figure in Turkish literature, translated a story by William Saroyan, which was published in the 12th issue of *Aile*. The story is titled “Hasır Şapka” (Straw Hat), as shown in Figure 26.



Figure 26. William Saroyan in *Aile* (Winter 1950, p. 51)

By researching the author’s name, the proper names mentioned in the story, and thematic keywords like World War II, it was identified that this is not one of Saroyan’s short stories but rather a chapter from his book *The Adventures of Wesley Jackson*, titled “John Wynstanley of Cincinnati, Ohio, Puts on a Straw Hat and Plays the Trombone, Enchanting Enemy and Friend Alike.” The book was published in the

United States on July 7, 1946, and quickly became a *The New York Times* bestseller. However, the translator, Cahit Sıtkı Tarancı, was proficient in French and translated different works from French into Turkish. This suggests that either he used the French edition of the book, *Les Aventures de Wesley Jackson*, published in 1948, or that the relevant chapter had been published in a French magazine, which he used as a source. Although this could not be conclusively determined in the analysis, the translation was compared with the English source text published in 1946 (Saroyan, 1946, pp. 274–279), and it was observed that no changes were made apart from the title.

The comparative reading of the source and target texts of these short stories is crucial for exploring the translation norms followed by translators and tracing how these norms were applied to non-literary texts. As mentioned earlier, although minor changes were sometimes made to the titles, the completeness of the source text was preserved, and no omissions were made. In all but two stories, the translator's name was explicitly mentioned. In the two instances where the translator's name was not visible, only the author's initials and last name were provided. In the stories translated by Nihal Yalaza Taluy from S. Caramaussel and G. Lambert, the character names in the stories suggest that the authors were French, yet a general search did not yield a clear identification of these authors. This suggests that greater emphasis on author and translator visibility was given when the author was more well-known and canonical. Another point worth considering is the value *Aile* placed on literature. This becomes evident when examining the non-literary texts in the next section, where it is revealed that the translation norms differ significantly.

7.2 Analysis of non-literary content

This section examines selected examples to provide insight into how the choice and translation of texts contributed to constructing the narrative of the imagined Turkish family in *Aile*. For this purpose, the analysis primarily focuses on articles categorized under the ‘family’ section, as detailed in the content categorization presented in Chapter 5.

As highlighted in the earlier sections of this chapter, the editors Vedat Nedim Tör and Şevket Rado curated materials from various foreign sources that aligned with their views on family, alongside other indigenous content produced by Turkish agents. While this section analyzes source texts explicitly cited in *Aile*, it is important to note that there may also be indirect translations not identified, as discussed earlier.

The analysis presented in the following paragraphs first focuses on the titles of the texts and then explores the matricial norms observed in the translations. The analysis findings are evaluated within the framework of Mona Baker’s (2006) narrative theory and discovering how translation shapes the construction of the narrative in *Aile*.

One of the framing strategies introduced by Mona Baker (2006) is labelling through titles (p. 129). Baker notes that “The use of titles to reframe narratives in translation is often accompanied by subtle shifts in the texts themselves, in line with the narrative position signaled in the new title” (p. 130). As such, titles can be analyzed as strategic tools for shaping or reshaping the understanding and presentation of a narrative during translation. Beyond labelling, titles can also be examined under another framing strategy, the repositioning of participants (Baker, 2006, p. 132).

Maurizio Viezzi (2011) identifies three primary functions of titles, among many others: *naming* function (identifying a cultural product), *phatic* function (establishing contact with the audience), and *informatory* function (providing essential information about the content) (p.185). The second function, the phatic function, aligns with Baker's framing strategy of repositioning participants, as it involves establishing a relationship between the audience and the narrative. Omissions or changes in the titles can disrupt these functions, thereby shaping the reader's experience and perception.

The analysis of the available source texts reveals that similar to literary texts, titles are sometimes left unchanged. In some instances, minor modifications are made to maintain the informative function, while in others, the phatic function is altered, but the informative function remains intact. In addition to instances where titles were entirely transformed, it was also observed that short excerpts from books were assigned entirely new titles.

However, it should be noted that no consistent pattern has been observed in these title changes. For example, several articles by the English author Aldous Huxley (1894-1963) were published in *Aile*. The first, which appeared in the magazine's second issue, was titled "Konfor ve Ruhi Hayat" (Comfort and Spiritual Life), translated by Vahit Turhan. Although no reference to the source text is provided, this title matches "Comfort and the Spiritual Life" from Huxley's book *Proper Studies* (1927). In contrast, the title of the author's third article in *Aile*, translated into Turkish by Arif Derebeyoğlu, shows a slight modification. It was published under the title "Aşırı Züppelikler" (Extreme Snobberies) in the Fall 1950 issue, whereas the source text's title is "Selected Snobberies," indicating a subtle change.

These changes, though seemingly minor, can have significant implications, as seen in the example of a quiz borrowed from the *Parents' Magazine*. In the second issue of *Aile*, the Summer 1947 issue, a quiz on motherhood was published under the title “Anneleri imtihan ediyorum!” (We are testing mothers). This piece was initially published in the *Parents' Magazine* in February 1946 titled “Quiz for Mothers,” as shown in Figure 27.

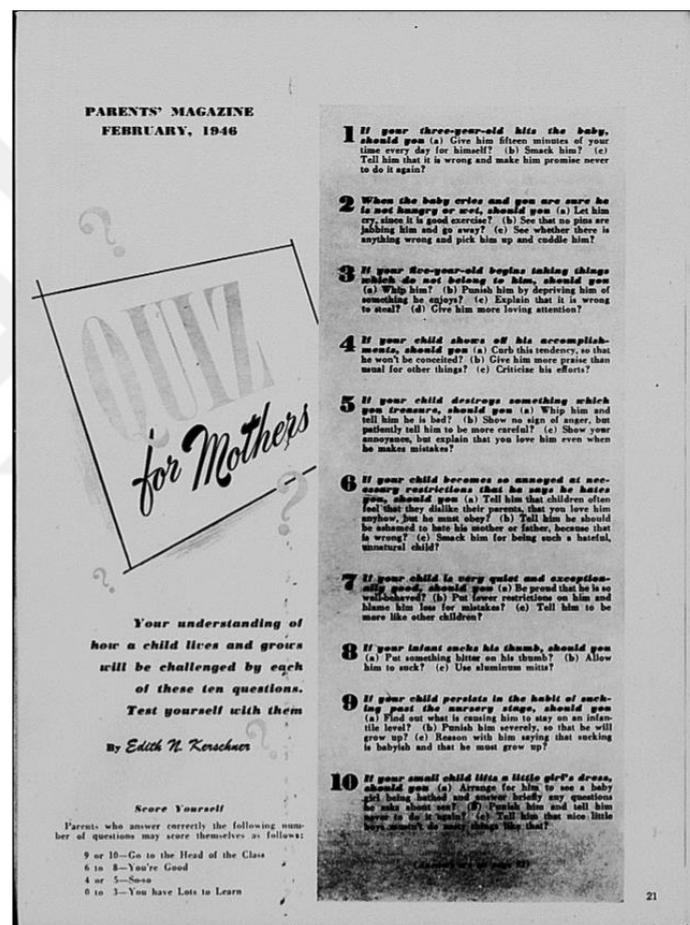


Figure 27. “Quiz for Mothers” in the *Parents' Magazine* (February 1946, p. 21)

While the source text encourages mothers to evaluate themselves, the target text title suggests that an authority is evaluating them. Although the use of the first-person plural, ‘we,’ in the target title raises the question of who exactly is conducting

the test, no further information is provided other than that the piece was sourced from the *Parents' Magazine*. In the source, the author is listed as Edith N. Kerschner, indicating that the quiz was likely prepared by a woman, possibly a mother herself. The absence of the author's name and the use of a collective voice, 'we,' gives the impression that an authoritative figure or body is conducting the quiz. This shift implies that the evaluation comes from a more institutional or official source rather than an individual, which further distances the reader from the original author's intent of self-assessment and peer-to-peer guidance. Therefore, this alteration in voice and attribution can be considered an example of repositioning of participants, as it reframes the dynamic between the author, the text, and the audience.

Additionally, the source text extends an invitation that reads as follows, "Your understanding of how a child lives and grows will be challenged by each of these ten questions. *Test yourself with them* [emphasis added]." This phrasing suggests a personal and direct invitation from the female author to other women.

On the other hand, the Turkish translation features a quotation from Mustafa Kemal Atatürk placed prominently at the top of the quiz, stating, "Kadınlarımız, eğer milletin hakikî anası olmak istiyorlarsa, erkeklerimizden daha münevver ve faziletkâr olmalıdırlar," (If our women want to be the true mothers of the nation, they must be more intellectual and virtuous than our men), as seen in Figure 28.

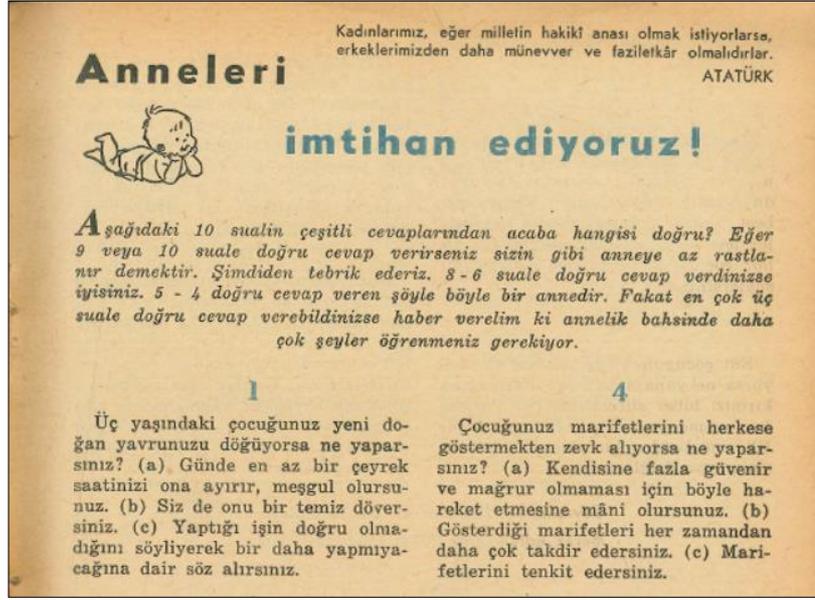


Figure 28. “Anneleri imtihan ediyoruz!” in *Aile* (Summer 1947, p. 27)

The inclusion of Atatürk’s words alongside the change in the title can be considered a deliberate framing strategy, temporal and spatial framing (Baker, 2006, p. 112) that recontextualizes the translated content. By pairing the title “Anneleri imtihan ediyoruz!” (We are testing mothers) with Atatürk’s quote, the editorial team shifts the focus from self-assessment to an authoritative evaluation aligned with the nation’s goals. This framing emphasizes the expected role of motherhood within the Turkish context, presenting it as a duty to contribute to nation-building. The combination of the title and quote effectively positions the quiz not just as a personal reflection but as an assessment of women’s readiness and suitability to fulfill the societal expectations of being “true mothers of the nation.”

As a reflection of the editorial tactic of reinforcing motherhood as a national duty, the same title, “Anneleri imtihan ediyoruz” (We are testing mothers), reappears in the 5th issue of *Aile*. In this instance, no source is cited, and the introduction explains that each question answered with ‘yes’ earns ten points. The text then reads, “50 numaradan fazla aldığınız takdirde iyi bir anne olduğunuz ve memleketimize iyi

vatandaşlar yetiştirdiğiniz muhakkaktır. ‘AİLE’ yazı heyeti size şimdiden tebrik eder” (If you score more than 50 points, it is evident that you are a good mother and that you have raised good citizens for our country. The *AİLE* editorial board congratulates you in advance) (*Aile*, Spring 1948, p. 63). This explicit mention of the editorial board suggests that the quiz was likely created by the editors, inspired by prior translated content. By emphasizing the production of good citizens through motherhood, the editorial framing aligns the quiz with a nationalistic narrative. This underscores their strategy of integrating translated material to reinforce ideological perspectives on motherhood and its societal importance.

In the 5th issue of *Aile*, an article from *The New York Times Magazine* was published under the title “Eski Kadınlar Yeni Kadınlar” (The Old Women, the New Women). This piece, penned by James F. Bender, was initially published on April 27, 1947, in *The New York Times Magazine* under the following title, “How much women change – and how little.” Both titles evoke a sense of comparison; however, while the source text’s title suggests that women may have evolved in some ways while remaining the same in others, the target text’s title implies a sharper distinction. Interestingly, the same editorial board republished the article in *Resimli Hayat* six years later under the modified title “Kadınlar Değişiyor” (Women are Changing) (*Resimli Hayat*, April 1953, p. 36), which aligns more closely with the source. This shift illustrates the variability in the editorial approach to titles. Furthermore, there are changes within the body of the article that affect the overall narrative, which will be explored in greater detail later in this chapter.

As noted in Chapter 5, in instances of indirect translation, the editors cited the original magazine where the content was initially published rather than the version used for the actual translation. In such cases, even if the translators remained

‘faithful’ to the source text they were using, some changes become apparent when the target text is compared to the source text *Aile* cites. This may give the impression that the translators made interventions during the translation process; however, these differences are likely due to variations in the intermediary source text itself rather than any deliberate changes made by the translators. An example of this is the article titled “Kadınların Neden Sakalı Yok?” (Why Women Do Not Have a Beard), published in *Aile* in the Spring 1938 issue. Archival research revealed that, although the piece was stated to be borrowed from the *Collier’s*, it was, in fact, translated from the *Sélection du Reader’s Digest*. The title in *Collier’s* was “Why Housewives Have No Whiskers,” and a condensed version of the article appeared in *The Reader’s Digest* under the same title. However, when translated into French and published in the *Sélection*, the title became “Pourquoi les Femmes n’ont pas de Barbe” (Why Women Do Not Have a Beard).

This shift in title, along with other lexical changes in the article’s body, which will also be discussed later in this chapter, indicates that the French version was the source text for the Turkish translation. Comparing the English and French titles reveals subtle nuances. The English version’s use of ‘housewives’ ties explicitly the subject to domesticity, while the French and Turkish versions adopt a broader approach by using ‘women.’ Additionally, the term ‘whiskers’ in English introduces a playful and humorous tone that is lost in translation. Both ‘barbe’ in French and ‘sakal’ in Turkish, meaning beard, present the title in a more direct and neutral manner. In summary, this example effectively illustrates how indirect translation and intermediary texts influence not only lexical choices but also the overall framing and tone of the content.

In some instances, titles may undergo more significant transformation. For example, in the 12th issue of *Aile*, a very assertive title reads, “Kadınlar kocalarının bütün kusurlarını düzeltebilirler” (Women can correct all the faults of their husbands). The article, written by Gelett Burgess, was sourced from the *Sélection du Reader’s Digest*. However, the title in the *Sélection*, as shown in Figure 29, reads “Écoutez bien Messieurs!” (Listen well, Gentlemen) and above the title, the following statement is given “Seules vos épouses, par leurs critiques avisées, peuvent vous corriger de certains travers” (Only your wives, through their wise criticism, can correct you from certain flaws).

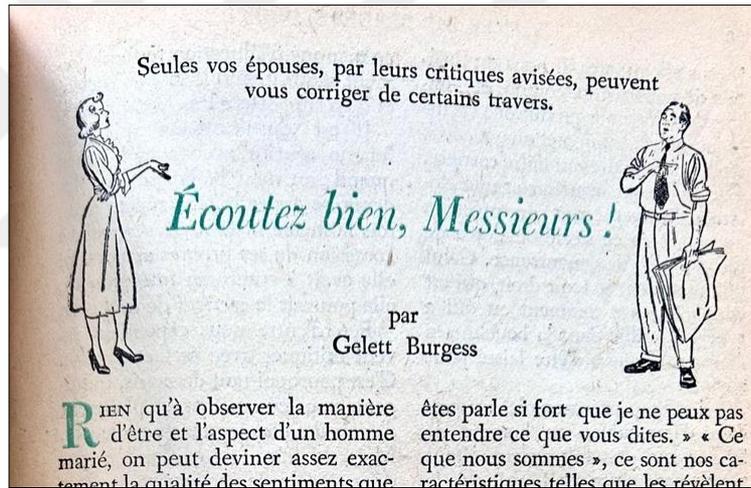


Figure 29. “Écoutez bien Messieurs!” in the *Sélection du Reader’s Digest* (June 1949, p. 89)

The introductory statement in the French version provides context for the title, setting a specific tone for the article. In the Turkish version, it appears that Nuri Pere, the translator, or the editors, Vedat Nedim Tör and Şevket Rado, opted to modify the title according to this statement instead of retaining the original. This decision shifts the phatic function of the title, altering the intended ‘imagined’ target audience. The source title adopts a direct and conversational style, addressing men

explicitly and encouraging them to pay attention. In contrast, the Turkish version targets women, positioning them as the ones contemplating how to change their husbands. This shift in addressee emphasizes the responsibility placed on women, aligning with the general narrative in *Aile*, which portrays women not only as caretakers of the home and children but also as those responsible for their husbands.

Another notable title for analysis is “Doğurmak şarkı söylemek gibi kolay bir iştir” (Giving birth is as easy as singing), published in the 16th issue of *Aile*. The article, sourced from the *Collier’s* magazine, lacks any reference to its author or translator in the Turkish version. Archival research indicates that the article in the *Collier’s*, published in November 1948, written by Gretta Palmer, was titled “Having Your Baby the New Way.” A condensed version also appeared in *The Reader’s Digest*, published in March 1949, under the slightly modified title “Having a Baby the New Way.” The article discusses methods for achieving painless vaginal birth, as developed by Dr. Grantly Dick Read, and includes testimonials from mothers who had recently given birth. Dr. Read, a well-known obstetrician at the time, also authored the book *Childbirth Without Fear*. Given that the articles were published in *Collier’s* in 1948, in *The Reader’s Digest* in 1949, and later in *Aile* in 1951, it is evident that the purpose was to promote childbirth as part of post-war efforts to boost the young population. Comparative textual analysis proves that the Turkish version is even shorter than the condensed version in *The Reader’s Digest*. There are omissions and additions to the text, all of which will be explained in detail in the discussion of matricial norms. It is possible that the version from *The Reader’s Digest* was used for translation, although no definitive evidence confirms the specific source text for *Aile*. Notably, the minor difference between the two English titles, “your baby” versus “a baby,” reflects a subtle shift in tone and audience engagement. However,

the Turkish translation goes a step further, framing childbirth as a simple, almost joyful act, reinforcing traditional notions of women's natural roles. In essence, the translator or the editors seem to summarize the article's central message by embedding it directly within the title.

Another title in *Aile*, “Çocuk okulda değil evde yetişir” (Children are raised at home, not at school), aligns with the overarching narrative of the magazine, emphasizing the importance of the home environment. This article, published in the 19th issue of the magazine, mentions *The Art of Teaching* as its source, though it is unclear whether this refers to a book or a magazine. A brief search indicates that *The Art of Teaching* (1950) is a book authored by Gilbert Highet, Anthon Professor of Latin Language and Literature at Columbia University. In 1951, a condensed version was published in *The Reader's Digest* under the title, “Whether You Like It or Not – If You're a Parent, You're a Teacher.” It can be argued that both titles underscore the role of parents in the early education of children, highlighting the influence of the home environment. Yet, the emphasis on ‘home’ in the Turkish version, as a way of spatial framing, shifts the focus from the responsibility of the individual parent to the general concept of home as the moral and educational center, which aligns closely with *Aile*'s portrayal of the home as the central institution for shaping children's values and behaviors.

These examples, where titles aim to convey the central message of the article directly, often through a didactic statement, also appear in cases where editors quote excerpts from books and present them as standalone articles. For instance, an article titled “Dayak terbiye vasıtası değildir” (Beating is not a means of discipline) was published in the 6th issue of *Aile*, citing the French translation of Bertrand Russell's *Sceptical Essays* (*Essais Sceptiques*). Although no chapter in Russell's (2011) book

bears this exact or similar title, the translated passage originates from a chapter titled “La liberté contre l’autorité dans l’éducation” (Freedom versus authority in education). The primary message of this excerpt emphasizes that violence should not be employed in child discipline.

In cases where titles are modified or newly created, the informative function, as described by Viezzi (2011), is consistently preserved, providing clear guidance to the reader. However, the phatic function is occasionally altered, reshaping the relationship between the reader and the text. Through this didactic approach in title selection, it could be argued that *Aile* aims to exert an authoritative influence over parents, reinforcing specific educational ideals.

This authoritative tone in the titles is further reinforced by the lack of author visibility in articles sourced from foreign magazines. In most cases, *Aile* includes only the name of the source magazine, omitting both the authors’ names and their introductory remarks. A good example is the article published in the 16th issue of *Aile* under the title “Anneler çalışmalı mı? (Should Mothers Work?). The article penned by Ruth Schley Goldman was sourced from the *Parents’ Magazine’s* September 1950 issue. The author, Goldman, is introduced as a “Mother of two and Deputy Commissioner, Social Services, Department of Welfare, Chicago.” This introduction is crucial for establishing a connection with the reader, as her position as a social worker implies professional expertise on the topic. Additionally, mentioning that she is a mother of two creates an immediate sense of relatability for readers who are also mothers, allowing them to connect with her perspective on a personal level before even beginning the article.

The author’s use of first-person narrative in the opening paragraph suggests an intention to establish a close, personal connection with the reader as well.

However, along with the author's name, this personal introduction was lost in translation as can be seen in the excerpts below.

Source Text (ST):

The question, "Should wives work?" always fires discussion. *I have been employed during the entire 15 years of my marriage. My husband, an attorney, and I have two sons, aged 11 and 5. My work brings me in daily contact with many mothers – some who are working outside their homes, others who are considering such work, and many more who come to our social welfare agency for financial assistance so that they may stay at home with their children. From my familiarity with the problem, I believe that the decision to work must be made by each mother in the light of her own situation. [emphasis added]* ("Should a mother work?" in *Parents' Magazine*, September 1950, p. 40)

Target Text (TT):

Çocuklu kadınlar çalışmalı mı? Çalışmamalı mı? sorusu daima ateşli tartışmalara yol açan bir konudur. Çalışıp çalışmamak her annenin kendi hususî durumuna bağlı bir mesele olduğundan karar vermek yine kendisine aittir. ("Anneler çalışmaları mı?" in *Aile*, Winter 1951, p. 57)

(The question of whether women with children should work or not is always a subject of heated debate. Whether or not to work is a matter that depends on each mother's particular situation, so it is up to her to decide.)

These omissions represent a form of selective framing, which, as Mona Baker (2006) discusses, can reshape how a narrative is interpreted in translation. By excluding the author's name and her credentials, the translation distances the text from its source context, where the author's background establishes credibility and relatability, especially for readers who might identify with her as a mother and professional. In doing so, the magazine's editors create a more generalized, authoritative voice that aligns with the publication's overarching narrative on family and motherhood, ultimately reshaping the reader's engagement with the article.

Before focusing on the rest of the article, it is also worthwhile to note the statement above the author's name in the source text and how it is transferred to the target text. As seen in Figure 30, there is a statement in the source between the title and the author's name that reads, "Maybe you should hold a job, maybe you

shouldn't. While choice is an individual one, this article gives both sides of the picture and poses a number of questions to ask yourself before reaching a decision" ("Should a mother work?" in *Parents' Magazine*, September 1950, p. 40).

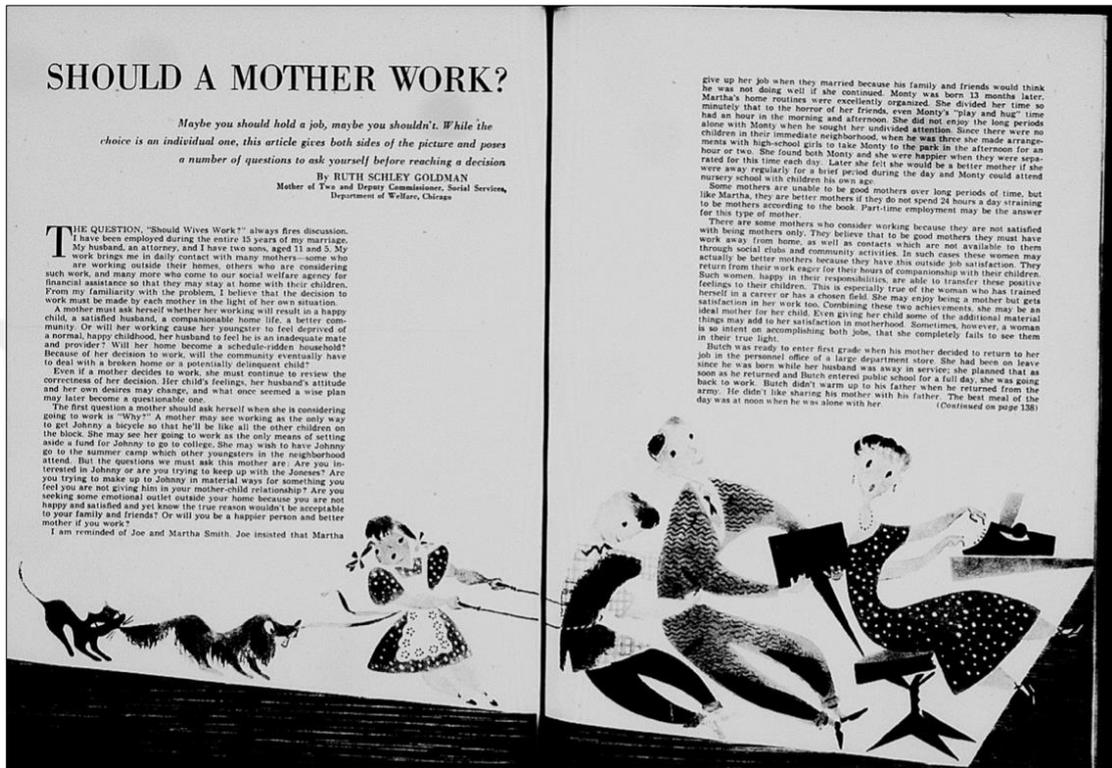


Figure 30. "Should a mother work?" in the *Parents' Magazine* (September 1950, pp. 40-41)

This statement appears in the Turkish translation very shortly, as seen in Figure 31, "Cevabı ailenin durumuna göre değişen bir sual" (A question where the answer depends on the family situation) ("Anneler çalışmaları mı?" in *Aile*, Winter 1951, p. 57). By comparing these statements, it can be argued that *Aile* emphasizes the importance of family by replacing the individual focus in the source with a collective, family-centered perspective at the very beginning.

ANNELER ÇALIŞMALI MI?

* Parent's Magazine'den *

ÇOCUKLU kadınlar çalışmalı mı? Çalışmamalı mı? sorusu daima ateşli tartışmalara yol açan bir konudur. Çalışıp çalışmamak her annenin kendi hususî durumuna bağlı bir mesele olduğundan karar vermek yine kendisine aittir.

Bir anne bu hususta karar vermeden evvel kendi kendine şunları sormalı: Çalışırsa çocuğu memnun olacak mı? Kocası tatmin edilecek mi? Evde aile hayatı yaratabilecek mi? Yoksa yavrusu kendini mes'ut bir çocukluk hayatından mahrum, kocası kendisini ev erkeği olmaktan âciz mi hissedecek? Yahut da çalışmasıyla cemiyet yıkılan bir yuva, suçlu bir çocuk mu kazanacak?

Bütün bunları ölçüp tarttıktan sonra karar vermiş olan anne dahi bu kararının daima isabetli olup olmadığını göz önünde tutmalı. Çocuğunun hissiyatı, kocasının durumu ve kendi arzuları zamanla değişebilir. Evvelâ çalışması zararsız görülse bile sonradan bunun isabetsiz olduğu meydana çıkabilir.

Çalışacak bir anne evvelâ kendine şunu sormalı: "Niçin çalışacağım?" Kaya'ya diğer çocukları gibi bir bisiklet satın alabilmek için mi? Ahbabların çocukları gibi onu da yazın kampa gönderebilmek için mi? Fakat

bu anne Kayayı mı düşünüyor yoksa eşi dostu mu? Bunu iyice anlamalı. Ona maddeten birşeyler kazandıranın derken manevi kayıplara mı sebep oluyor?

Çalışmayı tercih etmenin bir sebebi de kadının ev hayatından mes'ut olmadığı için bir kaçamak tarafı araması olabilir. Yahut da hem evinde hem de dışarda çalışma hayatıyla geçirdiği değişik hayat belki onun evine ve çocuklarına daha çok bağlanmasını ve netice olarak daha iyi bir ev kadını ve anne olabilmesini sağlayabilir. Böyeleri işlerinden eve döndükleri vakit çocuklarına daha büyük bir sevgiyle bağlanırlar. Bunlar çalışma ile iyi bir anne olmayı telif edebiliyor demektir.

Diğer taraftan çalışmasıyla çocuğu ve kocası memnun olmaz, çocuğu annesinin yokluğundan dolayı yalnızlık hisseder, kocasının bu vaziyetten neşesi kaçarsa şüphesiz bu anne çalışmamalı. Demek ki anneler çalışmalı ve çalışmamalı diye umumî bir hüküm değil; bazı anneler çalışmalı bazıları çalışmamalı diye bir hüküm vermek doğru olur.

Şüphesiz hiç bir anne kendi dışarda olduğu müddetçe çocuğunun bakılmasını temin etmeden çalışamaz. Çocuğun bakılması demek sadece yedirilip

Figure 31. "Anneler Çalışmalı mı?" in *Aile* (Winter 1951, p. 57)

In *Aile*'s portrayal of the imagined Turkish family, the child is positioned at the center, the father is depicted as the provider, and the woman is, above all, cast in the role of the mother. Beyond the celebrated role of motherhood, it is the woman or mother who is expected to transform a house into a home, taking on all organizational and domestic responsibilities. A closer look at the excerpts below reveals significant shifts in the Turkish translation that alter the original emphasis on women's satisfaction with their social roles. The notion that a woman might not be fully satisfied with motherhood is broadened in the translation to convey general unhappiness with domestic life. This choice suggests that the translator may have sought to avoid associating negative emotions with motherhood, instead placing greater emphasis on home life.

ST: “Should a mother work?”
in *Parents’ Magazine*,
September 1950, p. 41

TT: “Anneler çalışmalı mı?”
in *Aile*, Winter 1951, p. 57

Backtranslation from *Aile*

There are some mothers who consider working because they are not satisfied with being mothers only. They believe that to be good mothers they must have work away from home, as well as contacts which are not available to them through social clubs and community activities. In such cases, these women may actually be better mothers because they have this outside job satisfaction.

Çalışmayı tercih etmenin bir sebebi de kadının ev hayatından mes’ut olmadığı için bir kaçamak tarafı araması olabilir. Yahut da hem evinde hem de dışarda çalışma hayatıyla geçirdiği değişik hayat belki onun evine ve çocuklarına daha çok bağlanmasını ve netice olarak daha iyi bir ev kadını ve anne olabilmesini sağlayabilir.

One reason for choosing to work may be that the woman is not happy with her home life and is looking for an escape. Alternatively, the varied life she experiences both at home and working outside may strengthen her attachment to her home and children, ultimately enabling her to become a better housewife and mother.

Additionally, toward the end of the paragraph, while the source text focuses only on becoming ‘better mothers,’ the Turkish translation introduces the term ‘ev kadını’ (housewife), which is absent in the original. This addition reinforces the expectation of traditional homemaker duties alongside motherhood, aligning with *Aile*’s broader emphasis on domesticity and traditional family roles.

In the article, the author also discusses the possible effects on marriage if women work. The following excerpts illustrate the possibility that a woman working could lead to marital instability. The phrase at the end, “may result in a breakup of the marriage,” suggests a potential consequence without absolute certainty, leaving room for other factors that might influence the stability of the marriage. In contrast, this notion is intensified in the target text as it was translated “evliliğin yıkılacağına şüphe yoktur” (there is no doubt that the marriage will break down). This choice of words removes any sense of possibility and frames the outcome as inevitable if the

wife works, reinforcing a much stronger stance against women working outside the home. By removing the conditional tone of the source text, the translation promotes a more rigid perspective that emphasizes the risks of disrupting traditional family structures.

ST: “Should a mother work?” in *Parents’ Magazine*, September 1950, p. 141

TT: “Anneler çalışmalı mı?” in *Aile*, Winter 1951, p. 58

Backtranslation from *Aile*

If so, there is something wrong in the basic husband-wife relationship and the wife going to work may result in a breakup of the marriage.

Eğer bunlardan bir veya birkaçı var ise karı-koca münasebetleri arasında esaslı bir bozukluk var demektir ve kadının çalışmasıyla evliliğin yıkılacağına şüphe yoktur.

If one or more of these are present, there is a fundamental flaw in the relationship between husband and wife, and there is no doubt that the marriage will break down if the woman works.

The target text is notably shorter than the source text, likely due to space limitations, as editors frequently published condensed translations from the *Parents’ Magazine*. However, these omissions can significantly alter the narrative, as illustrated in the previous example. Toward the end of the same article, the source text emphasizes that both partners in marriage should share equal roles in decision-making. This emphasis is underscored by the repeated use of “together,” as seen in the following excerpts below. While the translation does convey a sense of togetherness, it is less pronounced than in the source text. Furthermore, a hierarchical tone emerges in the concluding line, where the Turkish version asserts, “Kadın ancak kocasının muvafakati olduğu takdirde çalışmalıdır” (A woman should work only with the consent of her husband). This phrasing shifts the dynamic from mutual

agreement to a model in which the husband holds ultimate authority, reinforcing traditional gender roles.

ST: “Should a mother work?” in *Parents’ Magazine*, September 1950, pp. 141-142

TT: “Anneler çalışmalı mı?” in *Aile*, Winter 1951, p. 58

Backtranslation from *Aile*

The decision to work should only result from mutual agreement between husband and wife. Then together they must plan for their child’s security. Together they must plan their budget. Together they must evaluate what working will mean to their relationship; they must know how each feels about it. Unless the husband concurs in the advisability of his wife’s working because it is for his, her and their best interests, he will have continuous conflict, especially when questions are raised by his family, friends, and business associates. Even under the best circumstances, there are times when he may question his adequacy as a husband and wage-earner because his wife follows the work of her choice.

Çalışmak için verilecek karar ancak karı ve koca arasında karşılıklı bir anlaşma olmasına bağlıdır. Beraberce çocuklarının durumlarını, bütçelerini ve çalışma hayatıyla kendi aralarındaki münasebetin ne şekil alacağını düşünüp tasarlamalıdır. Her biri diğerinin bu hususta ne düşündüğünü açıkça bilmeli. Kadın ancak kocasının muvafakati olduğu takdirde çalışmalıdır.

The decision to work depends on a mutual agreement between husband and wife. Together they should think about the situation of their children, their budget and what their relationship with work will become. Each should know clearly what the other thinks about this. A woman should work only with the consent of her husband.

Furthermore, the final section of the source text, which addresses the husband’s potential insecurities and the societal pressures he might face if his wife works, is omitted in the translation. This omission, coupled with the Turkish text’s conclusion that grants ultimate authority to the husband, reinforces traditional gender

roles in the target text. By removing any reference to the husband's perceived inadequacy as a provider, the translation avoids acknowledging the societal expectations placed on men, thus solidifying a hierarchical marital dynamic.

Another example that reflects *Aile*'s narrative on family and gender roles is the article titled, "Doğurmak Şarkı Söylemek Gibi Kolay Bir İştir" (Giving Birth is as Easy as Singing) (*Aile*, Winter 1951, pp. 42-43). A closer examination of this article, whose title has been previously discussed, reveals that the concept of motherhood, already glorified in the magazine, is further romanticized.

As stated earlier, this piece first appeared in the *Collier's* in November 1948. Later, its condensed version was published in *The Reader's Digest* in March 1949. In addition to these two versions, even though it is not located, there is a possibility that the French translation might have been published in the *Sélection du Reader's Digest*. Unfortunately, locating the exact source text is quite impossible even though in *Aile* the source is cited as *Collier's*. Therefore, in the textual analysis, the arguments will be based on the version published in *Collier's*.

Similar to the previous example, only the name of the source magazine is given in this article, and the author's name is not mentioned in the target text. This time, the author, Gretta Palmer, does not draw on her personal experiences but on the experiences of women recently giving birth based on the interviews she conducted. Even though no personal language is used, the fact that a subject related to women is researched and written by a woman author would undoubtedly shape the relationship with the reader, and therefore, the omission of the author's name in the translation again led to the failure to establish such an empathic relationship in the target language.

In *Collier's*, the news on the topic lasts for three full pages and includes many visuals, such as photographs from a hospital illustrating new mothers who recently gave birth naturally without any pain thanks to Read's method. However, the Turkish translation does not include visuals. This might be either due to *Aile's* layout design and printing conditions as discussed in Chapter 5 or due to the source published in *The Reader's Digest* as it also did not contain any visual elements.

The target text is again significantly shorter than both versions in *Collier's* and *The Reader's Digest*. Yet, some sections contain additions where the translator shifts to a more dramatic tone. For example, in the excerpts presented below, it is stated that some mothers who felt pain during delivery received brief anesthetic intervention, a detail consistently preserved in translation.

ST: "Having your baby the new way" in *Collier's*, November 1948, p. 26

TT: "Doğurmak şarkı söylemek gibi kolay bir iştir" in *Aile*, Winter 1951, p. 42

Backtranslation from *Aile*

(2) Of the others, almost half the women having their first baby and about one third of the rest *did* pass through a brief painful period at the end of the second stage of labor, and were given a single dose of gas or analgesic. But even these women were fully conscious at the time of birth!

2. New Haven hastahanesinde ilk doğumlarını yapan annelerin yarısına, ve ilkinden sonraki doğumlarını yapan annelerin üçte birine, gayet kısa bir müddet için anestezi müdahalesi yapılmış, fakat anneler doğum boyunca bir an olsun şuurlarını kaybetmemiştir. *Doğum bitince bütün anneler, doğumun zevkine vardıklarını itiraf etmişlerdir.* [emphasis added]

2. In the New Haven hospital, half of the mothers who gave birth for the first time and one-third of the mothers who gave birth after the first were anesthetized for a very short period of time, but the mothers did not lose consciousness for a moment during the birth. *When the birth was over, all the mothers admitted that they had enjoyed the birth.* [emphasis added]

However, the Turkish version introduces a notable addition, "...bütün anneler, doğumun zevkine vardıklarını itiraf etmişlerdir" (... all the mothers admitted that they had enjoyed the birth). This addition reframes childbirth as not only manageable but even pleasurable, implying an idealized experience of childbirth.

In the article, the primary source of pain during childbirth is attributed to the psychological state of the expectant mother, specifically her fear of childbirth, as clearly stated in the example below. The translation introduces an additional element by framing this fear as a form of delusion, which trivializes the physical pain felt by the woman.

ST: "Having your baby the new way" in *Collier's*, November 1948, p. 27

TT: "Doğurmak şarkı söylemek gibi kolay bir iştir" in *Aile*, Winter 1951, p. 42

Backtranslation from *Aile*

The theory blames most of the pain of childbirth on tension, caused, in the first place, by the mother's fear.

Dr. Read'in bulduğu usulün esası şudur: Doğum esnasında duyulan acılar, yahut gösterilen titizlik annenin vehminden ve korkusundan başka bir şey değildir.

The essence of Dr. Read's method is this: The pain or the care taken during childbirth is nothing more than the mother's delusion and fear.

Towards the end of the article, further additions in the translation become apparent. In cases where methods to ease childbirth prove ineffective, the intelligence level of expectant mothers is questioned as seen in the following excerpts below. Women described as having 'low intelligence' in the source text are not only labeled as 'zekâsı kıt' (unintelligent) in the Turkish translation but are also portrayed as incapable of retaining what they have learned for even a day.

Additionally, while the source text does not reference superstition, the Turkish

version describes these women's fear as 'batıl' (superstitious) and advises them to consult a doctor.

ST: "Having your baby the new way" in *Collier's*, November 1948, p. 61

TT: "Doğurmak şarkı söylemek gibi kolay bir iştir" in *Aile*, Winter 1951, p. 43

Backtranslation from *Aile*

There are some varieties of cases in which "natural childbirth" can never work. The New Haven records indicate that women of very low intelligence are not able to grasp the meaning of the lectures, are lax about performing the relaxation exercises. There are a few other women too indifferent and irresponsible to attend the classes regularly; a third group are women with so devastating a fear that they are classed as neurotic.

Read metodunun hiç bir suretle tesir etmediği bazı tip anneler de vardır. Bunlardan birincisi klinikte verilen derslerin mânasını anlamıyacak kadar zekâsı kıt kadınlardır. *Bu tip insanlar bir gün evvel öğrendiğini ertesi gün unutabilir.* [emphasis added] İkincisi derslere muntazam devam etmeyen, öğretilenlere lâkayıt bir tavır takınan, ve işin ehemmiyetini kavramamış annelerdir. Nihayet üçüncü tip bazı anneler de vardır ki, bunların *bütün benliğini saran bâtil korkuyu söküp atmanın imkanı yoktur. Bu tip kimselerin her şeyden evvel bir sinir doktoruna müracaat etmesi en doğru yoldur.* [emphasis added]

There are some types of mothers for whom the Read method has no effect at all. The first of these is women who are too unintelligent to understand the meaning of the lessons given in the clinic. *Such people may forget the next day what they learned the day before.* [emphasis added] Secondly, there are mothers who do not attend classes regularly, who are indifferent to what is taught, and who do not understand the importance of the work. Finally, there is a third type of mother, who has *no way of removing the false fear that pervades her whole being. It is best for such people to consult a neurologist first and foremost.* [emphasis added]

Aile regularly published health-related content, as noted in the content analysis in Chapter 5. The magazine aimed to inform families about diseases and contemporary medical developments. These articles provided scientific explanations with appropriate terminology, yet the language remained accessible to general readers. This approach is evident in this translation as well.

In the source text, childbirth pain is explained physiologically, describing how the mother's initial panic triggers a neurological response that generates pain within her body. However, as seen in the following excerpts, the Turkish translation condenses and simplifies the physiological process, omitting some technical terms such as 'sympathetic nervous system' or the 'thalamus.'

ST: "Having your baby the new way" in *Collier's*, November 1948, p. 27

TT: "Doğurmak şarkı söylemek gibi kolay bir iştir" in *Aile*, Winter 1951, p. 42

Backtranslation from *Aile*

... the early contractions of the uterus, at the beginning of labor, are a new sensation to the mother bearing her first child. If she is panicky, she will think that these mark the beginning of the dreaded "pains." Her thalamus, responding to her fear, sends its signal for tension to the sympathetic nervous system which it controls. Her whole body is now tense, ready to fight. But the mother's fear does not stop there. When her sympathetic nervous system becomes active, the portion of it which extends through the uterus does too. And this brings into play a series of muscles whose action opposes the opening of the uterine outlet. Locally stimulated muscles are also at work trying to perform their job of expelling the baby. These go on contracting, as they should, and soon a very real pain ensues; one portion of the body is working feverishly to prevent another portion from performing its proper task. It is from this internal warfare, according to the Read belief, that the real and agonizing pains of most women in uncomplicated labor ensue.

... ilk anlarda rahmin daralması anneyi bir panik içinde bırakır. Bu panik derhal doğumu ve bütün vücudu idare eden sinirlere tesir eder. Bundan sonra annenin, sanki bir ıztırap mücadelesine giriyormuş gibi, vücudu yay gibi gerilir. Doğum esnasında rahmi kontrol eden adaleler, çocuğu dışarı atmak için çalışır. Bu rahim adalelerinin tabii hareketidir. Fakat annenin sebepsiz telâş yüzünden gerilen sinirler, rahim adalelerine de tesir edeceğinden, bu adaleler vazifesini normal olarak yapamaz olurlar.

... in the first moments, the contraction of the uterus puts the mother in a panic. This panic immediately affects the nerves that govern labor and the whole body. The mother's body then tenses like a spring, as if she is going through an agonizing struggle. During labor, the muscles that control the uterus work to expel the child. This is a natural movement of the uterine muscles. However, the nerves that are tensed due to the mother's unreasonable panic will also affect the uterine muscles, and these muscles will not be able to perform their duties normally.

This choice of language aligns with the dramatic tone observed in previous examples. The article conveys the technical aspects of painless childbirth in an engaging and accessible manner, making the information easy to follow for readers.

Finally, it is worth drawing attention to the excerpts below, which reinforce the emphasis on the ease of childbirth, as suggested by the title of the target text. In this instance, one might speculate that the translator misinterpreted the source text, reading “I felt like” as “it (giving birth) felt like” singing, resulting in a more dramatic translation that directly equates childbirth with singing. Alternatively, the translator may have deliberately chosen this intensified expression to convey the emotional resonance of childbirth more powerfully for the Turkish readers.

ST: “Having your baby the new way” in *Collier's*, November 1948, p. 61

TT: “Doğurmak şarkı söylemek gibi kolay bir iştir” in *Aile*, Winter 1951, p. 43

Backtranslation from *Aile*

For the reports written by the mothers for the doctors' use are extraordinary testimonials: “What were your feelings when labor began?” is answered with, “I felt like singing” ... “I was happy all day long” ... “I wanted to call everybody and shout the good news to them.”

Diğer taraftan acı duymadan doğum yapan kadınlar şunları söylemiştir: “Doğum şarkı söylemek gibi kolay bir şeydir... Çocuğumu görünce anne olduğumu bağırarak bütün dünyaya ilân etmek istedim... Korkmak aptalca bir şey...”

On the other hand, women who gave birth without pain said the following: “Childbirth is as easy as singing... When I saw my child, I wanted to shout to the whole world that I was a mother... It is stupid to be afraid...”

Additionally, the target text adds a statement at the end, framing the fear of childbirth as “aptalca” (stupid). This choice reinforces a cultural expectation that women should approach childbirth with resilience and positivity, further trivializing any legitimate fears or concerns they might have.

In *Aile*, the individual responsible for maintaining the continuity of marriage, transforming a house into a home, managing that home, and raising the children is portrayed as the mother. While the family is so much shaped around the woman, the representation of the woman in the magazine gives an idea about the imagined mother figure. For example, in the 5th issue of *Aile*, a translated article titled “Eski Kadınlar Yeni Kadınlar” (Old Women New Women) was published (*Aile*, Spring 1948, p. 31). The source of the translation is given as *The New York Times Magazine*, but the author is not indicated. Archival research revealed that the question-and-answer format article, compiled by James F. Bender from various surveys and research studies, was first published in *The New York Times Magazine* on April 27, 1947 (pp. 10-11). A selection of 12 questions and answers from the original 30-question article was later published in *The Reader’s Digest* in July 1947 (pp. 127-128). It is possible that *Aile* used either of these sources, but two of the questions suggest that the source text was from *The Reader’s Digest*.

In *The Reader’s Digest* version, the introduction from *The New York Times Magazine* is omitted entirely. Additionally, the first two questions from *The New York Times Magazine* are combined into a single question, which opens the piece in *The Reader’s Digest*. In the translation published in *Aile*, the introduction is also omitted, and the first question aligns with the one from *The Reader’s Digest*, as illustrated below.

<i>The New York Times Magazine</i> , April 27, 1947, p. 10	[Question 1] Are today's women taller than those of fifty years ago? [Question 2] Are woman getting thinner?
<i>The Reader's Digest</i> , July 1947, p. 127	[Question 1] Are today's women taller and thinner than those of 50 years ago?
<i>Aile</i> , Spring 1948, p. 31	[Question 1] Bugünkü kadınlar 50 sene evvelkilerden daha uzun boylu ve daha zayıf mıdırlar?
Backtranslation from <i>Aile</i>	[Question 1] Are women today taller and thinner than those of 50 years ago?

In the answer to this question, the anonymous translator in *Aile*, brought the information closer to the target readers by converting American units of measurement into the metric system, which is unsurprising. However, a significant detail that exists in both sources was omitted in the target text. The women in the study are referred to as 'college women' in the source, but the translator did not include this detail. This may be attributed to the relatively small number of college-educated women in Türkiye then.

Furthermore, the responses in the source texts were based on research conducted by scholars such as David Snedden, a professor emeritus of sociology at Columbia University, as well as by various companies including the Metropolitan Life Insurance Company, and reports by different institutions such as U.S. Census Bureau. However, all citations to these sources, which appeared below the responses in the source texts were removed in the target text. The omission of source references, as seen in Figure 32, suggests that *Aile* magazine positioned its intended audience at a general reader level rather than catering to an intellectually specialized group.



Figure 32. Excerpts from *The New York Times Magazine*, *The Reader's Digest* and *Aile*

Another question, seen in the example below, in *The Reader's Digest* is concerned with women's satisfaction regarding their lot and their social and economic circumstances despite their progress. However, in the Turkish translation, the question is reframed around gender identity. The translated question and the given answer imply that the women's dissatisfaction is more fundamental, rooted in their gender, as they wish to be born as men. Here, it is also important to note that, in translation, women's progress has become something given to the women, not gained or deserved. Therefore, it can be argued that the shifts in translation frame the

narrative tone, making women more passive. Also, the details of their complaint were omitted in translation as well, which makes women's points of view invisible.

ST: "How much women change – and how little" in *The Reader's Digest*, July 1947, p. 128

TT: "Eski kadınlar yeni kadınlar" in *Aile*, Spring 1948, p. 31

Backtranslation from *Aile*

[Question 6] Are contemporary women more satisfied with their lot than women used to be?

[Question 5] Şimdiki kadınlar dünyaya kadın olarak geldiklerinden memnun mudurlar?

[Question 5] Are today's women content with being born as women?

No. Despite women's rapid social and economic progress, one fourth of the women of the United States are disturbed "about their lot as women." Their chief complaint as homemakers is isolation and inability to have outside interests.

Hayır. Bugünün kadınlarına eski kadınlara nisbetle bir çok haklar verildiği halde kadınların dörtte biri hâlâ dünyaya erkek olarak gelmediklerine üzüлüp durmaktadırlar.

No, they are not. Although today's women have been given many rights compared to the old women, a quarter of them still bemoan the fact that they were not born as men.

In the following question, which is on morals, participants were asked if women have become 'less strict' over time, with the answer options given as either 'less strict' or 'more strict.' In the source text, this question and answer can be seen as neutral and objective, posing a sociological inquiry. However, the phrase 'less strict' becomes 'daha gevşek' (laxer) in translation, which carries a more judgmental tone and implies a slightly stronger connotation of moral decline. Moreover, in the target text, a concluding remark is added to the answer, emphasizing that most respondents observe a decline in the women's moral standards. This addition reinforces the judgmental tone introduced in the question.

ST: “How much women change – and how little” in <i>The Reader’s Digest</i> , July 1947, p. 128	TT: “Eski kadınlar yeni kadınlar” in <i>Aile</i> , Spring 1948, p. 31	Backtranslation from <i>Aile</i>
[Question 7] Are women considered less strict in their morals?	[Question 6] Kadınlar ahlâk bakımından eskilere nisbetle daha mı gevşek?	[Question 6] Are women more morally lax than in the past?
Yes. A recent survey addressed this question to women: “Do you think that during the last ten years women in general have become more strict in their morals, less strict, or stayed about the same?” In the answers, only 11.1 percent said “more strict; 51.4 percent said “less strict”; 32.3 said “about the same”; 5.2 percent said they didn’t know.	Son günlerde kadınlar arasında şöyle bir anket açılmıştır: “Acaba kadınlar 10 sene içinde ahlâk bakımından daha mı mazbutlaşmışlar, daha mı gevşemişler, yoksa aynı mı kalmışlardır?” Verilen cevapların %11 ri daha mazbutlaştıklarını; %51.4 dü daha gevşediklerini, %32.3 ü aynı kaldıklarını bildiriyor. Kendilerine sorulanlardan %5.2 si ise kat’i cevap veremeyeceklerini bildirmişlerdir. Bu anketten ekseriyetin ikinci noktai nazarı iddia ettiği anlaşılıyor.	Recently, the following survey was conducted among women: “Have women become more modest, more lax or remained the same in terms of morals in the last 10 years?” Of the responses, 11% said they had become more modest, 51.4% said they had become more lax, and 32.3% said they had remained the same. 5.2% of those asked said they could not give a definite answer. From this survey, it is clear that the majority supports the second point of view.

To avoid anachronistic interpretations, it is important to examine how the word ‘gevşek’ is used in other contexts within *Aile*. For example, in Vâ-Nû’s discussion of divorce, the word is employed metaphorically to critique the weakening of family moral values, as seen in his statement “... aile müessesesini gevşek değil, sağlam tutmak üzere her imkânı aramayı tavsiye ediyorum” (I recommend seeking every opportunity to keep the family institution strong, not loose) (Nureddin, 1948, p. 19). On the other hand, in Nahit Sırrı Örik’s short story, “İki Komşu arasında” (Between Two Neighbours) ‘gevşek’ is used to describe emotional or spiritual vulnerability. This is evident in the following excerpt,

Selime Hanım sağ olsaydı, Leman Hanım, kendisine karşı beslediği ve adına kin dediği his sayesinde nefsinin bu derecede tükenmiş, hayatla her alâkasını bu derecede kesmiş hissetmez, bunun neticesinde de ölüm kendisini bu derecede zayıf, bu kadar gevşek ve mukavemetten aciz bulmazdı. (Örik, 1950, p. 37)

(If Selime Hanım were alive, Leman Hanım, because of the feeling she harbored toward her and called resentment, would not have felt her soul so utterly exhausted or completely cut off from life. As a result, death would not have found her so weak, so limp, and so devoid of resistance.)

In this regard, it can be argued that by translating ‘less strict’ as ‘gevşek’ and adding a concluding remark about moral decline, the translator not only altered the tone of the original text but also engaged with broader cultural discourses on morality and societal change. This shift in tone mirrors the varied ways ‘gevşek’ is employed elsewhere in the magazine, blending linguistic nuances with cultural context.

In another question regarding working women the source text highlights women’s roles in business life, specifically regarding leadership qualities, referring to them as ‘being bosses.’ However, this emphasis is diminished in the translation, where women’s presence in the business world is framed more generally without specifying leadership status. In the original answer, women’s role in business is evaluated through the lens of gender and leadership, while the target text presents a broader generalization as seen in the excerpts below. This loss of emphasis on leadership in the translation may reflect the limited representation of women in managerial roles in Türkiye at that time, where the scarcity of women in leadership positions influenced the adaptation of the text.

ST: “How much women change – and how little” in *The Reader’s Digest*, July 1947, p. 128

TT: “Eski kadınlar yeni kadınlar” in *Aile*, Spring 1948, p. 31

Backtranslation from *Aile*

[Question 10] Are woman doing a better job than they used to of being bosses in the business world?

[Question 8] İş hayatında kadınlar eskisine göre daha mı iyi çalışıyorlar?

[Question 8] Are women performing better in business life than they used to?

No. In 1928 a study concluded that women bosses were too personal in and oversensitive to criticism; too jealous of one another; didn’t work well with other women; didn’t have a sense of fair play. From a study made in 1942, similar conclusions were drawn.

Hayır. 1928 de yapılan incelemede kadınların iş hayatında pek hak gözetmedikleri, bazan birbirlerini çekemedikleri ve tenkide pek dayanamadıkları anlaşılmıştı. 1942 de yapılan başka bir incelemede ise yine aynı sonuçlar alınmıştır.

No. A 1928 survey revealed that women were not very fair in business life, that they sometimes envied each other, and that they could not much tolerate criticism. Another survey in 1942 showed the same results.

The final question is about the evaluation of women as mothers. While in the source text, the success of motherhood is measured by how she raises children, in the target text, the emphasis on children is lost. Instead, the expression “annelik ödevleri” (maternal duties) implies that motherhood is a compulsory responsibility for women rather than a performance based on their children.

The source text suggests that mothers delegate part of their responsibilities to both the school and the church; however, in the Turkish version, this delegation is limited to the school alone. It can be inferred that the reference to the church in the source text implies some form of daycare service.³³ In Türkiye, while Quran courses

³³ In *A Mother’s Job*, Elizabeth Rose (1999) provides a comprehensive account of the history of daycare, including its church connections.

exist,³⁴ neither these courses nor mosques provide daycare services akin to those associated with churches in the source culture.

In many articles published in *Aile*, including this example, explicit references to the church and religion are generally omitted. This omission in the translation could be linked to the fact that mosques, as places of worship in the target culture, do not fulfill a comparable daycare function. Alternatively, it may also reflect the secularization of education in Türkiye following the establishment of the Republic, as well as the influence of the Kemalist ideology of the magazine's editors.

ST: "How much women change – and how little" in *The Reader's Digest*, July 1947, p. 128

TT: "Eski kadınlar yeni kadınlar" in *Aile*, Spring 1948, p. 31

Backtranslation from *Aile*

[Question 12] Are women doing better job of being mothers – i.e. are they turning out a "better grade" of children?

[Question 9] Bugünün kadınları eskilere göre annelik ödevlerini daha mı iyi başarıyorlar?

[Question 9] Do today's women do their maternal duties better than in the past?

No. Authorities who have reached this conclusion point out that since the turn of the century mothers have more and more been shifting their responsibilities of child-rearing to the schools and churches; that today's children are overstimulated and therefore less well adjusted.

Hayır. Son yarım asır içinde anneler, annelik ödevlerini daha ziyade okul ile paylaşmak arzusuna düşmüşler ve böylece kendilerine düşen ödevleri ihmal etmeye başlamışlardır.

No. In the last half-century, mothers became more willing to share their maternal duties with the school and thus began to neglect their own duties.

³⁴ According to *TDV İslâm Ansiklopedisi* (Encyclopedia of Islam), there were ninety-nine Qur'an courses in Türkiye in 1948, attended by 5,751 students (Çağrı, 2002, p. 424).

Finally, the emphasis on “ihmal” (neglect) at the end of the target text, which is absent in the source, reinforces the notion that a woman’s primary duty is motherhood, further implying failure when this responsibility is shared with an institution.

Overall, this example shows how the source content is reframed in translation to resonate more with a general Turkish audience. Specific references to “college women” or “female bosses” were omitted or generalized, possibly to align with the social realities of Türkiye at the time. These omissions, however, led to a narrative that casts women in a more domestic role, supported by lexical choices such as “annelik ödevleri” (maternal duties), which convey a traditional and conservative societal expectation of women.

In *Aile*, the focus on family typically centers on the woman, the mother. As seen in the previous examples, mothers are expected to evaluate themselves through quizzes, consider their maternal role in social decisions, and uphold their responsibilities. But what role does the man, the father, play in this narrative? References to fatherhood are limited in *Aile*, despite the fact that the magazine’s editors, including Şevket Rado, are men and fathers themselves. Although Rado frequently discusses his role as a father and his relationship with his son in his later *Resimli Hayat* column, *Aile* offers limited content on fatherhood, often constructed through translations. For instance, in the Winter 1951 issue, an article from the the *Parents’ Magazine* was published under the title “Çocuğunuza nasıl iyi baba olabilirsiniz” (How can you be a good father to your child) (*Aile*, Winter 1951, pp. 47-48).

The article was originally published in the *Parents’ Magazine* in June 1950 under the title “How to Be a Good Father.” As with previous examples, the authors,

O. Spurgeon English and Constance J. Foster, are not credited in the Turkish translation. Additionally, the introductory statement has been shortened in translation, altering the emphasis as seen below. Notably, the portrayal of the children, particularly the image of the girl as a tomboy, is absent in the target text, shifting focus away from the nuanced characterizations present in the source.

ST: “How to be a good father” in *Parents’ Magazine*, June 1950, p. 32

TT: “Çocuğunuza nasıl iyi baba olabilirsiniz” in *Aile*, Winter 1951, p. 47

Backtranslation from *Aile*

Daughter will pass the tomboy stage, the boys will eventually become civilized as they have Father’s help in growing up

Küçük yaştan beri baba kendine düşenleri yaptığı takdirde çocuklar delikanlılık devresine girdikleri vakit sıkıntı çekmezler.

If the father does his part from an early age, the children will not suffer when they become teenagers.

This article is also significantly shortened in translation, especially towards the end, where the translator has condensed it into almost a summary. While the translator appears to remain faithful to the source text in the sections retained, examining the omitted parts is essential for understanding how the narrative constructed in translation diverges from the source.

In the previous examples focusing on mothers, it was emphasized that the mother is the primary caregiver, particularly in terms of physical care for children. The introduction of this article suggests that fathers can also take on this responsibility. However, in the translation, detailed examples of physical caregiving, such as changing diapers or feeding the baby, have been omitted, as shown in following excerpts.

ST: “How to be a good father” in *Parents’ Magazine*, June 1950, p. 32

TT: “Çocuğunuza nasıl iyi baba olabilirsiniz” in *Aile*, Winter 1951, p. 47

Backtranslation from *Aile*

The modern young father is apt to be an interested and responsible parent. He takes more care of his babies than his father did and doesn’t mind changing a diaper. Some go to classes for prospective fathers and are all set when Junior arrives to bathe, bottle, and burp him.

Modern ailede baba eskisinden daha sorumlu bir ferttir. Bugünün genç babaları kendi babalarının onlarla meşgul olduğundan çok daha fazla çocuklarıyla meşgul olurlar

In the modern family the father is more responsible than ever before. Today’s young fathers are much more preoccupied with their children than their own fathers were with them.

The article presents a range of personal stories, though not all are included in the translation, and the examples selected by the translator reveal subtle shifts in focus. For instance, the translation retains the story of a woman whose lack of fatherly love in childhood led to an unsuccessful marriage, highlighting the emotional and relational consequences of paternal absence. However, the story of Philip B., whose lack of affection from his father resulted in his skepticism about faith, is entirely omitted. This omission could reflect the magazine’s cautious approach to matters of belief. Although *Aile* was a secular magazine, it likely adhered to a conservative stance that avoided presenting narratives questioning or rejecting religious belief altogether. This selective framing reflects *Aile*’s general tendency to uphold themes of family unity and moral values, carefully avoiding content that could be perceived as questioning traditional beliefs around faith and family roles.

The source text also provides detailed guidance on sex education, recommending that both parents share responsibility, with roles tailored according to the child’s gender. However, such content is notably absent in the translated version.

Along with religion, sex education appears to be a topic that *Aile* tends to avoid or significantly reduce, perhaps reflecting the publication's conservative approach to sensitive subjects. By omitting these details, the translation reinforces a more traditional, reserved stance on parental responsibilities in sensitive areas like sex education. This approach is also evident in the selection of articles to be translated. Editors, Tör and Rado seemed deliberately avoiding selecting articles from source magazines that directly discussed sensitive topics such as religion or sex education.

In the source text, modern fathers are encouraged to actively participate in early caregiving, as stated above, and they are also expected to be both emotionally present and set an example, balancing discipline with friendship and affection in the later ages. At this point, the emphasis on the father's relationship with his daughter and the framing choices in translation are particularly notable.

The source text presents the girl as engaging in activities such as solving math problems, playing the piano, and dancing alongside traditional roles like cooking, sewing, and decorating a house. However, in the translation, only the latter, more traditionally feminine roles are highlighted, effectively situating the girl within conventional gender expectations in the Turkish context. The omission of the ending, as seen in the excerpts below, also limits the portrayal of fatherhood in *Aile*. In the source text, fathers are encouraged to adopt an open and accepting attitude towards their daughters' interest in boys, steering clear of the stereotypical role of the jealous, overprotective father. By leaving out this part, the translation sidesteps a progressive approach to fatherhood, avoiding any direct engagement with the father's influence on his daughter's social relationships.

ST: “How to be a good father” in *Parents’ Magazine*, June 1950, p. 87

TT: “Çocuğunuza nasıl iyi baba olabilirsiniz” in *Aile*, Winter 1951, p. 48

Backtranslation from *Aile*

That should be equally interested in his young daughter’s interests and friends. He will keep track of her school progress, lend a hand with a difficult math problem, take time off to get to her first piano recital, squire her to a square dance or call for her after a party.

If he wants a daughter who is going to be interested in her own home someday and be happily married in it, he will be sure to praise her for the cake she bakes, the blouse she makes, and her redecoration of her own room. He will welcome her interest in boys at all age periods and not play the role of the jealous father who feels that no young man is good enough for her. Many a girl has been prevented from admiring and falling in love with a young man her own age because of her father who took this attitude.

Kızının ilerde iyi bir ev kadını, iyi bir anne olarak yetişmesini isteyen baba onun yaptığı pastayı sadece yemekle kalmaz, onu beğenir. Diktiği bluzu metheder.

The father, who wants his daughter to grow up to be a good housewife and a good mother, not only eats the cake she bakes but also compliments her. He praises the blouse she sewed.

This editorial choices reinforce a more conservative and controlled vision of fatherhood in *Aile*, aligned with traditional family dynamics emphasizing paternal oversight.

In conclusion, this chapter’s comparative analysis of both translated and indigenous content in *Aile* reveals a carefully constructed narrative of the imagined

Turkish family, shaped by editorial choices in translation. Through nuanced adjustments in titles, selective omissions, and strategic framing, the translated texts often reinforce traditional family structures and gender roles, especially regarding the roles and responsibilities within the household. While certain source texts presented progressive or alternative views on family dynamics, the Turkish versions frequently emphasize themes of motherhood, domesticity, and the woman's role within the home, aligning these narratives with societal expectations in Türkiye during that period.

This analysis underscores that *Aile* uses translation not only as a means to introduce foreign content but also as a vehicle to craft an imagined family that supports nationalistic and moral ideals. By emphasizing the mother's role as a caregiver and the father's as a provider and authority figure, the magazine shapes a narrative that resists the evolving family dynamics evident in some source texts. This framing reflects an editorial stance that favors stability and preservation of cultural values in the family unit, positioning the family as a core foundation for the nation's social and moral fabric.

Thus, while *Aile* introduces diverse perspectives from foreign sources, the translations adapt these perspectives to align with local values and expectations, often downplaying progressive elements. In this way, *Aile*'s approach to translation both reveals and reinforces a carefully curated image of Turkish family life that aligns with broader nationalistic goals, portraying family as a central, stabilizing force in Turkish society.

CHAPTER 8

CONCLUSION

This dissertation examines the *Aile* (1947-1952) magazine, a significant Turkish household publication, and investigates how its narrative of the imagined Turkish family was shaped through translation and editorial choices. Through analysis of indigenous and translated content, this study reveals how *Aile*, edited by Vedat Nedim Tör and Şevket Rado, strategically used translation to construct a narrative promoting modern family ideals while reinforcing traditional values and gender roles. This final chapter presents an overview of previous chapters, reflects on the significance of my findings, acknowledges the study's limitations, and outlines directions for future research.

Aile occupies a unique position within the cultural legacy of Yapı Kredi Bank due to its dual role as a cultural service and a commercial initiative. However, it has received less scholarly attention than other publications sponsored by the bank, such as *Doğan Kardeş* and *Hayat* magazines. This study addresses this gap by framing *Aile* as a foundational project that paved the way for Yapı Kredi's culture planning initiatives.

The study aimed to address the following research questions: Who constructed the vision of the imagined Turkish family portrayed in *Aile*, and by what means? What defining characteristics are ascribed to this family? How did translation contribute to this process? In order to find answers to these questions, I first examined my corpus within the socio-cultural and historical context in which it is embedded. Therefore, as described in Chapter 2, I adopted a target-oriented approach from Descriptive Translation Studies (Toury, 2012), which expands the

concept of translation through concepts such as “assumed translation” and “concealed translation.” This framework proved particularly useful in the early stages of the research, especially when source texts were inaccessible and during the categorization of various articles in the magazine.

In describing the corpus, I also employed periodical codes, as suggested by Matthew Philpotts (2013), which were instrumental in providing a comprehensive, systematic content analysis. Furthermore, Lieven D’hulst’s (2001) guiding questions on translation history provided additional structure. Chapter 2 also introduces Mona Baker’s (2006) narrative approach, which helped reveal the editors’ construction of a cohesive narrative through indigenous materials and reframed translations from foreign magazines. The chapter highlights the methodological challenges of limited archival materials, as many of *Aile*’s source texts and editorial records remain inaccessible. This scarcity necessitated a creative approach, relying on close textual analysis and paratextual clues to reconstruct *Aile*’s editorial and translational choices.

In Chapter 3, I provide the socio-historical context that situates *Aile* within Türkiye’s cultural landscape in the mid-20th century. This chapter examines the impact of Kemalist reforms, including secular education and gender equality initiatives, and how these efforts redefined family structures and gender roles. I also discuss Türkiye’s alignment with the United States post-World War II, which introduced Western cultural influences that shaped family and domestic life ideals. To contextualize *Aile*’s portrayal of family, I analyze representations of the ideal Turkish family across other media, such as literature and educational materials, which often depict women as central to family unity and national identity. This background establishes a foundation for the detailed examination of *Aile*’s portrayal of family in subsequent chapters.

In Chapter 4, I shift focus to Yapı Kredi Bank and its agents, offering insights into the bank's founding mission and its integration of cultural initiatives. As *Aile* was initially commissioned for Yapı Kredi Bank's customers and financially supported by the bank, it was essential to examine the institution's structure and its influence on themes of home and family in a cultural context. The chapter explores how Yapı Kredi's discourse, which places the house at the center of the Turkish family, is mirrored in *Aile*'s content, encompassing indigenous and translated literary and non-literary works. Yapı Kredi's pioneering role in Turkish cultural life and integration of cultural services into corporate practices positioned it as a model for private-sector cultural influence. The chapter also details Yapı Kredi's extensive publishing activities, which include notable periodicals like *Doğan Kardeş*, *Resimli Hayat* and *Hayat*.

The second part of the chapter examines key figures behind *Aile*: Kâzım Taşkent, Yapı Kredi's founder; Vedat Nedim Tör, the advisor for cultural services in the bank and also the editor-in-chief of *Aile*; and Şevket Rado, the magazine's second editor. These individuals leveraged their social networks to attract writers, translators, and intellectuals to contribute to *Aile*. The chapter traces how their ideologies, social capital, and networks shaped the magazine's content and discourse. Kemalist ideology, which emphasizes women's roles as mothers who raise future citizens for the nation-state, is evident in the editorial choices of Tör and Rado. Their networks brought prominent Turkish literary figures into *Aile*, positioning it as a culturally rich family magazine with a literary dimension rather than a women's magazine. This chapter thus shows how Yapı Kredi's publishing efforts became a model for culture planning in the private sector, cementing its role as an agent of cultural influence.

In Chapter 5, I systematically analyze *Aile* through Matthew Philpotts's (2013) concepts of "periodical codes" and "common habitus," which build on the conceptualizations of Brooker and Thacker (2009), and Bourdieu (1996b), respectively. I examine each code, including temporal, material, economic, social, and compositional aspects, and explore how these elements interact to shape the magazine's content. This analysis provides valuable insights into the envisioned qualities of the magazine's target readership and the characteristics of the imagined family that *Aile* sought to promote.

The second part of the chapter addresses *Aile*'s "translational habitus," (Tahir Gürçağlar, 2014) revealing a clear division of labor in the construction of specific sections of the magazine. The editors selectively incorporated translated content from American sources such as *The Reader's Digest*, *Woman's Home Companion*, *Collier's*, and *Parents' Magazine* to introduce Western lifestyle elements subtly reinforcing traditional values and gender roles. Content analysis shows that translation served as a tool for content creation, particularly in sections related to family, health, and daily life. At the same time, indigenous pieces were more prevalent in the literature and art sections.

This chapter also addresses the challenges of identifying source texts, even when a source magazine is cited openly. *Aile*'s editors cited well-known magazines in several instances but used condensed versions from intermediary publications, such as *The Reader's Digest* or *Sélection du Reader's Digest*. While *Aile* cited over 100 different periodicals, likely, not all of these were directly used; instead, this extensive citation list may have served to enhance the magazine's prestige. This strategic use of citations suggests a deliberate editorial approach, positioning *Aile* as a well-curated and authoritative publication.

The final part of the chapter examines the role of translators in *Aile*, noting that specific translators' reputations were substantial enough to overshadow those of the original authors, as seen with the prominent Turkish poet Orhan Veli Kanık. Figures like Kanık not only translated content but also shaped the magazine's character through their literary standing, lending *Aile* an elevated cultural status. Additionally, well-known authors, such as Melih Cevdet Anday, actively suggested content for translation, further influencing the selection and direction of material featured in the magazine. This analysis of translators' status and agency within *Aile* reveals how these individuals' literary identities and choices contributed to the magazine's broader narrative around the Turkish family.

Chapter 6 marks the beginning of my detailed textual analysis of *Aile*, focusing on the internal dialogue within the magazine and examining how its content shaped readers' perceptions of family life. This chapter explores the editorial choices of Vedat Nedim Tör and Şevket Rado, who used a blend of literary and non-literary materials to present an idealized vision of the family. In this vision, marriage, and family establishment are depicted as prerequisites for happiness and longevity, emphasizing intellectual and spiritual harmony between spouses. The editors attributed the durability of marriage to this harmony while noting that marriage requires compromise and shared responsibilities.

Gender roles are a key theme throughout this chapter, and my analysis reveals a consistent reinforcement of traditional expectations. For instance, the father is portrayed as the provider and disciplinarian within the household, with a comparatively small role. In contrast, the responsibilities of women are depicted in much greater detail, positioning mothers as central figures in the family. The mother's role encompasses not only the children's physical care but also the home's

organization and upkeep, which is framed as her domain. The house is portrayed as a nurturing environment where children grow and are educated under the mother's care until they reach school age. While upbringing and education are shared responsibilities of both parents, *Aile* presents the mother as the primary figure in shaping the family's moral and social values.

The concept of individuality also appears in *Aile*'s portrayal of family life, with particular praise for personal hobbies, especially reading, which is recommended to cultivate intellectual growth and marital stability. This individual space and time are presented as essential elements for sustaining marriage. Through these representations, *Aile* constructed a family ideal that integrates aspects of modern individualism within a traditional family structure, framing the home as a site of both personal and familial development.

In Chapter 7, my textual analysis shifts to a comparative examination of source and target texts in *Aile*, highlighting how the magazine's editorial choices shaped its portrayal of family and gender roles. This chapter focuses on aspects such as the treatment of titles, proper names, the visibility of translations and translators, and shifts in matricial norms. My analysis revealed a distinct difference between literary and non-literary content handling. While literary translations tended to be more faithful to the original texts, with author and translator names prominently displayed and minimal omissions, the editors and translators exercised greater freedom in adapting non-literary content.

Changes in titles, for instance, were often substantial enough to alter the reader's relationship with the text. In some cases, titles were modified to convey a parable-like message or adopt an authoritative, didactic tone. *Aile*, which not only portrayed the ideal Turkish family but also sought to shape it, frequently adopted a

paternalistic approach, especially in articles aimed at parents. A close examination of articles on topics ranging from child-rearing to health, many translated from *Parents' Magazine*, revealed a consistent, authoritative tone, further reinforced by the removal of introductory sections found in the original texts.

Additionally, omissions and modifications in translated texts reflect an adaptation strategy that reinforces traditional family values within a modernizing framework. For instance, certain progressive elements, such as topics on sex education, were omitted entirely. In contrast, others, like the role of the mother in decision-making or the physical care of children, were framed in a way that reinforced conservative norms. The father was depicted primarily as the authority in the house, with limited emphasis on nurturing responsibilities. In the health section, information on girls' puberty was provided with minimal reference to sexuality, mirroring the conservative values prevalent in Türkiye at the time.

This analysis underscores how *Aile's* editorial and translational strategies went beyond simple content translation. They shaped a family narrative that selectively integrated Western ideals into Turkish cultural norms. Through these modifications, *Aile* constructed a version of the "imagined family" that aligned with and subtly transformed existing family ideals in Turkish society.

One significant limitation of this study was the lack of access to comprehensive archival materials, including copyright agreements, publishing records, and personal papers. The absence of foreign magazine archives in Istanbul also presented challenges in verifying the source texts for translated content. This constraint required a careful, resourceful approach, relying on keyword searches, indirect references, and contextual clues to reconstruct source materials.

Additionally, my personal perspective, shaped by my experiences as a married

woman balancing domestic and professional responsibilities, posed interpretive challenges. I sought to address this by maintaining an analytical rather than judgmental stance toward *Aile*'s portrayal of women's roles, striving to avoid anachronistic conclusions.

An important insight from this study concerns the complexity of source reliability in source texts cited in periodicals. In some cases, *Aile* cited primary sources, but a closer analysis revealed that the magazine frequently relied on intermediary adaptations from condensed publications rather than the initial sources. This pattern suggests that editorial decisions attributed to *Aile*'s translators or editors may reflect prior modifications introduced by other agents. Such instances challenge the conventional source-target dichotomy and underscore the need for translation critics to remain attentive to intermediary adaptations when analyzing agency in translated texts. Recognizing these layers of adaptation encourages a context-sensitive approach to translation criticism.

Future research could deepen our understanding of Yapı Kredi Bank's broader publishing network by examining the connections between the bank's various magazines and the evolving role of translation. Such an analysis could illuminate Yapı Kredi's long-term cultural strategy and reveal how the bank's publications shaped public perceptions of family, identity, and modernity. This approach would highlight Yapı Kredi's influence as a culture entrepreneur, showcasing its impact on Turkish society's social norms and values. Further investigation into these networks could also enrich our understanding of how translation and editorial practices in Turkish media have historically intersected with broader cultural and political objectives.

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