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**FROM MOVIE/SCRIPT TO NOVEL:
TRANSLATED POPULAR CINEMA NOVELS
IN TURKEY FROM 1944 TO 1957**

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Yüksek Lisans Tezi olarak sunduğum “From Movie/Script to Novel: Translated Popular Cinema Novels in Turkey from 1944 to 1957” adlı çalışmanın, tarafımdan, bilimsel ahlak ve geleneklere aykırı düşecek bir yardıma başvurmaksızın yazıldığını ve yararlandığım eserlerin kaynakçada gösterilenlerden oluştuğunu, bunlara atıf yapılarak yararlanılmış olduğunu belirtir ve bunu onurumla doğrularım.

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İmza

ÖZET
Yüksek Lisans Tezi
Filmden/Senaryodan Romana:
Türkiye’de Çeviri Sinema Romanlar (1944-1957)
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Dünyada çeviri üzerine yapılan çalışmalarda, film ve çeviri ilişkisi altyazı ve dublaj konularıyla sınırlı kalmakta; Türkiye’de ise filmler çeviri araştırmalarında çok az yer bulmaktadır. Her iki durumda da çeviri edebiyat ile sinema arasındaki yakın ilişki göz ardı edilmektedir. Bu tezin amacı, çeviri popüler edebiyat ve sinema arasındaki ilişkileri sorunsallaştırmak ve yabancı filmlerin çeviri popüler edebiyatı etkilediğini ortaya çıkarmaktır.

Bu çalışmada, erken Cumhuriyet dönemi Türkiye’sinde özel yayınevlerinin çoğunun seyircinin filmlere olan ilgisinden faydalanmak istediği ve bu amaçla bir çok çeviri sinema roman yayımladığı bulgulanmıştır. Çeviri sinema romanlar ile yabancı filmler arasındaki karmaşık ilişkinin incelenmesi için bir sınıflandırma önerilmiş ve farklı gruplar altına giren, farklı zamanlarda basılmış (1944 ve 1957) iki çeviri sinema roman, barındırdıkları karmaşık çeviri yapılarını analiz etmek için inceleme konusu olarak seçilmiştir. Bu romanları oluşturuldukları bağlamdan soyutlamamak için 1933 ve 1960 arasında yayımlanmış olan çeviri ve yerli popüler sinema romanlardan meydana gelen bir veri tabanı oluşturulmuş ve bu veri tabanının eleştirel incelemesi yapılmıştır. Tüm bunların sonucunda; Türkiye’de ilk defa yapılan bu çalışma, erken cumhuriyet döneminde yabancı filmlerin -Türkiye’de gösterilsin ya da gösterilmesin- çeviri popüler edebiyatı etkilediğini, Türk edebiyatına yeni bir tür –sinema roman- kazandırdığını ve Türk kültür repertuarına farklı çeviri

tanımları getirdiğini ortaya koymuştur. Bununla birlikte, bu tez erken Cumhuriyet dönemi çeviri tarihi ile ilgili Türkiye’de yapılan çalışmaları tamamlayıcı nitelikte olup, çeviri sinema romanları çeviribilimin araştırma konusu olarak sunmuştur.

Anahtar Kelimeler: Çeviri Sinema Roman, Sinema Roman, Kültür Repertuarı, Popüler Edebiyat.

ABSTRACT
Master's Thesis
From Movie/Script to Novel:
Translated Popular Cinema Novels in Turkey from 1944 to 1957
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Researches on the relationship between film and translation are mostly restricted to subtitling and dubbing in the world; as for Turkey, films are hardly subjects of translation studies. In any case, the close relationship between translated literature and cinema is disregarded. This thesis, by problematizing the relations between foreign films and novels, aims to reveal that foreign films are influential on translated popular literature.

In the present study, it is discovered that in the early republican Turkey, many private publishers wanted to capitalize on the popularity of films and published numerous cinema novels. A classification is proposed for analyzing the complex relations between translated cinema novels and foreign films. Two translated cinema novels which fall under different groups and were published in different years (1944 and 1957), are taken as case studies with a view to explore the complex translation practices they harboured. In order to contextualize the novels, a database including translated and indigenous cinema novels published between 1933 and 1960 is established and its critical analysis is provided. As a result; this study, which will be the first in Turkey, concludes that in the early republican Turkey, foreign films –whether screened or not– influenced the translated popular literature; introduced a new genre –cinema novel– to Turkish literature and brought diverse aspects of translation into Turkish culture repertoire. Moreover; being complementary to the studies of

translation which focus on the early republican Turkey, this thesis presents translated cinema novels as a reseach subject for translation studies.

Key Words: Translated cinema novel, cinema novel, culture repertoire, popular literature.

**FROM MOVIE/SCRIPT TO NOVEL:
TRANSLATED POPULAR CINEMA NOVELS IN TURKEY
FROM 1944 TO 1957**

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ABBREVIATIONS

USA	United Nations of America
TR	Turkey
FR	France
EG	Egypt
DE	Germany
UK	United Kingdom
IT	Italy
AT	Austria
ES	Spain
SE	Sweden
HU	Hungary
RU	Russia
JP	Japan
AR	Argentina
GR	Greece
IMDB	Internet Movie Database
p.	page number

INTRODUCTION

Cinema has been a popular form of entertainment and a field of art. The correlation between cinema and literature has been the subject of many scholarly studies. However, the studies have mainly revolved around the novels as sources of film scenarios and the exchange between these two media has been thought to be as a one-way affair: from novels to films. Hardly anyone has analyzed the opposite situation and taken an in-depth look at the influence of films on authors' works. Little changes in the field of translated literature. While a great deal of translation scholars have studied on subtitling and dubbing in films; the influence of films on the "repertoire" of translated literature is a virgin area waiting to be unearthed (Even Zohar 1994; 1997a; 1997b; 2000; 2005a; 2005b). The present thesis, which will be the first of its kind, is an attempt to reveal that the outcomes of films¹ extend to the repertoire of literature and literary translation. It will be argued that foreign films not only shaped the repertoire of cinema and culture but also influenced the "norms" (Toury 1995) and policies of translated popular literature in early republican Turkey.

The findings of my initial research have revealed that there are many novels published under the title of "cinema novels" in Turkey in the early republican era. When I expanded the research, I have discovered that many other novels were published with the influence of films without introducing themselves as "cinema novels". It also becomes evident that while only a limited number of these novels were written and published with the influence of Turkish films; a vast number of them were related to foreign films. Besides the novels of the indigenous films, there are,

1. the re-editions or retranslations of the previously published books with the influence of foreign films
2. the translations of the foreign film scripts in the form of novel
3. the novels which were written in Turkish, yet based on foreign films

¹ Although "film" may be used in a more comprehensive sense including all kinds of recorded audiovisual material; in this thesis it will only refer to feature films.

4. the novels which were based on the foreign films which were dubbed or subtitled in Turkish
5. the translations which were based on two sources (both films and source novel/play)
6. the rewritings of Turkish films which were in fact based on other foreign films or film scripts.
7. the original books which were based on the characters, concepts or settings of the foreign films and which might have been received as translations by the readers.

These findings regarding the direct or indirect influence of the foreign films on the literary repertoire led me to a series of questions: Can the novels published under the influence of foreign films be investigated within the scope of translation studies? Then, why are there diversified concepts of translations in cinema novels? How can the complex relations between foreign films and novels be explained? How were these cinema novels presented by the publishers? Were there any strategies followed in choosing the films whose novels would be published? Did the films have influence on translation policies, decisions and strategies of translators? How were the translators/writers presented in these novels? What was the share of the films in the retranslations of the novels? Did cinema novels of the foreign films trigger the case for Turkish films? In the course of the thesis, these questions guided me in problematizing some of the generally accepted arguments, developing different viewpoints and formulating the hypothesis of the thesis.

In the present study, I have collected all the seven cases mentioned above under the title of *translated cinema novels*. The urge to problematize the complex relations between the foreign films and these novels have led me to propose a general classification for analyzing the close relationships between the worlds of cinema and translated literature. The classification which will be explained in depth in Chapter 2 has simplified my comprehension and exposition of the labyrinthian ties between films and novels. Moreover, in order to take a closer look on the strategies followed in the production of cinema novels which fall under different groups in my

classification and exemplify the relations between translated popular literature and cinema; I have chosen two case studies which are different from what is understood as “translation proper” (Paker 2002) today. The two books; *Seni Bekleyeceğim* (1944) and *Baby Doll* (1957), published within the years which designated the title of the thesis, exemplify two different groups proposed in Chapter 2. *Seni Bekleyeceğim* which was translated by Vahdet Gültekin and presented as the translation of Robert Lord’s novel is in fact a translation of a source film. On the other hand *Baby Doll* which was translated under a pseudonym, A. Kahraman, and presented as the translation of Elia Kazan’s film is in fact a translation of the source script written before the production of the film. With these case studies, which will be dealt with in Chapter 4, it becomes evident that cinema novels, implying an excessive expansion of the concept of translation and spreading of its meaning over too many paths, open up new research avenues to researchers of translation.

In order to contextualize the chosen case studies and provide a general view of the relations between foreign films and novels which emerged in early republican Turkey; I have also established two databases, one for translated cinema novels and one for indigenous cinema novels². The time frame chosen for the databases, which will be analyzed in detail in Chapter 3, includes the years from 1933 to 1960. The reason for taking 1933 as a starting point for the databases is that this seems to be the year in which the first translated and indigenous cinema novels in Latin script appeared. On the other side, the reason for ending the period with 1960 is that a quota was applied to the American films by 1958 and foreign film importation started to show discontinuation by the 1960s³. The period chosen for the databases are also significant because of several reasons. First of all, it included the 1940s which were the hey-days of the cinema⁴, particularly foreign films and cinema novels. Secondly, choosing such a period enables me to analyze the influence of foreign cinema isolated from that of television broadcasts, DVDs and videos. Since television programmes started to be shown in 1968 in Turkey and Turkish films

² Besides these; in Appendices 3 and 4, the lists of texts on cinema and films published between 1933 and 1960 are provided in order to give a general idea on the influences of cinema on publishing business.

³ See Scognamillo (2008:83)

⁴ See Evren 1993; Scognamillo 2003, 2008; Akçura 1995; Karagözoğlu 2004; Özön 1962, 1968.

increased in number from the mid 1950s, it may be suggested that the period under study was the most active time of the genre of translated cinema novels. Finally, the timeframe, including the years from 1940 to 1960, also becomes meaningful when the translation activities of the period and research on translation history in Turkey are taken into consideration. There are several academic studies that deal with translated popular literature, translated classics, non-literary translated texts and focus on the same period. However; among them, the works of Şehnaz Tahir-Gürçağlar (2001, 2005) and Müge Işıklar Koçak (2007) are closely related to the present thesis as they dwell on popular translated literature and private publishing houses in the same period. Thus this thesis, focusing on the same time period of the translation history from a different point of view, will complement and strengthen those of Tahir-Gürçağlar (2001, 2005) and Işıklar-Koçak (2007).

Tahir-Gürçağlar's study (2001) demonstrates that in the period between 1940 and 1960, the repertoire of translated literature was shaped by different norms which were introduced by Translation Bureau and private publishers. She argues that the translations of popular literature published by private publishing houses resisted the norms of the central planning carried by the Translation Bureau. Private publishing houses also occupy a central place as far as cinema novels are concerned. My study evinces that all the cinema novels in my database were published by private publishing houses while drama translations constituted the major part of the central planning carried by the state⁵ (Tahir-Gürçağlar, 2001:40). Moreover it appears that 89% of the cinema novels in my database were published between 1940 and 1960. Especially in the years between 1943 and 1946 when Translation Bureau was in its most productive year⁶ and the production of cinema novels reached its peak; private publishing houses got the utmost out of the cinema. However, the neglect of the cinema and its affects by Translation Bureau may be due to the negative attitudes towards cinema, which was despised when compared with the theatre and was only

⁵ Tahir-Gürçağlar (2001:40) reveals that between the years 1938 and 1948, % 72.5 (50 books out of 69) of the drama translations were published by the Ministry of Education. 23 books were published by the Translation Bureau. This number, when compared with the activities of the Bureau regarding other genres, evinces that the Bureau concentrated on the field of drama.

⁶ Tahir-Gürçağlar's chart regarding the translations published by the Bureau reveals that these years were the most productive era of the institution. (2001: 265)

taken as a simple entertainment in its early years by the literary and theatrical circles in Turkey.

Cinema came up with its cultural meanings in the discussions of the period; it was, at first, a recreation activity and in this respect it was seen neither as theatre nor literature. Like any other popular productions and arts received as recreation activities; cinema was also belittled, seen corrosive and met with reactions most of which were moralist.

Sinema o dönemin tartışmalarında kültürel anlamlarıyla konu edilmektedir; öncelikle bir eğlence aracıdır ve bu anlamıyla ne tiyatro ne de edebiyat olarak görülmektedir. Eğlence aracı olarak tanımlanan tüm popüler ürün ve sanatlar gibi sinema da küçümsenmiş, yozlaştırıcı bulunmuş, çoğu oldukça ahlakçı olan tepkilerle tanımlanmıştır. (Cantek, 2008:116)⁷

The sharing of the visual arts among different repertoires may indicate that the duality between the private publishing houses and Translation Bureau went on manifesting itself in the choices of drama and cinema novels. In the cultural field which harbours struggle among different groups of agents and institutions, the genre ‘cinema novel’ became one of the “options” used efficiently by most of the private publishing houses in the peripheral “planning” (Even-Zohar 1997a; 1997b; 2005a). It seems that in accordance with the imported films, a significant number of private publishers and translators were in a form of translation planning through their selection of works, publishing, marketing and translation strategies. And, with the options (films) they “imported”; film importer companies indirectly got involved in such a planning which took place in the repertoire of translated popular literature (Even-Zohar 1997b). In this respect, it may be suggested that private publishing houses and film companies in Turkey were in cooperation with each other, though such cooperation was not a planned one.

It seems that the genre of cinema novel was almost cut out for the institutions which published works in line with the norms of popular literature. The films may have provided most of the private publishing houses with the things they looked for,

⁷ For more information regarding debates on cinema and theatre, see Cantek 2008 (117-121). The articles mentioning such discrimination between cinema and theatre can be also found in magazine *Yıldız* (Star) [1940-1954].

as the norms of the popular literature were characterized with “a melodramatic conceptualization of human life and emphasis on action” (Tahir-Gürçağlar, 2001:246). However, such a case contradicts with “the realist literature which was canonized particularly in the first fifty years of the Republic” (Tahir-Gürçağlar, 2001:238). Creating the imaginary world of the silver screen in literature and emphasizing the action parts and melodramatic features of the story, may have contributed to establishing a genre which does not carry a social concern. In this respect, it may be claimed that the genre ‘cinema novel’ appeared as an alternative to the realist fiction⁸. On the other side, publishing the novels of the films which were screened in Turkey at the time may have made a major contribution to the private publishing houses in advertising their books. These institutions, which were mostly devoid of the state aid at the time⁹, may have well benefited from the popularity of the films of the novels they published and found a new route for attracting attention to their books.

Before delving into this new ‘route’ of the publishing houses and continuing with the first chapter, let me provide the route of the present study: In Chapter 1, a critical review on the existing works regarding the relation between the worlds of cinema and literature will be offered. Cinema novels will be traced in various fields: translation studies, literature and cinema. Moreover non-scholarly works which touch on the genre will be scrutinized. In Chapter 2, theoretical framework and methodology of the thesis will be provided. As it will be the pivotal element of the theoretical framework, Itamar Even-Zohar’s systemic approach will be explained briefly and the way it avails my analysis on the relation between different repertoires will be revealed. Moreover, based on existing methodologies, a general classification for analysing the relations between films and novels in a culture repertoire will be proposed. In Chapter 3, the detailed analysis of the databases will be carried out. The diachronic and synchronic distribution of translated and indigenous cinema novels, publishers, series in which cinema novels were published and translators will be analyzed in order to set the contextual basis for my examination of the agents and

⁸ For a detailed explanation on canonization of realism and attitude of popular literature and private publishing houses towards this new literature, see Chapter 4 in Tahir-Gürçağlar (2001).

⁹ See Tahir-Gürçağlar (2001:230)

institutions taken as case study. In Chapter 4, I will undertake a “descriptive, explanatory and interpretative comparison” (Toury 1995) of the two translated cinema novels with their respective sources. Translators’ and publishers’ decisions governing the selection and translation of these works will be explored, the strategies that the translators undertook in their texts in order to produce cinema ‘novels’ from different sources will be dwelled on and different aspects of translation will be discussed.

CHAPTER 1

A NEGLECTED FIELD OF RESEARCH: “CINEMA NOVELS”

This chapter will trace the print of “cinema novels” in the works of translation studies, literature and cinema. I will scrutinize many studies in these fields and search for the arguments on the relation between films and novels. However, it will become obvious that the works in translation studies, literature and cinema - regarding the relation between films and novels- will contribute to the present thesis not with what they have covered, but with what they have not. The scarce studies on cinema novels and on relations between films and novels will manifest the need for considering film and literature interaction –particularly translated literature- from a different angle.

The present chapter will proceed on three levels. At first, works on films carried out within the scope of translation studies will be investigated. A brief survey on these works will be provided in order to give a general idea on which subjects translation scholars –both in the world and in Turkey- elaborate on regarding films.

In the second part of the chapter, going beyond the translation studies, I will delve into the repertoire of literature and cinema in Turkey in order to trace different viewpoints towards the relation between cinema and novels.

Following these mentioned above; I will head for diversified studies carried by cinema historians, researchers in the popular culture. I will dwell on the limited number of works by Ali Özuyar, Erol Üyepazarcı, Oğuz Eren and Levent Cantek who have mentioned “cinema novels” superficially while dwelling on other subjects in their studies. As these works mention the relation between films and novels without problematizing them in the repertoire of literature and cinema; I will subsume these under the title of “Cinema Novels in Odd Corners” which will also constitute the third and last part of this chapter.

1.1. CINEMA AND TRANSLATION STUDIES

In this section, I will elaborate on several selected studies carried out within the scope of translation studies and attempt to provide a sight on the subjects which the scholars have pondered over when films are considered. At first I will provide a general outlook at the scholarly studies regarding films. It will become evident that there have been many studies carried out on cinema and translation *and* these have mainly focused on subtitling and dubbing. Following these, the studies of Şehnaz Tahir-Gürçağlar (2001, 2005) and Dirk Delabastita (1989) will be dealt with under a separate subheading as they, dissimilar from others, point to the relations between translated literature and films in their works which mainly dwell on other subjects. The information provided in these exceptional studies by the two scholars are of vital importance as they help me to establish and problematize the relationship among translation, cinema and novel.

1.1.1. Common Tendencies Regarding Films in the Studies of Translation

A considerable number of translation studies scholars have focused on films in their studies thus far. The terms -film and translation- have most commonly come together under various titles such as, “Film Translation” (Snell- Hornby 1988), “Film and TV Translation” (Delabastita 1989), “Screen Translation” (Mason 1989), “Audiovisual Translation” (Luyken 1991, Dries 1995, Shuttleworth and Cowie 1997, Baker 1998, Orero 2004), or “(Multi)Media Translation” (Gambier and Gottlieb 2001).

Most of the studies focus on the constraints which a translator faces while transferring the film script via subtitling or dubbing from one language to another. The studies present their own models or methods to tackle these constraints. In *Routledge Encyclopedia of Translation Studies*, Mona Baker and Brano Hochel (1998) briefly mention the constraints of dubbing in film translations. They explain the reasons of giving dubbing preference over subtitling. Moreover they touch on the cultural constraints in dubbing process. Similarly, Xènia Martinez (2004) deals with

the process of dubbing and argues that dubbing is a complex process carried on individual basis.

As for subtitling, great many studies have been done. Henrik Gottlieb (1994), in his article “Subtitling: Diagonal Translation” defines subtitling as a “diagonal translation”. He uses the term for the modulation from spoken to written language. Moreover he argues that audiovisual elements of the film should be taken into consideration by the translators. Gottlieb in another article (1998), explains the process of subtitling, its distinctive features and factors which are dominant in the process. He classifies the types of subtitling linguistically and makes comments on the future of subtitling. Frederic Chaume (2004) emphasizes the need for an interdisciplinary approach in audiovisual translation *and* a collaboration of film studies and translation studies. He mentions that the significance of the knowledge of all signifying codes in the audiovisual texts is extremely relevant in addition to the linguistic codes. Following Chaume and Gottlieb, Ying-Ting Chuang (2006) argues that subtitle translation is an intersemiotic translation and emphasizing the semiotic modes involved in the film, Chuang investigates the multimodality in the process of subtitle translation.

Fatios Karamitroglou (2001) in his study, presents a proposed set of subtitling standards in Europe. He provides “a unifying formula based on thorough scientific research that could bridge the different subtitling conventions currently operating within the various European countries” (Karamitroglou, 2001:1). Lena Hamaida (2006) explores whether subtitling process governs the communicative meaning of the colloquial sentence structures and analyzes a French film as a case study following the other examples. She discovers certain strategies used to preserve the impact of spoken dialog in the translated written form. In addition to these, Hamaida (2007) examines subtitling of slang and dialect with a case study and concludes that there may be strategies for translating the slang in the spoken language.

Except for the works mentioned above, film translation has been studied in many books such as *Dubbing and Subtitling: Guidelines For Production and*

Distribution (Dries 1995), *Overcoming Language Barriers in Television* (Luyken et al. 1991) and *Topics in Audiovisual Translation* (Orero 2004); extensive information is provided on films in the context of subtitling, dubbing and their constraints.

Different from the studies above, some other studies on films and translation handle the subject from a didactic approach. Jorge Diaz Cintas' (2008) *The Didactics of Audiovisual Translation* is a collection of essays in which a variety of subjects such as teaching audiovisual translation, training in subtitling and audiovisual translation in language learning are taken up. Marjike Van de Poel and Gery d'Ydewalle (2001), using 10-minute long movies and different age groups in their case study, concludes that children watching a subtitled movie acquire a real but limited foreign language.

The relationship between films and translation studies is also studied from the perspective of ideology. Gottlieb (2001) mentions how subtitling practices in Danish contribute to Anglicism. He talks about "overt" and "covert" (ibid: 256) Anglicism in subtitling and with a case study, concludes that the cinematographic styles of the films have an effect on the types of Anglicism chosen by the translator/subtitler. Except for Gottlieb, Abé Mark Nornes (2008), in her book, discusses subtitling/dubbing and how these practices deal with cultural, linguistic and ideological limitations.

Descriptive translation studies have also influenced the analysis of film texts¹⁰. Considering Gideon Toury's (1995) term "norms" and drawing upon Itamar Even Zohar's "systemic" approach (Even-Zohar, 1990a; 1990b; 1997a), "culture repertoire" (Even Zohar 1994; 1997a; 1997b; 2000; 2005a; 2005b) and the notions such as "producer" (Even-Zohar, 1997a), "product" (Even Zohar, 1997a; 1997b), "consumers" (Even Zohar 1997a); Fotios Karamitroglou (2000), in *Towards a Methodology for the Investigation of Norms in Audiovisual Translation*, takes the

¹⁰ Descriptive approach is not only used in film translations, but also in literary translations. Many translation scholars in Turkey, too, adopted the descriptive approach. See Paker, S. (1986). Translated European Literature in the Late Ottoman Literary Polysystem. *New Comparison* (1) 67- 82. See Demircioğlu, C. (2005); Tahir-Gürçağlar, Ş (2001), Işıklar-Koçak M. (2007).

subtitling or dubbing as a part of a larger system rather than seeing them in a vacuum and investigates “the particular situational parameters of the norms which operate within audiovisual translation” (Karamitroglou, 2000:69). Rather than restricting the “translation product” to the transferred text (only the subtitled or dubbed text), Karamitroglou takes into consideration the totality of the semiotic elements that are mingled within the text (ibid:72). He mentions that all the semiotic and linguistic features of a film determine the translation process. Basing his main argument on such a definition, he investigates the norms in action in the choice between subtitling and dubbing in the target culture repertoire – Greece. In a similar vein, Jan Pedersen (2005), in his study, investigates the points which he names as “translation crisis points”. According to Pedersen these features can be seen as “symptomatic of the norms” and with the emergence of these crisis points, norms which are not in action come to the forefront. Thus, Pedersen suggests that this case constitutes what Toury calls “coupled pairs” (1995:38). In another study, Pedersen (2007) deals with the interchangeability of the culture and seeks the answer for the question whether one item of source culture could be substituted for another in target culture – in his case Scandinavian culture. He calls the strategy “cultural substitution” (Pedersen, 2007:30) and after exemplifying the points, concludes that this kind of substitution is possible in certain cases where target text audience is liable to accept, such as in the domains of government, education, titles, food and beverage and in comedy films. Pedersen with the examples he provided, suggests that the expectations of the viewers are mirrored in the norms active in the translation process. Following Karamitroglou’s methodology, Jenny Mattson (2006), in the paper in which she analyzes subtitled translations of the swearwords and discourse markers in a case film, *Nurse Betty*, investigates the subtitling in connection with other systems in the target culture. While studying on the subject, Mattson mentions certain norms which shape the translation process in the target culture.

Among these studies on films from the perspective of translation studies, Michael Cronin’s *Translation Goes to Movies* (2009) approaches the subject from a different point of view. Drawing attention to the thematization of translation in films, Cronin suggests that “motion pictures are a potent source of images and

representation of what translation might or might not involve” (2009:xi). Moreover, he argues that the films may be utilized for pedagogic purposes to teach translation and its themes.

As far as the scholarly studies in Turkey are considered, films seem not to have attracted the attention of translation scholars in Turkey. Only a few translation scholars have carried out research on films in Turkey. One of them is Şehnaz Tahir and Eser Köksal’s article (1990) in which simultaneous film translation is studied. They state that such a translation process is ignored among other film translation strategies. They point out the features, constraints of the film translation in general and then deal with simultaneous film translation. While investigating the case; they, too, adopt a descriptive approach. Similarly, Işın Bengi-Öner (1999a) opts for a descriptive approach in her article and she works through a case study composed of three dubbed television series in Turkey and restructures the norms determining the translation process. Besides revealing the norms at work she also makes other inferences. She suggests that film translation may not be composed of only textual material, other codes should be taken into consideration. In another article (1999b), Bengi-Öner proposes a model for investigating constraints of dubbing. She bases her model on Andre Lefevere’s (1992) concepts of “controlling factors”: “poetics”, “patronage”, “universe of discourse”, “language” and “original text”. Analyzing the system of translated TV programmes in the whole system of TV programmes by means of charts, she aims to explain the constraints of dubbing in Turkey. Apart from these studies on film translation, there are also some interviews on film translations with the people who were closely related to the film translation at the time (Gürsoy and Karantay, 1990)¹¹.

¹¹ Except for these mentioned studies in Turkish regarding English cases; there are also a few studies in French and German regarding film translation. See Avcı, Mehmet Ali (2003) *L'adaptation et la traduction cinématographiques: Une étude sur les problèmes de sous-titrage et de doublage* [Sinemada uyarlama ve çeviri: Altyazı ve dublaj sorunları üzerine bir inceleme]. Unpublished Ph.D. Dissertation in Translation Studies submitted to Hacettepe University. See Baş, Nurhan (1997) *Zur filmübertragung aus dem Deutschen ins Türkische im rahmen der übersetzungswissenschaft* [Çeviribilim çerçevesinde Almancadan Türkçeye film çevirisi]. Unpublished M.A. thesis in Translation Studies submitted to Hacettepe University.

Considering all these mentioned studies on films carried out within the framework of translation studies, it can be easily inferred that, with a few exceptions, abundant literature on films mainly center attention on certain topics: subtitling and dubbing. It may not be surprising of course, if “the reluctance of film scholars to dwell on language for fear of relegating image to a secondary position” is taken into consideration (Cronin, 2009:xii). These studies carried out by translation scholars are certainly vital for understanding how films are used for ideological, pedagogical or any other reasons in the target culture *and* for investigating the norms in the translation process which is beyond a simple textual practice. Yet, my study on cinema novels reveals that films open up new research avenues in translation studies except for these mentioned above. Investigation of the interrelations between films screened and the novels published at a time period brings mutually complementary results both for cinema and translation studies.

In the following section; a critical review of the studies of Tahir-Gürçağlar and Delabastita will be offered under a separate heading as they have, exceptionally, mentioned such a relationship between films and translated literature.

1.1.2. First Steps Towards a New Field of Study in Translation Studies

In his article “Translation and Mass Communication” (1989), Delabastita aims to pose questions concerning both films and translation studies. Although his investigation largely relates to the subtitling and dubbing as in the other studies of translation mentioned above, the points he mentions widen our horizon on the relationship between films and translation studies.

Delabastita’s study is claimed to be grounded on Toury’s (1995) threefold distinction between “competence”¹², “norm” and “performance”. He explains “the level of competence” (Delabastita, 1989) as “theoretical possibilities” defined with the words “can be” (Delabastita, 2008:234). Following Toury, Delabastita claims that

¹² While Delabastita uses the term “level of competence” in “Translation and Mass Communication” (1989); in his another paper “Status, Origin, Features” (2008) in *Beyond Descriptive Translation Studies*, he terms it as “the level of systems”.

there are many possible ways for translating a source film. At the first level, he investigates the sequence of possible relations while transferring a source film to a target culture. He develops a model based on two axes. One of them involves the verbal and non-verbal signifying codes transmitted by acoustic and visual channels; the other involves the techniques (*repetitio*, *adiectio*, *detractio*, *substitutio*, *transmutatio*) used in textual construction by the scholars of classical rhetoric. Thus, one may analyze the translation process according to the techniques used in the transfer of the different elements belonging to each code.

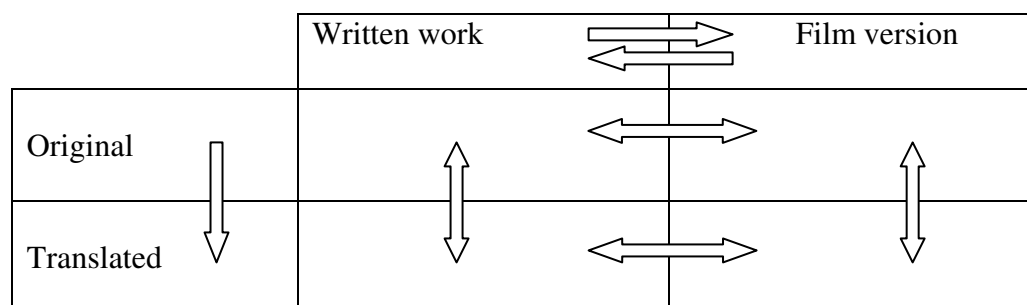
At the second level, “the level of norms”; rather than dwelling on possible relationships, he centers attention on “only ones that can generate ‘genuine’ translations” (Delabastita, 2008:234). Some general questions regarding individual film translations posed at this level deal with (1) the target language, (2) different major geographical variants involved in target language, (3) the translation strategies/methods used for different cases, (4) the additions or reductions in the translated text, (5) translation alternatives offered to the public, (6) the treatment of source products which contain dialogues in more than one language, (7) the way translated texts are accepted, (8) the intermediated translation (Delabastita, 1989:206,207).

Delabastita also suggests a systemic examination for film translations in a culture. At this point he considers “whole series of texts” in a culture and questions the source language and culture; target culture; the relationship between these cultures; the audience; cultural status of the film genre both in source and target culture (1989:208, 209,210). With the questions involving these, Delabastita claims that the scholar may form hypothesis on the impetus underlying the behaviours of the translator. He states that the norms that emerge with all these questions may be related to the target film and genres active in the system; the structure of the target literary polysystem; the linguistic organisation of the target culture; the openness of the target culture to other cultures; and the dominant conception of translations in other fields such as literary translation (1989:210,211).

At the third and last level, “level of performance”, Delabastita “observes which relationships have actually materialized in a given cultural setting” (2008:234). This level is defined as “empirical discursive practice” (ibid). Delabastita argues that these practices “constitute a subset of the possible relationships; their degree of frequency in a given cultural situation is a crucial indication that certain norms have been at work” (ibid). At his level, he proposes some research areas: (1) Inventories of various companies, institutions, televisions which are closely related to film translation may be taken. With the help of the data deduced from these, the connections of the film translation in and beyond the target culture may be discovered. (2) With periodization of the film translations, a statistical repertoire may be inferred. Then these inferences may be used to make comparisons among institutions. (3) International comparisons of the translated programmes, films, serials which are aired in various cultures, may be carried out. (4) The didactic use of subtitling in language acquisition may be investigated **(5) The close relationships between literary texts and films may be dwelled on.** At this juncture, Delabastita points to the close relationship between literary texts and films *and* proposes it as a research area within the scope of translation studies. He expounds the point he makes with the following words and the chart, which provides a representation of the relationships between literary texts and films:

The fact that a large majority of films is based on written (literary) sources and the translational activities are taking place in literary communication just as much as in film communication will frequently offer excellent opportunities for interesting “square” comparisons involving: the written work both in the source language and in the target language, and the film version both in the source language and in the translated version. (Delabastita, 1989:212)

Table 1. Representation of the Relationships Between Literary Texts and Films



Source: Delabastita, 1989:212

He also draws attention to the abundance of the examples which may well fit the chart cited above and emphasizes that inferences which are resultant of such an investigation will be of primary importance.

It should not be hard to find examples which will fit this chart if one selects and systemically compares examples that belong to different genres (literary genres, film genres), to different source and target cultures, to different stages in the evolution of a single target culture, etc., one is likely to find various significant convergences and divergences. By the same token it is obvious that similar comparisons will shed light on the dynamic relationships between the literary system and the film system in the relevant cultures. Nowadays one finds many books which are based on and posterior to popular TV series or films. Translations of such films/books will also offer important evidence concerning the study of these relationships.(ibid)

Delabastita is criticized as “lacked coherence, strategic planning” (Karamitroglou, 2000:104). He is also found to be restrictive and “fluctuating between aspects of the source system and others in the target system” (ibid:105). Despite all, his open-ended questions not restricted only with the subjects such as subtitling and dubbing can make a researcher view the relationships between films and translation studies from a different standpoint¹³. Especially the fifth point regarding the relations between films and literary texts, noted in the level of performance will certainly open up new frontiers for describing the diverse

¹³ Considering all the questions raised by Delabastita and possible answers to them, it may be suggested that the study which will be carried on film translations and on the relations between films and other fields will be complementary for analyzing a culture repertoire.

translated literary texts in a certain target culture repertoire, which will be dealt with throughout the present study.

However, my initial survey has revealed that the complexity of the relations between the realm of cinema and translation are far beyond the suggestions of Delabastita who ignores reactions of the audience to the films which are vital for establishing unthinkable connections and more complex situations. For instance, except for the common transfer, from novel to novel, there may be various kinds of cross relations: film-to-film, film-to-novel, etc. Therefore I think that Delabastita's chart falls short for showing the complex relations existent in a culture repertoire.

There are many cases in the history of Turkish literature which may get beyond his chart and set examples for these complex cases. For instance, in his article titled "Serbest Tercüme and Türk Edebiyatı" [Free Translation and Turkish Literature], Muvaffak İhsan Garan (1949); after mentioning the judicial latitude of free translation and adaptation in Turkey in certain years, makes a complaint on the inferiority of the novel translations. Garan labels the translations as "worthless", "pestilent" and "full of erroneous words" (ibid:6). He attributes such "free translations" to the close relations between films and the novels (ibid). He exemplifies the situation as follows:

In the previous season, a publisher, hearing that a film with famous artists will be showed in the city, decides to publish the translation of the novel of the film and distribute the translated novel at the same with the film. In this way, he aims to sell a great number of the book. However, he can not access the original novel. Then he consults to the film company. He requests the dialogues which has been sent with the film. The list he gets involves only a three or four-page summary of the film dialogues. He gives the dialogue list to a friend and says: "Set a topic out of these dialogues, exaggerate it and put it into a novel format". That friend writes a fictitious novel in one or two weeks and presents it to the publisher. Although the book is attributed to a foreign author, it has no relation with the original work. However it is published and distributed parallel to the time of film showing. In such a case, it is clear that the latitude of free translation is no good for our culture and the translators¹⁴.

¹⁴ All translations are mine, unless otherwise indicated.

Geçen mevsimde meşhur artistler tarafından çevrilen bir filmin şehrimize geleceğini haber alan bir tâbî, bu filmin romanını da tercüme ettirip aynı tarihte piyasaya çıkarmağı ve o sayede fazlaca satmağı kafasına koyuyor. Arayıp taradığı halde, romanın aslını bulduramıyor. O zaman filmi getiren sinemacılara başvurarak, tercüme edilmek ve şeridin altına yazılmak üzere filmle birlikte gönderilen diyalog, yani muhavereler listesini istiyor. Sadece filmin içindeki mükamelerin bir hulâsasından ibaret olan bu üç, dört sayfalık listeyi alıyor ve bir arkadaşına verip: “Sen şu muhaverelerden bir mevzu çıkar, onu adamakıllı şişir ve roman haline koy” diyor. Bu arkadaş da bir, iki hafta içinde uydurma bir roman kaleme alıp tâbîe sunuyor. Ve böylece, kapağı üzerinde meşhur bir ecnebi müellifin ismini taşıdığı halde onun eserile hiçbir alâkası olmayan bir roman çabucak basılıp filmle birlikte piyasaya çıkarılmış oluyor. Bu vaziyette serbest tercüme müsaadesinden ne memleket kültürünün, ne de tercüme işini kendilerine meslek edinmiş iyi mütercimlerin fayda görmediği aşîkardır. (Garan, 1949:6,7)

Having read Garan; Şehnaz Tahir-Gürçağlar (2001) takes Garan’s arguments into another dimension. Although her study, which comprehensively deals with translated popular literature in Turkey, is not closely related to the films as it is in Delabastita; Tahir-Gürçağlar mentions the complex relations between films and translated texts. Drawing attention to the prevalence of cinema novels in the field of popular literature in Turkey in a certain period (1923-1960) and presuming that the case is not restricted to Turkey; she suggests that these relations should be investigated in depth (Tahir-Gürçağlar, 2005:186). Thus, Tahir-Gürçağlar may be suggested to be the first scholar to make a leap into a new territory to conquer and put forth the subject for the consideration of translation studies scholars in Turkey – and may be in the whole literature of translation studies. She writes:

*Cinema was a popular form of entertainment in the Turkish cities throughout the period under study. This also had a large impact on the field of translated and indigenous popular literature. Publishers tried to follow new foreign films coming to Turkey and showed an effort to publish their novel simultaneously (Garan 1949). Some of these novels were translations of novels which were made into popular feature films such as *Ölmiyen Aşk* and *Yağmurlar Geline*. A number of novels were launched under the name “sinema romanı” (“cinema novel”) combining two forms of popular representation: cinema and novel. This combination appeared to have a great deal of commercial success which is evident from the fact that it was widely available in the market. The strategy used by publishers was to acquire the synopsis or the dialogue list of popular feature films and to have them translated, or rather,*

enlarged into full novels (Garan 1949). An example is an abridged and anonymous translation of Gulliver's Travels published in 1941 by Türkiye Yayınevi. The book claims to be the "novel of the film" ["filmin romanı"] and features numerous illustrations from Gulliver's Travels, an animated cartoon by Paramount Pictures. These findings require one to go beyond the level of the individual work, or even beyond an individual field within the larger system of popular culture while studying translated popular literature. Some translated works, such as Tarzanın Canavarları played on the popularity and familiarity of their characters mainly through their films. There is little doubt that the kinship between these examples of popular fiction and popular cinema would have a bearing on the way translated popular literature was received. By referring to the films and using stills as illustrations in those books, publishers emphasized the relationship between the book and the film, thus creating a new intertextual field, where the metonymic context of the book was no longer confined to the field of translated or indigenous literature, but also expanded into the realm of cinema. (Tahir-Gürçağlar, 2001: 385,386)

Moreover in the case study "Güiver Cüceler Memleketinde" [Gulliver in the Land of Dwarfs], Tahir-Gürçağlar reveals that the realm of the cinema novels were not restricted with adult readers (2001:515-527). There were cinema novels for children as well. The deductions of Tahir-Gürçağlar regarding this case, again, open new horizons for us.

The source text could have been the synopsis supplied by the film company. It is also possible that there was no translation involved in the production of the book and that the plot and some dialogues were "rewritten" by one who saw the film. In any case, Güiver Cüceler Ülkesinde needs to be included in a study that explores retranslations, since it also played a role in the creation of the position occupied by Gulliver's Travels as a children's classic in the Turkish system of children's literature. It cannot be suggested that the target text emerged as a reaction to previous translations or that it indicates a disagreement over translation strategies as is the case in some "active retranslations". Its intentions and functions were probably different than other translations. It was clearly intended for use as entertainment material and used the source text in a selective manner, extracting the entertaining parts. The film, which formed a basis for the book, introduced several new characters to the story and added a romantic twist to the plot. Furthermore, there were songs composed for the film whose lyrics were translated for the Turkish book.

Tahir-Gürçağlar points out that films may be one of the driving forces in the retranslations of the books. She also mentions the probability of a lack of translation process in cinema novels and argues that despite the lack of a translation, this kind of novel well deserves to be investigated in the scope of translation studies.

Furthermore, Tahir-Gürçağlar (2005), in *Kapılar*, draws our attention to the reader letters on cinema and cinema novels in magazines. Her study on the reader letters in *Varlık* unveils the influence of cinema on readership in the 1950s (2005:185). “There were many readers who requested Varlık Yayınevi to publish the novels of the films they watched and enjoyed” [“Varlık Yayınları’nın sinemada izleyip beğendikleri filmlerin kitaplarını yayımlamasını isteyen pek çok okur olmuştur”] (ibid:186). After comprehensive research, she finds out that many publishing houses, in addition to Varlık, published cinema novels. She suggests that this relation fuel very diverse research paths in translation studies and points the necessity of research on this interesting case which is particularly observed within the scope of popular literature in Turkey (ibid).

However, except for Tahir-Gürçağlar, none of the translation studies scholars in Turkey (and may be in the whole literature of translation studies in the world) have mentioned and searched for these complex relationships. There are a few researchers outside the sphere of translation studies who have mentioned these cinema novels in their works. But, for sure, their dealing with the subject is restricted with their fields of study and they do not investigate the case from the point of translation studies.

As mentioned by the scholars quoted above, it is obvious that there are complex and interactive relationships between films and translated literature waiting to be unearthed by scholars of translation. However, after reinterpreting these mentioned above in line with the findings of my research, I have found that the relations between films and translated literature are even more complex than they are thought to be. I have ascertained that there are many other relations in addition to those indicated in Delabastita (1989) and Tahir-Gürçağlar (2001).

1.2. CINEMA AND LITERATURE

The relationship between novels and films have also been on the agenda of men of literature and cinema. The influence of cinema on the language used in novels and adaptations from novels to films are largely dwelled upon in the scope of these fields. The works, centering on certain issues, have not attempted to problematize indigenous and translated cinema novels *and* their roles in the popular literature. Below, several selected works will be dwelled on in order to give a general idea on which the studies in the fields of cinema and literature mainly focus on.

Nijat Özön¹⁵ (1964); in his article “Roman ve Sinema” [Novel and Cinema] describes the similarities of literature and cinema. Considering these similarities, he recognizes the give and take relationship between these two arts *and* dwells on the scenarios written out of novels. He argues that the novel plays a key part in the development of a cinema language and that cinema also influences the narration of the authors and develops a cinematic way of telling. Özön comments that both of these arts gain advantage over each other in certain cases. He gives concrete notions as examples for the advantage of cinema and abstract subjects for the advantage of novel over cinema. At this point the differences between visual elements and words become part of the process. The power of words and visual elements change sides according to the concreteness or abstractness of the narration.¹⁶

In another study, *Türk Sineması Tarihi (Dünden Bugüne)* [The History of Turkish Cinema (From Past to Present)], Özön (1962) investigates the history of cinema in Turkey between 1896 and 1960. He divides the history into 3 periods: the period under the influence of theatre, the period of transition and the period of cinematography. Özön also informs the readers on the cinema industry -its structure and process- and documentary films produced by Turkish entrepreneurs. It is curious that Özön, neither in the article which is interestingly named as “Roman ve Sinema”

¹⁵ A man of letters, cinema historian and translator.

¹⁶ In his article, Özön (1964) also mentions Allain Robbe-Grillet and Marguerite Duras, the leading names of the Nouveau Roman (New Novel) trend which has close relations with cinema.

[Novel and Cinema] nor in his book which dwells on the history of Turkish cinema, problematizes the indigenous cinema novels let alone the translated ones.¹⁷

Another scholar, Cemal Aykın (1983a), in “Batı Toplumlarında Roman ve Sinema İlişkileri I” [The Relations Between Novel and Cinema in Western Societies], provides us various suggestions on the relationship between novel and cinema. He claims that in the evolution process of the novel; the descriptive, constative, constitutive language and structure that appeared in the novel are the second crucial tendencies following those of Faubert and Zola. At this point, he allows for Claude-Edmonde Magny’s argument on the subject and mentions Magny’s claim that imitating filmic methods consciously or unconsciously influenced this movement. In addition to this, Aykın also points out the Nouveau Roman [New Novel] style¹⁸. He claims that the investigation of relations between cinema and novel showed an increase after the Nouveau Roman trend. However Aykın is against explaining all these new narrative methods only with the effect of cinema or films and he finds those claims as impetuous. He argues that the

¹⁷ However, in his book *Türk Sineması Tarihi (Dünden Bugüne)* [The History of Turkish Cinema (From Past to Present)], Özön mentions some indigenous and translated books on cinema published in Turkey (1962:247). At this juncture, he also draws attention to “concealed translations” (Toury, 1995:70,71). Özön argues that Sedat Simavi’s *Sesli, Sessiz ve Renkli Sinema* (1931) is not an indigeneous work: “In fact, this book was not an indigenous work. It was an ‘adaptation’ of *Le Cinema* published by Hachette Publishing House, under the series of ‘Encyclopedie par l’image’” [Gerçekte bu kitap telif bir eser olmayıp Fransa’daki Hachette Kitabevi’nin “Encyclopedie par l’image” adlı serisinden çıkan *Le Cinema*’nın bir “adaptasyon”uydu] (Özön, 1962:247). In addition to this, Özön also speaks of another concealed translation; *Sinemanın İçyüzü* by Ant. Ap. He reveals that this book, which was attributed to Ant. Ap., was in fact a translation of the book *Behind The Screen* by Stephen Watts. He states that Ant. Ap. changed the source text, omitted or abridged some of the parts of the book (Özön, 1962:248). Özön castigates the book *Sinema Tarihi* (1960) with the same reasons: “*Sinema Tarihi* [The History of Cinema] prepared by Zahir Güvemli was in fact the summary of the famous work, *Histoire du cinéma mondial. Des ortgines á nos jours*, written by distinguished French cinema historian Georges Sadoul” [Zahir Güvemli’nin hazırladığı bu ‘Sinema Tarihi’, gerçekte tanınmış Fransız sinema tarihçisi Georges Sadoul’un tanınmış eseri *Histoire du cinéma mondial. Des ortgines á nos jours* adlı eserin özetiydi] (Özön, 1962:250). From all these explanations, it becomes evident that, though he does not mention translated and indigenous cinema novels which were published abundantly at the time, Özön raises awareness of translation and points to the “concealed translations” regarding the books written on cinema. Özön’s findings are also significant since they show the diversified translation activities of Varlık Publishing House, which is known for publishing *canonical translations* in the 1950s (Tahir-Gürçağlar, 2001:276).

¹⁸ The Nouveau Roman is a trend in literature formed in the 1950s in France. Marguerite Duras, Allain Robbe Grillet are two of the authors who experimented with this style in their novels. The authors following the trend side with the plurality of the stories, voices, and realities in a novel. For more information see Heath, S. (1972) *The Nouveau Roman: A study of the Practice of Writing*. Philadelphia: Temple University Press. See Robbe-Grillet A. (1989) *Yeni Roman*. İstanbul: Ara Yayıncılık.

techniques in the novel which were asserted to be originated from cinematography, have existed since the nineteenth century, long before the emergence of cinema. Ayk n, in agreement with Marc Sporta, maintains that the developments and changes in the novel were influenced with the social and political conditions of the time, which also paved the way for cinema. In his article, Ayk n also mentions the differences between the languages of novel and cinema. He claims that, because of the differences in the narrations of these arts, there are restrictions which hinder the transition from one to another. After quoting Andr  Gardies, he mentions that there are five different types of narration in cinema language: written descriptions, dynamic phenomenon, utterance, noise and music *and* claims that this structural diversity in film language is not compatible with that of the novel, which includes only unilinear structure.

In another article, Ayk n (1983b) analyzes the relation between cinema and novel under three headings: visibility, time and language problem. He particularly dwells on the differences between the cinema language and novel language. He argues that the origin of the differences mainly gather around the visual elements used in cinema and the words used in the novel. He states that despite the affinity in fictional production, there are differences between the mediums of cinema language and novel language. Furthermore, Ayk n writes that “the success and the originality of both cinema and novel are dependent on telling their stories in ‘their own languages’ [Sinemanın da romanın da t resel  zg nl k ve ba arıları  yk lerini ‘kendi dillerinde’ anlatabilmelerine ba lıdır] (Ayk n, 1983b:494). He also mentions the difficulty in “translating” one medium to another (ibid). Ayk n claims that the difficulty in such a translation arises from the originality of languages used in arts. He also quotes S.M. Eisenstein who wrote, “The visual incarnation in one of the sparkling pages of Balzac is so glorious and literary that these can not be directly transformed into visual imagery system” [Balzac’ın parlak sayfalarından herhangi birindeki g rsel olarak somutlanı , do rudan do ruya bir g rsel imgeler dizgesine d n  t r lemeyecek derecede g rkemli ve yazınsal g z k r] (Eisenstein in Ayk n, 1983b:494).

Figen Özdemir; in “Roman Dili, Sinema Dili, Düş Dili” [Language of Novel, Language of Cinema, Language of Dream] points out, too, the relations between cinema and novel. The argument of Özdemir centers on the originality of cinema language and its correlations with the language of the novel and dream. She echoes Aykın and Özön in assuming that cinema has its own language. She states that cinema is a language because it has a meaningful discourse and elements identical to a text. Özdemir maintains that memories, associations, impressions, conscious fiction and the scene in the foreground are the common denominators of films, novels and dreams. (Özdemir, 2006:3-5)

Tahir Arabacı, in “Sinema Edebiyat Yaparken” [While Cinema is Taking to Literature], approaches the films out of novels from the literary perspective. He investigates the subject under interesting headings: “The Visible State of Language”, “Camera Which Reads Novel”, “The Greatest Scenarist: Shakespeare”, “The Novel is in Yeşilçam”, “When Adaptation Does Not Adapt” (Arabacı, 2006:6-13). Arabacı mentions that the relation between the novel and cinema is examined mostly by cinema researchers rather than professions of letters. He mentions Jakobson’s discussion on the originality of the cinema language and claims that “Even though it is assumed that cinema has a semiotic characteristic and an original style, the signifiers and styles do not overlap while they are being transformed one (literature) to another (cinema) due to the differences between the signifiers and styles in cinema and the literature” [Sinemanın göstergesel nitelik taşıdığını kabul etsek, hatta sinemaya özgü bir üsluptan söz etsek bile, edebiyattaki gösterge düzeni ve üslup, sinemaninkinden farklı olduğundan, biri (edebiyat) ötekine (sinemaya) aktarılırken, göstergeler ve üslup çakışmayacaktır] (Arabacı, 2006:8). Arabacı maintains that the literary work is reproduced by film producers or the film director and such a reproduction does not usually coincide with that in the reader’s mind. Then the result is often a disappointment from the perspective of the readers (Arabacı, 2006:6-13).

As seen above, a great number of studies in literature and cinema mainly evaluate the relationship between cinema and literature from the points such as cinematographic or visual narration in the novel, novels as sources for film scenarios,

the differences in the languages of two media and critique on the films out of novels¹⁹. Yet, none of them deals with cinema novels and their functions in the repertoire of cinema or literature.

However different from the above mentioned scholars in literature and cinema; Doğan Hızlan (1998), a literary critic, discusses the relationship between cinema and novels from another perspective. In his article “Romandan Film Değil, Filmden Roman Çekmek” [Shooting Novel Out of Film, Not Film out of Novel]; Hızlan (1998) draws attention to the opposite relations between cinema and literature. He takes his point of departure from *Saving Private Ryan* ‘written’ by Max Allen Collins. Hızlan writes the name of the author in bold characters because the novel is transferred from a film of Stephen Spielberg. He explains: “The exact opposite situation became reality. The novel is not transferred to the cinema, the cinema is transferred to the novel” [“Şimdiye kadar örneğine çok rastladığımız bir işlemin tersi gerçekleştiriliyor. Roman sinemaya aktarılmıyor, sinemadan romana aktarılıyor”] (Hızlan, 1998). Hızlan also supposes that “the conservative readers of the field who advocate the autonomy of literature will not condone and approve such a deformation” [“Edebiyatın özerkliğini, romanın kendine özgürlüğünü savunan, bu alanın tutucu okurları, sanırım roman türündeki böyle bir deformasyona göz yummazlar ve onaylamazlar”] (ibid). Moreover he mentions that he did not judge the process of transferring from cinema to novel: “If transferring from novel to cinema is possible, so why can not the opposite direction be valid? If novel is transferred into another form; cinema, scenario may well be transformed into another” [“Romandan sinemaya aktarılıyor da, sinemadan romana neden aktarılmasın? Roman bir başka

¹⁹ As it is impossible to give an exhaustive survey of all works regarding the relationships between cinema and literature, the studies which come to the forefront are referred in the present study. There are also many other studies on the subject. For example, Faruk Uğurlu, in “Edebiyat ve Sinema” (Literature and Cinema), echoes the views of the above mentioned researchers in different aspects of the languages in these arts. Moreover, he mainly dwells on cinema’s resorting to literature. He argues that cinema capitalizes on novels, authors and their audiences. Uğurlu also claims that the audience of cinema and novels are very similar to each other and thus cinema, apart from the publicity of novels, benefits from the habits of the readers (Uğurlu, 1992:135-149). Another researcher, Zeynep Çetin-Erus (2005) presents a comparative study on American and Turkish film adaptations in the 1990s. At first she gives her brief definition of adaptation as adapting or transferring the literary work to the screen and provides the readers with American and Turkish adaptations in the next chapters. Resorting to the novels, she analyzes the additions and deductions in the films.

türe dönüşüyorsa, sinema da, senaryo da bir başka türe dönüşebilir”] (ibid). Hızlan explains this “literary process” as “novelization” and claims that this kind of an “adaptation” or “creation system” does not exist in Turkey (ibid). Furthermore he suggests a method as brand new: “The scenarios written by the novelists can be novelized by others or these scenarios may be written in the form of a novel by the same novelist” [“Romancıların yazdığı senaryoları bir başkası romanlaştırabilir, ya da aynı romancı onu roman türünde yazabilir. Türler arası, bir yaratı çeşitlemesine girilebilir”] (ibid).

Hızlan’s defining this complex case as “adaptation”, “novelization”, “literary process”, “creation system” becomes much more complicated when one starts to consider it in the scope of more than one language. My research has shown that Hızlan’s emphasis on the lack of such a process in Turkey seems to be speculative. Hızlan claims that the Turkish literary system lacks the genre of cinema novels or in his words “novelizations”. However I found out that there are many cinema novels of both Turkish and foreign films at the time. Moreover, the method he presents “newly” is not “new” as there are many methods, including his, experienced before. All aside; considering the common discussions in the realm of literature and cinema on the relationship between films and novels, Hızlan seems to be the only scholar who points out the direct relations between film and novels without problematizing the translated or indigenous cinema novels.

1.3. “CINEMA NOVELS” IN ODD CORNERS

Different from the above discussed studies; some researchers who work on the history of literature or cinema have pointed out that cinema novels had a special place at the time. While dwelling on other subjects in their studies, these researchers also treated the cinema novels cursorily. Although none of them investigates and questions the relationship between cinema, novel and translation; these studies are still important because they give clues in the relationship between foreign films and translation.

Ali Özuyar (2008), in his book *Sinemanın Osmanlıca Serüveni* [The Ottoman Adventure of Cinema], investigates the cinema activities and the function of cinema in the late Ottoman culture and in the early republican era. He analyzes the subject under five main headings. In the first part he gives a list of cinema magazines which were published between the years 1923 and 1928. In the second part, he analyzes the contents common in these cinema magazines. The advertisements of the films and cinema houses are dealt with in the third part. In the fourth part, he makes explanations regarding the cinema writers of the period and cites some of these writers' articles. In the last part of the book, unknown Turkish films such as Bican Efendi films are presented to Turkish readers. Cinema novels are dealt with under a separate sub-heading in the second part, "The Contents" (Özuyar, 2008:69,70). Although a very brief commentary is presented on the subject, it is crucial enough to form opinions on the history of cinema novels between the years 1923 and 1928 in Turkey. However, the cinema novels on which Özuyar dwells, were not published books in the sense we understand today. They were the scripts or topics of the films – especially of the foreign films as there were hardly any indigenous production in the film sector at that time- serialized in each issue of the magazines. Only the names of these were 'novels'.

The cinema novels to be published were chosen among the films which were well-known and favourite. The subjects of the films were situated on at least two pages and continued in the following issue. On the top of the cinema novels, usually, the names of the director of the film, cast and film stars were provided. The narration was supported with the photographs chosen from film scenes. The name of the translator of the work was written either on the top or at the end of the novel. At the time, the number of the people writing for the magazines was too low. [...] And most of these authors, sometimes mentioning the source of the translation, signed their own names under the translations done from foreign cinema magazines. Thus the cinema novels were composed of these authors' translations.

Neşredilecek sinema romanları daha çok bilinen ve sevilen filmlerden seçiliyordu. Bu filmlerin konuları her sayıda en az iki sayfa halinde yer alıyor ve devamı bir sonraki sayıda sürüyordu. Sinema romanlarının başında genelde filmin yönetmeni, oyuncular ve yapım şirketinin adı yer alıyor, anlatım filmden seçilen fotoğraf kareleri ile destekleniyordu. Eserin çevirisini yapan yazarın adı sayfanın başında ya da sonunda belirtiliyordu. Bu dönemde sinema dergilerinde kalem oynatanların

sayıları oldukça azdı. [...] Bu yazarların çoğunluğu da daha çok yabancı sinema dergilerinden yaptıkları çevirilerin altlarına, bazen kaynak belirterek, kendi imzalarını atıyorlardı. Dolayısıyla da sinema romanları bu yazarların yaptıkları çevirilerden oluşuyordu. (Özuyar, 2008:69)

As the quotation and examples indicate; Özuyar, a cinema historian, draws our attention to the role of translation and translators played in cinema magazines which were very popular at the time. *Paris'in Şirin Kırlangıcı* [The Cute Swallow of Paris] translated by Vedat Örfi Bengü [*Sinema Postası*, 1923(2)]; *Broadway Gülü* [The Rose of Broadway] [*Opera-Sine*, 1925 (2):2]; *Saadet Perdesi* [The Curtain of Heaven] translated by Kemalettin (*Sinema Yıldızı*, 1924); *İstiklal Hayali* [The Dream of Independence] translated by Kemalettin (*Sinema Yıldızı*, 1924); *Aşk Ve İlham* [Love and Inspiration] (*Sinema Yıldızı*, 1924); *Cehennem Gibi Bir Şehir* [A City Like Hell] (*Sinema Yıldızı*, 1924) translated by Kemalettin; *İrkin İzmihlâli* [The Collapse of a Nation] (1926)²⁰ may well constitute examples for these cinema novels and their translators. However, the number of the translators was not restricted to the above mentioned names. Most of the translations are stated to be published unsigned (Özuyar, 2008:70).

Similar to Özuyar, Erol Üyepazarcı (1997, 2008) who has studied translated and indigeneous detective stories from the Ottoman period to republican Turkey, allocates a place for cinema novels that were popular in both Ottoman period and republican era. However, the cinema novels mentioned in Üyepazarcı are somewhat different from those of Özuyar's. These novels were not published in cinema magazines. They were separately available in the market.

Üyepazarcı gives some other examples of cinema novels which were popular in the republican era and were mostly signed by the same name: Selami Münir Yurdatap, "a literary jack of all trades" (Tahir-Gürçağlar, 2001:329) . As Üyepazarcı concludes that Yurdatap did not know any foreign languages except for Arabic; he claims that some of these cinema novels were not translations but indigeneous

²⁰ I am grateful to Özuyar for kindly answering my questions via e-mail and sending the names of some cinema novels which were published in the Ottoman period. (E-mail interview with Ali Özuyar, 23.08.2009)

productions (Üyepazarcı, 2008, first vol.:210). Basing his argument on this, he claims that Yurdatap wrote the translation of an Edgar Wallace-story after he watched the film of the work.

The name of Edgar Wallace, a famous English detective writer whose works were most-widely translated into Turkish at that time, referred to be the original author of the book ‘Bir Harp Hatırası’ (Memorial of A War). It is expected to be related to one of Wallace’s stories. The subject of the book is peculiar to him, but there are disconnections in the translated story arising from the gaps and inaccuracies in the phrases. The only thing which comes to mind is that , as will be dealt with later, the practice of writing novels out of film stories is valid in this case too. With a high degree of probability, Wallace’s story was shown as a film and Selami Münir, after watching the film, novelized the film subject.

‘Bir Harp Hatırası’ adlı eserin yazarı olarak dönemin Türkçe’ye en çok eseri çevrilen yazarlarından ünlü İngiliz polisiye roman yazarı Edgar Wallace’ın adı verilmiştir. Bu öykünün Wallace’ın öyküleri ile ilişkisi olması gerekir. Konu ona özgü konulardandır, ancak bazı irtibatsızlıklar ve anlatım hataları nedeniyle öyküde kopukluklar vardır. Aklımıza gelen tek durum, daha sonra da değineceğimiz film öykülerinden roman yazma biçimindeki uygulamanın burada da geçerli olmasıdır. Büyük olasılıkla Edgar Wallace’ın bu öyküsü film olarak gösterilmiş, Selami Münir filmi seyredip buradan konuyu alarak kitaplaştırmıştır. (Üyepazarcı, 2008, first vol.:211)

In another analysis of one of Yurdatap’s translations, *Dusseldorf Canavarı* [The Vampire of Dusseldorf]; Üyepazarcı again draws attention to the relation between film and the translated novel - in his terms “the indigeneous novel”²¹.

It is improbable that the book is a translation, because we ascertained that Yurdatap could not even speak German, let alone any other Western language. So how did Yurdatap ‘convey’ the story for us? A possible answer for this may be related to a film which was produced in Germany under the name of Dusseldorf Canavarı-M [The Vampire of Dusseldorf-M]. Probably, the film was shown in Turkey and Yurdatap, after watching the film, wrote the book.

Kitabın çeviri olma ihtimali yoktur, çünkü Yurdatap’ın değil Almanca hiçbir Batı dilini bilmediğini saptamış bulunuyoruz. Öyleyse öyküyü Yurdatap bize nasıl “nakletmiş”tir? Bunun bir açıklaması 1930larda

²¹ Üyepazarcı (2008) investigates these novels under the title of “Indigeneous Detective Novels”, which constitutes the second chapter of the first volume in his book.

Almanya’da çevrilen Dusseldorf Canavarı-M adlı bir filmle ilgili olabilir. Büyük ihtimalle bu film ülkemizde oynamış, Yurdatap da bu filmi izledikten sonra kitabı yazmıştır. (Üyepazarcı, 2008, first vol.:233)

Similar to Yurdatap, Ömer Turgut who introduced himself as “conveyor from English” on the books published under the series “*Teksas Fedaileri*” [Bodyguards of Texas], is suggested to be the writer of them (Üyepazarcı, 2008, first vol.:228).

We do not think that the books were translated from English. During the process of reading, it is like we are watching a cowboy detective in American films which were very popular at the time. The author was virtually telling us a cowboy film, yet with the idioms and phrases peculiar to Turkish. The serial “Teksas Fedaileri Serisi-En Heyecanlı Amerikan Romanları” [Series of Bodyguards of Texas-The Most Exciting American Novels] starts with a cowboy named Jim Hatfield seeing his uncle in a town Rio Grande. The course of events continues with typical knacks seen in a cowboy film and our hero becomes sheriff of Rio Grande and chases bandit Lopez. [...] Ömer Turgut’s narration is simple with rapid strides. However anyone who has a talent may write such a book after watching two or three cowboy films.

Kitapların İngilizce’den çeviri olduğunu düşünmüyoruz. Kitapları okurken sanki o günlerde çok popüler olan Amerikan filmlerindeki bir kovboy hafiyeyi izler gibiyiz. Yazar bize âdeta bir kovboy filmi anlatıyor, ancak tamamen bir Türk yazarının deyim ve ifadeleriyle yazıyor. “Teksas Fedaileri Serisi-En Heyecanlı Amerikan Romanları” adlı dizi Jim Hatfield adlı bir kovboyun Rio Grande kasabasındaki amcasını görmeyle başlıyor .Olaylar geleneksel kovboy filmlerindeki trüklerle gelişiyor ve kahramanımız Rio Grande şerifi olup bu kez de azılı haydut Lopez’in peşine düşüyor. [...] Ömer Turgut’un anlatımı basit ama hızlı gelişen bir çizgidedir, ancak yeteneği olan herhangi biri de iki, üç kovboy filmi izledikten sonra bu kitabı yazabilir. (Üyepazarcı, 2008, first vol.:228)

As mentioned in Üyepazarcı, these books were neither published under the series of cinema novels nor called by their authors as cinema novels. Moreover they were all introduced as translations by the publishers. Yet; Üyepazarcı, after reading and analyzing the books, claims that these are “indigenous” cinema novels (ibid: 210, 228, 233).

The relation between films and novels established by Üyepazarcı seems to be very well possible when the 1940s are taken into consideration. Yet, the case brings

forth some questions waiting to be answered. Although I am totally satisfied with the classification of these books as “cinema novels”, I can not say the same thing for the word written before it: *indigeneous*. The inference – “It is improbable that the book is a translation”- urges me to question Üyepazarcı’s argument. If all the films mentioned by Üyepazarcı were foreign, how could we certainly label them as “indigeneous” production? What is the extent of such a relation between the foreign films and these “indigeneous” novels? How were these novels received by the audience: translations or indigenous novels?

However in such a complex web of relations, Üyepazarcı, too, seems to become confused. Üyepazarcı, in the chapter where he explains and exemplifies translated detective novels in the period between 1908 and 1928, gives *Şarlo Polis Hafiyesi and Gülünçlü Sergüzeşleri* [Detective Charlie Chaplin and his Comic Adventures] as an example (Üyepazarcı, 1997:155; 2008, first vol.:564). The serial was published by İkbâl Kitaphanesi. The novels consisted of 32 pages and there were 16 novels in the series. Üyepazarcı suggests that Charlie Chaplin was at the height of his career in 1925 and the novel series on his adventures, which were found engrossing by the publishers, were translated into Ottoman Turkish. Üyepazarcı also mentions the translator of the serial: Bedia Servet. He claims that the translator made some additions in the novels, especially in the story where Chaplin the detective was in İstanbul. At this point he not only makes a claim, but also confers on the translator’s right (Üyepazarcı, 2008, first vol.:564). Moreover he states that the author of Chaplin series is unknown (Üyepazarcı, 1997:156). He, in the footnote, reports that he could not identify who Bedia Servet was. Üyepazarcı suspects Bedia Servet to be related to one of the pseudonyms used by Peyami Safa²² but maintains that he could not find any confirmation strengthening his assumption. However, in the 2008 edition of his book he draws attention to Tahsin Yıldırım’s²³ mentioning Bedia Servet as one of Peyami Safa’s pseudonyms and still continues to analyze the series under the same heading: *Translated Detective Novels* (Üyepazarcı, 2008, first

²² Peyami Safa wrote many popular novels (detective, romance) under pseudonyms one of which was “Server Bedi” (Üyepazarcı, 2008, first vol.:169).

²³ Tahsin Yıldırım studies on pseudonyms and has published a book named *Edebiyatımızda Müste’ar İsimler* [Pseudonyms in Our Literature] in 2006.

vol.:519-573). Therefore it appears to be a discrepancy in his handling of the novels of Yurdatap, Turgut and Servet. Although Üyepazarcı classifies Yurdatap's and Turgut's novels, which were suggested to be written with the influence of foreign films, under the title 'indigenous novels'; he did not take the same attitude towards the Chaplin series which was, most probably, written under a pseudonym with the influence of Charlie Chaplin films.

Considering all these mentioned above, I propose that the questions and relations all float in the air if we deactivate the notion of translation in such complex cases. I suggest that even if there was not an interlingual translation involved in the production of the books, analyzing these novels may well yield useful results for the translation history.

Üyepazarcı also mentions other books which were, in their own rights, presented as cinema novels to Turkish readers (Üyepazarcı, 2008, first vol.:231). These books were published in a series format. The names of the series under which these novels were published are: *Resimli Cinai Polis ve Macera Romanları* [Illustrated Criminal Police and Adventure Novels] or *Resimli Cinai Sinema Polis Romanları* [Illustrated Criminal Cinema Police Novels] (ibid)²⁴. He points out that these were the novelizations of foreign films. However, in addition to these foreign films, novelizations of Turkish films were in the market in the same period²⁵. Üyepazarcı also points out that Yurdatap was one of the authors who wrote for these series. He provides the readers with some of the examples²⁶ which he suggests to be “written” by Yurdatap.

²⁴ Üyepazarcı gives some cinema novels as examples: *Doktorun Aşkı* [Doctor's Love], *Racanın Definesi* [The Treasure of Raca], *Kızıl Rakkase* [Red Dancer], *Tarzan*, *Arsen Lupen*, *Baytekin Yeni Dünyalarda* [Flash Gordon in New Worlds], *Şarlok Holmes* [Sherlock Holmes] (Üyepazarcı, 2008, first vol.:231)

²⁵ For instance: *Bir Türke Gönül Verdim* [I Set My Heart on a Turk], *Kahveci Güzeli* [Beauty of the Coffee House], *Nasrettin Hoca* [Nasreddin Hodja], *Çanakkale Geçilmez* [No Entry to Çanakkale]. (Üyepazarcı, 2008, first vol.:231)

²⁶ *Maskeli Onikiler* [Twelve Masked Men], *Hafiye Köpek* [Detective Dog], *Asılamayın Adam* [The Man Who Can Not Be Hanged] (Üyepazarcı, 2008, first vol.:231).

On the classification of these cinema novels, firstly, my survey has revealed that not all of these novels were published under the series *Resimli Cinai Polis ve Macera Romanları* [Illustrated Criminal Police and Adventure Novels] or *Resimli Cinai Sinema Polis Romanları* [Illustrated Criminal Cinema Police Novels]. The novels which involved the characteristics of crime, police, detective stories (*Arsen Lupen*, *Sherlock Holmes*) were named after both cinema and crime. Yet, the others were only *cinema novels*. This distinction is vital because in this way one may deduce that cinema, except for being a subgenre, formed a separate genre within the popular literary repertoire in Turkey.

Moreover, on the books *Maskeli Onikiler* [Twelve Masked Men], *Haftiye Köpek* [Detective Dog], *Asılamayan Adam* [The Man Who Can Not Be Hanged-Frankenstein], Yurdatap's name was not presented as the writer or author, but as *nakleden* [conveyor]. If Üyepazarcı adopted the notion of 'nakil' as only referring to the indigenous texts, there would be another matter to be discussed because *nakil* or *nakl* has been proved to be a problematic term used both for indigeneous and translated texts in Ottoman and early republican Turkey (Tahir-Gürçağlar, 2001: 206,207,315; Işıklar-Koçak, 2007:58,133,171,176; Demircioğlu, 2005:143,332). Defining these novels only as "indigeneous cinema novels" might be considered as disregarding the role of translation within this genre.

In addition to the previous examples, Üyepazarcı argues that some of the series or books were written, and thus signed with the name of the original author without referring to their being translation, with the influence of film genres and movie characters which were popular in Turkey. Daniş Remzi Korok's serial *Kovboylar Kırallı Jeff Howart* [The King of the Cowboys], Münir Süleyman Çapanoğlu's *Ünlü Kovboy Tom Miks'in Hatıraları* [The Memorials of the Famous Cowboy Tom Miks], and the serial *Maskeli Kovboy Haftiyenin Maceraları* [The Adventures of Cowboy Detective in Mask] constitute examples for the case (Üyepazarcı, 2008, first vol.:222,227,311). These are also investigated as indigeneous detective novels by Üyepazarcı.

Üyepazarcı does not comment on the reception of these cinema novels by the readers, their distribution and marketing strategies. İnal Karagözoğlu, while writing his memoirs as a projectionist, mentions that at the time foreign cowboy films were amply shown as full-length movie called *36 kısım tekmili birden* [36- parts-at-once] (Karagözoğlu, 2004:46).²⁷ Considering Karagözoğlu and cinema historians' statements, one may infer that the readers of these indigeneous cinema novels may be well aware of these films and their origins. It is also probable that they receive these books with western characters as translations.

Oğuz Eren (2009) is another researcher who mentions cinema novels in his study. Defining the attribute "cinema novel" as a literary genre in his article "Romanımızda Korku" [Horror in Our Literature]; Eren draws an interesting deduction on the popularity of the genre at the time. He suggests that people who could not go to the cinema because of the high prices showed great interest to these books (ibid). Furthermore, Eren, similar to Üyepazarcı, claims that "Yurdatap, even without feeling the necessity to read, wrote the books after watching their films" (ibid). Just like Üyepazarcı, Eren gives *Drakyola/ Kan İçen Adam* [Dracula/The Blood-drinking Man] and *Asılamayan Adam* [The Man Who Can Not Be Hanged-Frankenstein] as examples for *indigeneous* cinema novels.

Unlike Eren who classifies *Drakyola/ Kan İçen Adam* [Drakula/ The Blood Drinking Man] under indigeneous literature; Tahir-Gürçağlar draws our attention to its being a translation. Tahir Gürçağlar, in her study, investigates Selami Münir Yurdatap and his works (2001: 329-338). She analyzes *Drakyola Kan İçen Adam* [Dracula, the Blood-drinking Man] as an abridged translation (Tahir-Gürçağlar, 2001:328-340)²⁸. Tahir-Gürçağlar draws attention to its film version which was produced in 1931. She questions whether the film had been preceded the translated

²⁷ Karagözoğlu (2004:46) also gives examples for these movies: *Ölüm Süvarileri* [Chevaliers of Death] and *Fumançu* [Fu-Manchu].

²⁸ Tahir-Gürçağlar, in her study, also analyzes two other works of Yurdatap in detail: *Şerlok Holmes'in Arsen Lüpen ile Sergüzeştleri: Hindistan Ormanlarında* [The Adventures of Sherlock Holmes and Arsène Lupin: In the Forests of India] as a pseudotranslation; *Mehmetçik Çanakkale'de* [Mehmetçik in the Dardanelles] as an indigeneous collection of battle stories. (2001:342-366)

novel (ibid). My survey on the film²⁹ revealed that the film had preceded the novel. It was screened in 1935 in Turkey, and the novel was published in 1940 by Güven Yayınevi, a publishing house active in the 1940s.

Tahir-Gürçağlar examines the peritextual elements of the novel as well. She states that the book was presented as “borrowed from/ quoted after the work by the famous English author B. Stoker [Akıllara hayret veren bu esrarengiz ve korkunç roman meşhur İngiliz muharriri B. STOKER’in eserinden iktibas edilmiştir](Stoker 1940)” (ibid). She dwells on the term *iktibas* [borrowed from/quoted after] and mentions that the term was used for both poetry translation and indigeneous writing in Turkey in the 1940s. Furthermore she argues that Yurdatap’s use of *iktibas* [borrowing] for the book may be because he did not fully translate the novel, but borrowed from Stoker’s work (ibid).

In addition to Tahir-Gürçağlar’s arguments, in this case where the film had preceded the novel, the use of “iktibas” [borrowing] (Demircioğlu 2005; Tahir-Gürçağlar, 2001:206) may also indicate that the film is the source text of the novel. If we assume that Yurdatap translated the book from two sources, translated film and original novel, it may be claimed that he preferred to use the term ‘borrowing’ for his novel. Yurdatap’s dilemma seems to exist still among the scholars from different fields today. They are in disagreement on naming such cinema novels whether as translations or adaptations. Tahir-Gürçağlar states that;

Indeed, my comparison of source and target texts shows that Kazıklı Voyvoda, however manipulated, is a translation of Stoker’s Dracula. This means that throughout the 69 years that elapsed between the first edition of Kazıklı Voyvoda and the publication of Scognamillo’s articles drawing attention to its status as an “adaptation”, the novel functioned in the Turkish system of popular literature as a “concealed translation”, as defined by Gideon Toury. [...]Kazıklı Voyvoda was not only produced and received as an indigenous novel; it was also adapted to the screen. Ümit Deniz, a popular writer of detective fiction, wrote a script based on Kazıklı Voyvoda and the film “Dracula İstanbul’da” [Dracula in İstanbul] was released in 1953. The credit titles of the film explicitly acknowledged Ali Rıza Seyfi as the author of the book. Kazıklı Voyvoda was reprinted in 1997 under the title Dracula İstanbul’da, this time

²⁹ see <http://www.imdb.com/title/tt0021814/>

accompanied by a preface by researcher Giovanni Scognamillo (Ali Rıza Seyfi 1997). Although this most recent edition also credited the novel to Ali Rıza Seyfi, Scognamillo mentioned its true source and presented the book as an interesting case of abridgement and adaptation. He wrote: “What Ali Rıza Seyfi did was to carry out an adaptation, a summary and a form of Turkicization” [“Ali Rıza Seyfi’nin aslında yaptığı bir uyarlamaydı, bir özetleme ve de bir Türkçeleştirme”] (Scognamillo in Ali Rıza Seyfi 1997: 5). Scognamillo did not specify what he meant by “adaptation”, “summary” or “Turkicization”. Nevertheless, his preface is important as regards Count Dracula’s trajectory in Turkish, because it was the first peritextual element that presented the book as a form of translation. For the first time, the readers were offered the information that they were about to read a translation, instead of an indigenous novel. (Tahir-Gürçağlar, 2001:389,390)

I suggest that Scognamillo’s labeling the novel as “adaptation” rather than “translation”, arises from the different approaches to adaptation by the scholars in translation studies and adaptation studies. As “adaptation studies usually deal with intersemiotic and intralingual versions monolingually” (Milton, 2009:54) and scholars in the realm of cinema, theatre and adaptation studies take this definition for granted; the underlying reason for Scognamillo’s calling *Kazıklı Voyvoda* as an “adaptation” may have originated from his consideration of Ali Rıza Seyfi’s book as a intralingual and intertextual transference from Turkish dubbed film which was released at the time. It is probable that Scognamillo, though being aware that there is a process of “Turkicization”, considered the relation between the book and the film as intralingual and intersemiotic translation without accentuating the complex relationships among the source novel, source film, target novel, target film and target-culture-production film.

Moreover, other findings of Tahir-Gürçağlar in *Drakyola Kan İçen Adam* [Dracula, the Blood-drinking Man] also light the way for investigating the relations among cinema, novel and translation. For example while dwelling on the narrational structure of the book, she draws attention to Yurdatap’s writing the book in third person singular which makes an impression that there is an omniscient and implicit narrator telling the story (Tahir-Gürçağlar, 2001:332). Also she claims that by omitting a number of events and characters in the translation, Yurdatap rewrote an action-oriented story (ibid:333). Tahir-Gürçağlar’s findings on narrative structure

somehow reminds me of the technique “camera eye” (Aykın, 1983b:498) used by many authors one of whom was John Dos Passos, who “spoke of the new aesthetic potentials opened up by cinema and integrated cinematic techniques into his writing” (Cohen, 1991:1). Thus, it may be discussed that Yurdatap opted for using the camera eye technique in the book and omitted a number of events, a practice “which reminds the work of a film editor, who ‘cuts’ the raw material of the *fabula* into scenes and sub-scenes” (Allan, 2007:105).

Tahir-Gürçağlar also calls attention to the characteristics of omissions made by Yurdatap. She mentions the omissions which relate to Christianity (Tahir-Gürçağlar, 2001:334) These kinds of omissions can also be evidence of the relationship between the film and the book. Because, according to “The Regulation on the Control of Films and Film Scripts” [Filimlerin ve film senaryolarının kontroluna dair nizamname] adopted in 1939, the films which made propaganda on the religion and politics of other countries were cut or fully banned (Öztürk, 2005:165). This may be another sound argument that Yurdatap who watched the cut film, wrote a cinema novel or “summarized the story quite freely rather than translating it sentence by sentence” (Tahir-Gürçağlar, 2001:334).

Different from Eren and Üyepazarcı; Levent Cantek (2008) considers the cinema novels of foreign films as translations. In his book *Cumhuriyetin Büluğ Çağı* [The Puberty of the Republic], in which he touches on the the social life and the popular daily activities of people in the years between 1945 and 1950, Cantek states that cinema was one of the most popular entertainment activities of the period. He deals with the subjects such as censorship applied for the films, their utilization as educational tools and the politics of the films. Moreover, Cantek allocates place for the Egyptian films which were very popular in the years under his study. He mentions the outcomes of such a popularity: gramophone records and the novels of these films. He centers attention particularly on the works of Yurdatap: “Selami Münir Yurdatap who translated the films from Arabic, made stories out of the film scripts and converted them into dime novels. [Filmleri Arapçadan tercüme eden Selami Münir Yurdatap senaryoları hikayeleştirip ucuz fiyatlarla satılan romanlara

dönüştürmüştür] (Cantek, 2008:178)³⁰. However, his brief data on the case do not elaborate how he comes to the conclusion that these are translations. And the examples in the book remain limited only with Egyptian cinema novels.

1.4. CONCLUSIONS

Chapter 1 has offered a survey of issues and approaches concerning the relationship between films and novels in the selected works of literature, cinema and translation studies as well as the studies of researchers from diversified fields. Therefore this section has set out to give a general idea of which subjects the research in literature, cinema and translation studies in the world and, particularly, in Turkey centered on. After analyzing the selected works, I have discovered that although films have been the subject of many studies in literature, cinema and translation studies, somehow “cinema novels” have remained to be a neglected area of research in these fields.

Exploring many scholarly works on films from the perspective of translation studies, this chapter has displayed that the texts under examination have been either written (such as novels, stories, poetry, etc.) or audiovisual (films, TV series) in the discipline of translation studies. There have been hardly any studies where both of these have been analyzed in the same pot. It has been revealed that the studies on film translation have centered on certain subjects: subtitling and dubbing. The translation “product” in film studies has been mainly restricted to subtitled, dubbed texts or to the totality of the semiotic elements which are mingled in those texts as in the case of Karamitroglou (2000: 72). Except for Delabastita (1989) and Tahir-Gürçağlar (2001, 2005) who have drawn attention to the relationship between films and novels, translation scholars have not mentioned these mutual interactions between films and translated novels. In addition to Delabastita and Tahir-Gürçağlar’s arguments, this chapter has also revealed that there are much more complicated cases where the border of indigenusness and translation becomes confusing. All these constitute a virgin area in translation studies waiting to be investigated.

³⁰ Cantek also gives examples for these cheap film novels: *Aşkın Gözyaşları* (1940), *Mes’ut Günler* (1941), *Leyla ile Mecnun* (1941).

As for the works in the disciplines of literature and cinema, it appears that the fields of research regarding both films and novels have been too restricted with the subjects such as cinematographic or visual narration in the novel; novels as sources for film scenarios; and the differences in the languages of two media. However, the exchange between these two media has been thought to be as one-way traffic, from novels to films. Hardly anyone has analyzed the opposite situation. Setting aside the article of Doğan Hızlan, it is seen that the studies about the relation between cinema and literature are stuck in a limited number of topics, excepting cinema novels.

The researchers in literature and cinema, have also remained silent when it comes to questioning the translations. No one has investigated the case for translated literature; how translated literature is affected with the realm of cinema; whether the translations and translators' choices are impressed with films and by film-goers; whether there are any published novels based on foreign films; and if there are, what will be the status of them in Turkish literature. Instead, in much of the research the word 'translation' has remained restricted to the meaning of 'transforming from one medium to another' or from 'translating from novel language to cinema language'.

Chapter 1 has also given place to the researchers from different fields who mention cinema novels without problematizing them in the repertoire of literature. As a result of analyzing Özuyar's study, I have discovered that complicated relations between translation and films go back to the Ottoman period *and* they have ranged over a long period of time. Thus, it has become evident that the relations have a long record. Moreover, Özuyar's research on cinema magazines in the Ottoman period has revealed that there is more than one definition for 'cinema novel' in Turkey. It seems that the concept of cinema novel may refer both to serials in the magazines and books published singly in the Turkish literary repertoire. On the other hand, my critical review on different arguments of the researchers from different disciplines regarding cinema novels has revealed that although the findings of previously mentioned researchers provide us with invaluable data on complex relationships between foreign films and novels, disregarding the role of translation within the genre

of cinema novels provides little place for analyzing these relations in the target culture.

In Chapter 2 the theoretical framework of the thesis will be presented. Following that, a general methodology for analyzing translated cinema novels in a target culture and the methodology to be used in this study will be exposed in detail.

CHAPTER 2

THEORETICAL FRAMEWORK AND METHODOLOGY

In the first part of this chapter I will introduce the theoretical framework of the present study. I will focus on Even Zohar's notions of "culture repertoire", "culture planning" and the elements constituting these (1994; 1997a; 1997b; 2000; 2005a; 2005b). In the second part, I will move to a survey of methodologies in order to build a general methodology for analyzing translated cinema novels listed in my database. Following this, I will present the methodology to be used particularly in this study.

2.1. THEORETICAL FRAMEWORK

Because (1) this study is a historical research on cinema novels which are thought to have an important role in the cultural and artistic context of the period chosen for the study and (2) translation is of vital importance in such a process; I regard contextualization of translated cinema novels in Turkish culture between 1930 and 1960, significant. At this juncture, Itamar Even-Zohar's systemic approach (1994; 1997a; 1997b; 2000; 2005a; 2005b) will be used as theoretical framework.

2.1.1. Culture Repertoire: Culture-As-Goods and Culture-As-Tools

Even-Zohar states that there are two major concepts of culture: "culture-as-goods" and "culture-as-tools" (2000:389). While "culture-as-goods" refers to "a set and stock of evaluable goods, the possession of which signifies wealth, high status and prestiges" (ibid); "culture-as-tools" indicates "a set of operating tools for the organization of life, both on the collective and individual levels (ibid:392). These tools may be either "passive" or "active" (ibid). Passive tools help people make the world comprehensible. On the other hand, active tools help people both handle the situations and produce any such situations (ibid). Thus in the active aspect, the main thing is "making active decisions and perform rather than 'make sense' of given

situations” (Even-Zohar, 1997:357). He maintains that all these tools, active or passive, constitute a complex set of options which brings him to the concept of “culture repertoire” (1994, 1997a, 1997b, 2000, 2005a, 2005b).

Even-Zohar includes all the factors which constitute any cultural event, under the term of “culture repertoire”. He defines culture repertoire as “the aggregate of options utilized by a group of people and by the individual members of the group, for the organization of life” (1997b:355). The groups who are dependent on specific culture repertoires are called “cultural entities” (ibid:1997b). Different options provided to these cultural entities give way to “competing and conflicting repertoires” (Even Zohar, 1997a:21). Thus Even-Zohar states that “there is never a situation where only one repertoire may function for each set of circumstances in society” (ibid). Moreover he draws our attention to the dynamism of the repertoire.

The culture repertoire, although sensed by the members of the group as given, and taken by them for granted, is neither generated nor inherited by our genes, but need be made, learned and adopted by people, that is the members of the group. This making is continuous, although with shifting intensity and volume. On the one hand, it may be made inadvertently (1) by anonymous contributors, whose names and fortune may never be known, but also deliberately, (2) by known members who are openly and dedicatedly engaged in this activity. (Even-Zohar, 1997b: 357)

2.1.2. Making of Repertoire

Even-Zohar states that the making of a repertoire takes place via “invention” and “import” (Even-Zohar, 1997b:358). He assumes that these two procedures are not opposed because “inventing may be carried out via import, but may relate to the labor involved in the making, within the confines of the home system *without* any link to some other sytem” (ibid:358). On the other hand, he defines “import” as “bringing in goods to fill in certain functions which are absent in the target” (ibid:359). At this point, in order to perform an activity of import, he also emphasizes the necessity of two points: a certain deficiency in the home market and willingness of the consumers in the target (ibid). Furthermore, Even-Zohar suggests that imported goods which are

successful in the target repertoire, become “integral part of the target repertoire” (ibid:358). He calls this “integrated importation” in the target repertoire as “transfer” (ibid:359). He explains the notion of transfer as “the process whereby imported goods are integrated into a home repertoire, and the consequences generated by this integration” (ibid). Whether via import or invention; in such a making process, “agents” (Even-Zohar, 1997b; 2005b) are of vital importance.³¹ He argues that the integration of cultural options are materialized “by the *people* engaged in the making of repertoire, who are in the particular case of transfer agents of transfer” (Even-Zohar, 1997b:361). These agents may be groups or individuals. While approaching schools, publishing houses and etc. as “institutions”, he labels the individuals such as authors, translators, etc. as “agents”. Whether an institution or a free agent, the common point of all these are that they are influential in shaping a repertoire.

Moreover, in “Idea-Makers, Culture Entrepreneurs, Makers of Life Images, and the Prospects of Success” (2005b), Even-Zohar enlarges on the agents. But, just before explaining these agents he provides us with the definition of “success” of human societies, which expedites the apprehension of the importance of the agents’ role in a certain culture repertoire (ibid: 185).

As “more options yield various types of capital and riches”; Even-Zohar asserts that success is “a state of affairs in which there is a *proliferation of options*” (ibid). Such a proliferation is suggested to depend on two variables: (1) “the handling of changing circumstances”, (2) “the presence of options possessed and practiced by another group” (ibid). In the first variable, societies produce proper measures in order to keep up with the time. In the other one, they transfer repertoires from another group to proliferate the options in the home repertoire. Even-Zohar states that these two variables can be or not be related to each other.

³¹ Even Zohar’s (1990a; 1990b; 1997a) previous papers on “polysystem theory” do not emphasize the notion of agency and human elements. Thus he has been criticized by many scholars for not paying attention to these elements (e.g. Hermans, 1999; Tahir-Gürçağlar, 2001; 2005). However in recent papers, Even Zohar (1997b; 2005b) dwells upon not only institutions but also free agents and their roles in the culture repertoire.

After describing the notion of “success”, he dwells on the importance of the “dedicated individuals or dedicated groups of individuals” who can “produce ideas – or at least images- that can be converted to alternative or new options for the repertoire of culture by which the life of societies is shaped and organized” (ibid: 184). He uses three different concepts in order to define these agents: “idea-makers”, “culture entrepreneur” and “makers of life images” (2005b).

“Idea-makers” are stated to be the people who “produce ideas that may be converted to new or alternative options for the cultural repertoires of social groups” (Even-Zohar, 2005b:193). At this point, it is necessary to underline that Even-Zohar sets up a condition that an agent to be called as “idea-maker” should both produce ideas and generate “unprecedented processes” via the things they produce. Thus he elucidates the concept at length with the words: “idea-makers-as-option-devisers” (ibid:194). Moreover, Even-Zohar also makes a distinction between the idea-makers who “engaged in producing and preaching their ideas” and those who “in addition also become active in attempts towards their implementation” (ibid). He calls the second group of active idea-makers “culture entrepreneurs” (ibid).

“Makers of life images” are the other types of agents Even Zohar (2005b) dwells on. He emphasizes that apart from explicit and direct ideas, “the making of options has also been carried out throughout history through images, metaphors, and the depiction of alternative, different or new models of life” (ibid:198). With these mentioned semiotic products, which are also named as “life images”, Even-Zohar refers to the realms of literature and cinema (ibid). He states that, by providing tools for both understanding and operating in actual life, these life images contribute to the organization of people’s lives.

While many of these semiotic products certainly have served the purpose of reinforcing socio-cultural control by promoting preferred interpretations of life circumstances, others turned out to be at odds with the prevailing preferences. Like many types of intellectual products, these images could then clash with the contemporary accepted options of life by possibly showing that there might be some other possibilities. I am of course referring to the vast activity that is nowadays called “literature”, and to the variety of texts we habitually refer to as poetry, fiction and

drama. It can easily be extended to similar and parallel media like motion pictures. [...] These products can be most adequately described as “life images”. [...] The people who read or watch these products not only get from them conceptions and coherent images of what is supposed to be “reality,” but can also extract from them practical instructions for daily behavior. Thus, the texts propose not only how to behave in particular cases, but how life should be organized: whether to execute, and in what ways, various options. For example, fall in love, eat profusely or scantily, get married, have children, work or avoid working, feel happy for dying for the fatherland. (Even-Zohar, 2005b:198)

Even Zohar calls the people who produce life images that serve as a source for ideas which give rise to alternative options, such as writers, poets, painters or film directors, as “makers of life images” (Even Zohar ,2005b: 199). However, he states that these images function as “part-time generators of proliferation of options” when they serve only to promote, encourage or explain the propositions of idea-makers and entrepreneurs (ibid). Having explained the notion of agency as “idea-makers”, “cultural entrepreneurs” and “makers of life images”, Even-Zohar states that the role of these agencies are vital for a society to exist and compete with others.

2.1.3. Culture Repertoire and Culture Planning

Even-Zohar’s systemic approach also includes another important concept: “culture planning”. He states that “culture planning is conceived of a deliberate act of intervention , either by power holders or by ‘free agents’, into an extant or a crystallizing repertoire” (2005a: 97).

However, he highlights that not all of the imported or invented options that are associated with a certain cultural planning activity integrate into the repertoire easily. These may well face with a “resistance” (2005a: 101). Even-Zohar explains resistance as “a form of unwillingness towards the advocated, or inculcated , repertoire” (ibid). With a special emphasis on the notion of resistance, Even-Zohar points out that culture or socio-cultural groups can not be homogenous and that there may be different groups of agents who are struggling for different purposes in a culture. He suggests that there may be two kinds of resistance: “passive” or “active” (ibid). With a passive resistance people only ignore the planning and the options that

are the result of it (ibid). But with an active resistance, they may engage in an overt struggle against the planned repertoire (ibid: 102).

Emphasizing on the heterogeneity and dynamism of a culture repertoire, Even-Zohar points out the correlation of various repertoires in it. Thus, in order to better understand the nature and function of a particular section of culture, Even Zohar's relational thinking leads the researchers to study their subjects in context rather than isolation. Such a viewpoint also enables the researchers in the field of Translation Studies to approach the translated literature as a repertoire which takes part in shaping the whole culture repertoire in conjunction with other repertoires.³²

2.1.4. Turkish Culture Repertoire and Translated Cinema Novels

From the studies on cinema and popular culture, it is ascertained that cinema was a popular form of entertainment in Turkish culture in the chosen period³³. Films reached the large masses. It seems that the great majority of these films were foreign because the movie industry in Turkey was weaker than those of other countries in the

³² Following Even-Zohar, many translation scholars in Turkey have, too, benefited from this systemic approach. Tahir-Gürçağlar (2001); drawing on Even-Zohar's notions contextualize the translation practices in the period between 1923 and 1960 within a wider cultural and political history. She dwells on two conflicting parts of the repertoire of translated literature (Translation Bureau and private publishing houses) in early republican period when there was an official culture planning in language, publishing and translation. On the other hand Müge Işıklar-Koçak (2007), while problematizing translated popular texts on women's sexuality in Turkey between 1931 and 1959, draws on the concepts of "culture repertoire" and "culture planning". She approaches translators, pseudotranslators, writers as "agents" and private publishing houses, women's magazines as "institutions" in her study. She reveals that these agents and institutions were involved not only in creating options for female readers but also in planning the discourse on sexuality in the Turkish culture repertoire (Işıklar-Koçak 2007: 54). Except for Tahir Gürçağlar (2001) and Işıklar-Koçak (2007), there are many other translation scholars who employed systemic, historical, descriptive and critical approach in their works. For instance; see Paker, S. (1986). *Translated European Literature in the Late Ottoman Literary Polysystem. New Comparison* (1) 67- 82. See Demircioğlu, C. (2005). *From Discourse to Practice: Rethinking "Translation" (Terceme) and Related Practices of Text Production in the Late Ottoman Literary Tradition*. Unpublished PhD thesis in Translation Studies submitted to Boğaziçi University. See Bozkurt, S. (2007). *Tracing Discourse in Prefaces to Turkish Translations of Fiction by Remzi Publishing House in the 1930s and 1940s*. Unpublished MA thesis in Translation Studies submitted to Boğaziçi University. See Ekmekçi, A. (2008). *The Shaping Role of Retranslations in Turkey: The Case of Robinson Crusoe*. Unpublished MA thesis in Translation Studies submitted to Dokuz Eylül University.

³³ Scognamiglio 2003, 2008; Özön 1962; Akçura 1995; Karagözoğlu 2004, Gürata 2004; 2007 mention the popularity of cinema in the chosen period in their works.

period the present study focuses on (1933-1960).³⁴ Thus, it can be concluded that the repertoire of cinema was mainly shaped by the imported films from other countries.

It was not only the repertoire of cinema which was influenced from these foreign films, but also the whole cultural repertoire. Ahmet Gürata states that “The international films are consumed in various different contexts by the audiences. They generate a number of discourses which shape the construction of cultural identity and national cinema in a given place” (2004: 79). Gürata also mentions the share of people, institutions, process of reception, translation³⁵ and rewriting in such a construction.

In some cases, the movies were significantly altered for particular export markets. More importantly, local distributors, exhibitors and censorship bodies modified these movies to facilitate their reception by their culturally specific audiences. Sometimes scenes were removed, or performances featuring local stars were inserted into the original prints. These transformations particularly affected the local context of reception in relation to the experience of modernisation and modernity. (Gürata, 2007: 335)

Moreover, in agreement with Gürata, Scognamillo also emphasizes the role of film importer companies³⁶ in Turkey at the time: “Just as movie houses hold up a mirror to the appreciation of audience, the film importer companies are the institutions which shape, sometimes create, this appreciation” [“Sinema salonları seyirci beğenisinin nasıl bir aynası oluyorlarsa, dışalımçı şirketleri de bu beğeniyi şekillendiren – bazen de yaratan – müesseselerdir”] (Scognamillo, 2008:87).

³⁴ For more information on cinema industry in Turkey see Özön 1962, 1968; Scognamillo 2003, 2008; Akçura 1995; Karagözoğlu 2004; Gürata 2004,2007; Hristidas, 2007:25)

³⁵ As Gürata (2007) points out in his study; at the time, translation –especially dubbing– played a key part in the construction of cultural identity. However, in the present thesis I have to be content with mentioning this briefly. Because this study, rather than dwelling on film translations, accentuates on the influence of the foreign films on translated popular literature.

³⁶ There were many movie houses and film importer companies such as Kemal Film, İpek Film, Fitaş, Lale Film, Opera (Özen) Film (Scognamillo 2008: 58).

Looking from Even-Zohar's point of view; I call all these film importer companies, exhibitors, censorship organizations³⁷, which were in a kind of "planning" activity in the repertoire of cinema, as "makers of life images". Because, by producing new options to Turkish culture repertoire via importing "alternative, different and new models of life" (Even-Zohar, 2005b:198); these "institutions" played a significant role not only in forming and shaping the repertoire of cinema but also in contributing to the organization of people's lives. As suggested by Even-Zohar, the people who watched these products not only got from them conceptions and coherent images of what was supposed to be reality, but could also extract from them practical instructions for daily behaviours (2005b:198).

The film importer companies, via import, tried to make the repertoire of cinema in its early years in Turkey. The imported films and their success gave way to the invention of many Turkish films. Thus, another "makers of life images" in the repertoire of Turkish cinema: Turkish film directors, emerged with their own films.

The products imported (foreign films) by the film importer companies also "served as a source for ideas that could be converted to the creation of new or alternative options" (Even-Zohar, 2005b:199). For example, these foreign movies became the source of inspiration for Turkish films as in the case of Şeyh Ahmet'in Gözdesi (1955) [Sheik Ahmet's Favorite]³⁸. Some of them (e.g. *The Way of all Flesh* 1927; *Der Postmeister* 1940) were transferred to the repertoire of Turkish cinema. They were re-directed by Turkish directors and presented to the public as Turkish films at the time³⁹. However new and alternative options which were created with the influence of those foreign films were not restricted to the realm of cinema.

³⁷ The first legal arrangement regarding cinema was included in Hıfzısıhha Kanunu (Public Health Law in Turkey) which was adopted in 1930. Then, in the years 1932, 1934, 1937, 1939 many other restrictive articles on cinema and films were arranged in Turkey. For more information see Öztürk (2005: 161-166) and Gürata (2004, 2007).

³⁸ At the time, foreign films with oriental settings were extremely popular. *The Sheik* (1921), *The Son of the Sheik* (1926), *The Lover of the Sheik* (The Barbarian) (1933) and *The Sheik Steps Out* (1937) all screened in Turkey and drew great interest of the public. Following these, some Turkish films were named referring to these foreign films. For instance, *Şeyh Ahmet'in Gözdesi* [Sheik Ahmet's Favorite] was directed by Çetin Karamanbey in 1955. (Gürata, 2004:60)

³⁹ The films such as *Şehvet Kurbanı* (1940) and *Uçuruma Doğru* (1949), which were the reproductions of the foreign films *The way of All Flesh* (1927) and *Der Postmeister* (1940) respectively, may well set examples for the case. These will be discussed later in detail.

Interestingly, the initiatives of film importer companies also proliferated many options in the repertoire of translated popular literature⁴⁰.

As mentioned earlier, Even-Zohar states that proliferation of options depends on two variables: “handling the changing circumstances” and “the presence of options possessed and practiced by another group” (2005b:185). Thus, being well aware of another tool (cinema) for the organization of life in Turkish culture repertoire and its success in the international market; publishing houses, too, desired to benefit from the effect it produced. They published books of the foreign films which were, or were to be, shown to the public⁴¹. The translators active in the process drew on the “life images” which were produced by the foreign films and together with the publishing houses introduced a new option (cinema novel) into the repertoire of literature and culture in Turkey. Thus imported films in the repertoire of cinema led to an invention of option in another repertoire in the culture; i.e. in the repertoire of translated popular literature.

However, it will not be exact to reduce the number of the option produced by the private publishing houses to one. Because taking the foreign films as starting, private publishing houses and free agents introduced many options. (1) They published translations or retranslations of the novels which were filmed in other countries, irrespective of the fact whether they were released in Turkey or not. (2) The agents pursued different courses while producing cinema novels and thus, many cinema novels were presented under diversified attributes. Moreover, (3) many indigenous novels (some of which were pseudotranslations) based on the characters

⁴⁰ Except for the repertoire of translated literature, the repertoire of Turkish music was also influenced by foreign films, especially by Egyptian films which were very popular between 1938 and 1950. Gürata states that “The Egyptian films and their music also contributed to the new forms of music in Turkey. Muhammed Abd al-Wahhab, who introduced dance rhythms like tango, rumba, samba and foxtrot into traditional music, was especially influential on Turkish composers” (2004:64).

⁴¹ Exact opposite situations may also appear: foreign literary works or foreign films may be filmed in the home repertoire. For example in Turkey, the source of the film *Milyon Avcıları* (1934) was a German film called *Sehnsucht 202* (Scognamiglio, 2003:42). The film *Bataklı Damın Kızı* (1934/35) was an interlingual and intermedial translation done from Selma Lagerlöf’s long story *Töser från Stormyrtorpet* (ibid). Semih Evin’s *Demir Perde* (1951) is a film made out of Erich Maria Remarque’s novel *Liebe deinen Nächsten*. However present study, which is on translated popular literature and for which having a novel as an end product is vital, does not involve those practices which may well be analyzed within translation studies.

or subjects of the famous foreign films were produced. Thus, making a new option (the genre of cinema novel) which served as a source for the creation of many other new and alternative options, the individuals active in the process became “makers of life images” in the repertoire of translated popular literature. On the other hand, it is certain that the success of these options created a market in the repertoire of literature. Feeding on the popularization of films, the “need” (Even-Zohar, 1997b:359) for such kind of novels were domesticated too. Soon, the cinema novels of the limited number of Turkish films were released to the market, which proved that the genre of cinema novel was integrated into the home repertoire.

2.2. METHODOLOGY

Frederic Chaume states that “a *model of analysis* is justified due to the need to examine an object of study in a closer, more systematic way. First, a description of the object is sought, an exercise that could be viewed as an end in and of itself” (2004:13). Borrowing Chaume’s notion, it may be suggested that the models of analysis in translation studies regarding films have centered on the same subjects: subtitling and dubbing.⁴² On the other hand, the existing works in the disciplines of cinema and literature describe the relationship between films and novels particularly with two “models of analysis” (Chaume 2004): “adaptation” (Sanders 2006; Hutcheon 2006; Çetin-Erus 2005; Ünser 2004) and “novelization” (Larson 1995; Allison 2007; Piehler 2007; Queenan 2009). These two notions are often used in the studies of literature and cinema for explaining the dynamics of the correlation between films and novels.

In this section, at first, the notions of “adaptation” and “novelization” will be described and problematized within the contexts they are used. Then, a methodology for analyzing translated cinema novels in the Turkish culture repertoire will be proposed as my database on translated cinema novels urges the need to produce a classification in order to explain the various relationships among translation, cinema and novel.

⁴² A detailed information on the studies of translation regarding films is given in 1.1.1.

2.2.1. Why not Adaptation?

Adaptation and adaptation studies are the first two things coming to mind when there is a change of medium. Thus the case is the same on investigating the relations between novels and films. Many scholars, without focusing on whether there is a change of language or not, focus on the adaptation processes, losses, gains, additions, omissions in the transpositions between film and novel languages. The existence of different languages are mostly ignored and attention is mainly centered on the transpositions from novel language and film language or vice versa.

Julie Sanders (2006), in her book *Adaptation and Appropriation*, defines adaptation as a “transpositional practice, casting a specific genre into another generic mode, an act of re-vision in itself” (Sanders, 2006:18). She focuses on the mediums rather than languages while explaining the cases under the title adaptation. In *The Literature and Film Reader* (2007), the articles of several scholars, again dwell on the transmutation between the codes and mainly focus on transferences from novels to films. The main debate points, as in other adaptation studies, appear to be on interpretation, intertextuality and fidelity to source texts: novels.

In Turkey, the approaches towards adaptation are not different from the ones in the above studies. They do not step out of the borders of a language and investigate the complex relations existent in the culture.⁴³ Çetin-Erus’s *Amerikan ve Türk Sinemalarında Uyarlamalar* [Adaptations in American and Turkish Cinemas] (2005); Orhan Ünser’s *Kelimelerden Görüntüye* [From Words to Images] (2004) may well be given as examples for the studies on the adaptations in a single language.

Similar to other adaptation studies mentioned above, Linda Hutcheon (2006), in *Theory of Adaptation*, defines adaptation with the change of mediums. She suggests:

⁴³ However, it can not be speculated that there is a well-developed field of adaptation studies in Turkey. These studies are mainly carried out within the scope of literature or cinema; not under the title of adaptation studies.

Adaptations are obviously least involved in the debates when there is no change of medium or mode of engagement. It is when adaptations make the move across modes of engagement and thus across media, especially in the most common shift, that is, from the printed page to performance in stage and radio plays, dance, opera, musical, film, or television, that they find themselves most enmeshed in the intricacies of the medium-specificity debates. (Hutcheon, 2006:35)

Moreover Hutcheon investigates the notion from the point of two visions: as a product and as a process. She claims that “as a formal entity or product”, an adaptation amounts to “an extensive transposition of a particular work or works” (Hutcheon, 2006:7). She also uses the words “announced, extensive, specific transcoding” for explaining the concept (ibid: 16).

Different from the above studies; while explaining this “openly acknowledged and extended reworking”, Hutcheon touches on the comparison made between *translation* and *adaptation* so far (ibid). Hutcheon, with regard to Susan Bassnett’s definition of translation: “an act of both intercultural and intertemporal communication”, accepts that “this newer sense of translation comes closer to defining adaptation as well” (ibid). However, while speaking of adaptations, she restricts it only to “intersemiotic transpositions” (ibid:16) and “ontological transcodings” (ibid: 17).

In many cases, because adaptations are to a different medium, they are re-mediations, that is, specifically translations in the form of intersemiotic transpositions from one sign system (for example, words) to another (for example, images). This is translation but in a very specific sense: as transmutation or transcoding, that is, as necessarily a recoding into a new set of conventions as well as signs. (Hutcheon 2006: 16)

Hutcheon gives an example for her case: “Harold Pinter’s screenplay for Karel Reisz’s film *The French Lieutenant’s Woman* (1981) transposed the narrative of John Fowles’ novel (1969) into a totally cinematic code. [...]The self consciousness of the novel’s narrator was translated into cinematic mirroring” (Hutcheon, 2006:16,17).

She also uses the notions “translation” and “paraphrase” in the same sense while mentioning the “ontological shifts” such as “from the real to the fiction, from a historical account or biography to a fictionalized narrative or drama” (ibid:8,17).

The adapted text may be an authoritative historical rendering or a more indefinite archive (see Andrew 2004: 200), and the form can range from “biopics” to “heritage” films, from television docudramas to videogames, such as JFK Reloaded (by Traffic Games in Scotland), based on the Kennedy assassination. Sometimes the text being paraphrased or translated is very immediate and available. For example, the German television movie called Wannseekonferenz (The Wansee Conference) was an 85-minute film adaptation scripted from the actual minutes of the 85-minute meeting held in 1942 and chaired by Reinhard Heydrich, the chief of the German State Police. (Hutcheon, 2006:18)

Considering the points emphasized by Hutcheon, one may easily understand that translation only takes place in this “adaptation” process in a very restricted sense: that is as transcoding or transposing. She claims that one may mention *translation* either in a case when different “modes of engagement” are in question *or*, along with the concept paraphrase, when ontologic transpositions are the subject (Hutcheon 2006: 22). She presents example cases for explaining her point. However, in general, the examples she gives, are related with monolingual situations as some of them are shown above. She dwells on the examples which are written, filmed and played in a single language. She does not emphasize the cases which are both interlingual and intertextual *or* interlingual and intratextual.

Hutcheon after explaining adaptation as a product, moves to explaining it as “a process of a creative interpretation or interpretive creation” (Hutcheon, 2006:18). She claims that “the act of adaptation always involves both (-re)interpretation and then (re)creation” (ibid). She also exemplifies her point: “*Morte a Venezia*, Luchino Visconti’s 1971 Italian film version of Thomas Mann’s 1911 novella *Der Tod in Venedig*, is so different in focus and impact from Benjamin Britten and Myfanwy Piper’s English opera *Death in Venice*” (ibid:19). Although it is highly possible that in this specific case there is an interlingual translation process, Hutcheon, who quotes the definition of translation as “an act of both inter-cultural and inter-temporal communication” from Bassnett, does not mention it (ibid:16).

Considering all the studies mentioned above, I ascertained that although the notion adaptation clearly explains the “intralingual” and “intersemiotic” (Jacobson 2002) versions, it falls short of explaining all the complex relationships among “interlingual” (Jacobson 2002) and “intermedial” (Bal, Moarra 2007)⁴⁴ cases in my database. I suggest that in the complex interlingual and intermedial relations between novels and films, change of language should also be taken into account. And at this point such cases are incumbent on translation studies. Otherwise, how will we explain the relationships if there is a change of medium and a change of language (from source novel/play to target film) ? Or which notion will be used for both interlingual and intertextual cases (from a source film to target novel) or even more complex: for the cases both from source novel/play and source film to target novel?

2.2.2. Why not Novelization?

Novelization or, in marketing term, *movie tie-in book* (Larson 1995:3) is the common term used for cinema novels. However it is not so different from the notion of adaptation. It constitutes a subcategory in adaptation studies. Although countless words have been written or said on the subject of literary adaptation, the studies mostly accentuated on unidirectional affair: transfers from novels to films. Except for a few articles published (Allison 2007; Piehler 2007; Queenan 2009), Hutcheon’s brief explanation in her book and Randall D. Larson’s *Films into Books* (1995); there are hardly any studies mentioning these diverse direction transfers: from films to novels; i.e. *novelizations*.

Deborah Allison (2007) particularly underlines that the source of the numerous novelizations are not films but their screenplays: “unlike literary adaptations, film and book do not draw one from the other but instead each produces in a different medium an adaptation of a shared source” (Allison, 2007:2). She alleges the synchronicity of the releases of novelizations and films for her argument: “since time must be allowed for printing and distribution, this has generally meant that the book must be completed before the filming wraps. No

⁴⁴ The notions of “intermedial”, “interlingual”, “intralingual” and “intersemiotic translation” will be explained in 2.2.3.

wonder, then, that novelizations rarely attempt to describe a film's mise-en-scène" (ibid).

Novelizations may precede or follow the film releases. "Sometimes their function is to drum up interest in a film that has already been shot but not yet released; sometimes to keep the public's interest stoked during that dark period between the end of a film's theatrical run and the moment it is released on DVD" (Queenan 2009). Allison, too, mentions that a novelization can be thought as preceding and following the film. She claims that a book preceding the film may adapt an older version of the script and this may result in the differences between the current film and the novelization which appears to belong to the film that is actually shot. As for the after-film releases, she states that these "help the readers re-experience the movie or to develop and augment that experience" (Allison 2007). Queenan echoes Allison in attributing novelization a facilitating function to understand the film on which it is based (Queenan 2009). He thinks that "novelizations are usually much easier to follow than the films they novelize" (ibid).

Although most of the novelizations become popular and bestsellers after being published, they are often held in contempt by the literary academia. Having poor quality, being chosen from the genres such as science fiction, western, crime thrillers and written in a very limited time are all suggested by Allison for the reasons of this negative approach (Allison, 2007:1). Joe Queenan, after claiming that "authors of film novelisations, not unlike pornographers, rarely get the respect they deserve", annexes other reasons to Allison's: "one major reason novelisers are scorned by the writing community is that the genealogy of the works in this genre is so complex that it is not always clear what relationship to a film a novelization bears. Another is the fact that novelizers make so much money" (Queenan 2009). Also the discussions on the originality of these novels may reveal another reason lying behind the negative attitude towards them. Queenan claims that novelizations are "the rewording of screenplays written by other people, supplemented by vivid descriptions of images furnished by the directors" and then he concludes that novelizations are not original. (Queenan 2009). Allison, too, reflects this general opinion while she is mentioning the low quality of the novelizations and argues that

novelizations are accepted “as pale shadows of the movies deemed to be their source, in which only the most manifest content of characterisation and plot are reproduced” (Allison 2007). She also adds that “in contrast with the now customary acceptance in the cases of from-book-to-film”, novelizations are criticized because of the values lost in writing (ibid). Because of all these negative attributes; the term novelization displeases Max Allan Collins, who has written 20 novelizations. He thinks that “novelization is an unfortunate term that tends to diminish the process, or, anyway, the end result (in Piehler 2007).

However, in contrast with the negative attitude towards novelizations in literature, Allison claims that these books may open up new research paths. Allison, investigating two English novelizations of an American film, suggests that novelizations can be utilized as “historical documents when considering a film’s developmental process”; they can “provide alternative readings of the film script” and thus “help to enrich a viewers retrospective relationship with the film itself” and “they offer an avenue for exploring the differing narrational forms and capabilities of the two media (Allison 2007).

The process of the novelizations are also under discussion because of the limited time and challenges in the translation of the script pages to manuscript pages. The major difficulty for novelizers is to transform the limited number of pages in a film script into a full novel. Thus, the novelizers use different strategies in the process. Allison mentions that novelizers “employ constituents of their own invention in order to transform the source material into the format expected by the readers of any novel” (Allison 2007). She asserts the technique of “fleshing-out of characters” which has been also pointed out by Christopher Piehler (2007). In this technique, the novelizer “elaborates the characterization with considerably greater fervour, adds passages of back story” (Allison 2007). Allison also shows in her case study that some novelizers even add new characters to the story. Apart from this “fleshing-out technique” which is peculiar to the novelizations, she mentions another technique which is used both in films and books: “cross cutting” (ibid). Allison explains this method as “a device on which the film regularly draws, both in order to heighten the tension and so as to suggest dramatic or ironic parallels between

different narrative strands” (ibid). She suggests that the technique is adapted by the novelizers too. Basing on her case study, she ascertains that “the books subdivides chapters into many segments which are often much shorter than those found in conventional books” (ibid).

Another scholar Hutcheon, in her book, makes a scant mention on the adaptations from films to novels (Hutcheon, 2006:30,38). She claims that this “flourishing industry can not be ignored” (Hutcheon, 2006:38). She suggests that these are not new phenomena and, like any other adaptations, arise from economic concerns. She points out that novelizations are published parallel to the film releases and there may be re-novelizations (Hutcheon, 2006:39). According to Hutcheon who exemplifies her statements on monolingual cases again, the main problem in novelization is the size of the work.

Like the readers of earlier popular “cinemaromanzi” or “fotoromanzi”, the fans of Star Wars or The X-Files can now read novels developed from the film and television scripts. The problem is, again, one of size or scale. As William Burroughs contentiously puts it: “If you took the actual film script of Jaws and turn it back into a novel, with no reference to the actual novel and just the filmscript as your given material, you would most likely end up with a very dull novel and also quite a short one” (1991: 76). Film adaptations of almost any medium are themselves open to (re-novelization) today: K.J. Anderson has written a novel adaptation (2004) of James Robinson’s 2003 film adaptation of Alan Moore and Kevin O’Neill’s continuing comic book series/graphic novel called The League of Extraordinary Gentlemen. Of course, he had to keep the changes made by the film adaptation to important elements like the villain and the number of characters, but because the script was so short, Anderson could add descriptions and develop character motivation, and to do so he often returned to the graphic novel. (Hutcheon, 2006:39)

Considering the arguments of and examples given by Allison, Piehler, Queenan and Hutcheon; one can conclude that similar to the cases in adaptation studies, they all base their conception of *novelization* on monolingual matters. The examples given for novelizations and novelizers in the studies are too restricted within the borders of a single language: English. They do not dwell on the interlingual cases which reveal more complex relationships.

However, at the end of his article, Piehler unintentionally touches on an interlingual case without commenting on it at length:

Asked what his favorite tie-in book is, Cox replies, "One of the best novelizations I've ever read was Paul Monette's novelization of Nosferatu the Vampyre, which was a novel based on a German remake of a silent movie illegally based on Bram Stoker's Dracula. (Not to be confused with Bram Stoker's Dracula by Fred Saberhagen.) The Monette book was really well written, which is especially impressive when you consider its complicated pedigree!" (Piehler 2007)

If we think that Paul Monette is an American author and *Nosferatu the Vampyre* is a German production based on German remake of a silent movie which was also based on another source, on Bram Stoker's *Dracula*; these reveal such a "complicated pedigree" that explaining all these only with the attribute of *novelization* means underestimating the process of translation.

Preceding all these mentioned studies, Randall D. Larson's *Films Into Books* (1995) remains to be one –to my knowledge, the only- of the most detailed academic studies on novelizations. He thoroughly investigates what novelizations are, how they are assigned, written, marketed, received and where they fit in the literature. Larson claims that "novelizations can be viewed as artistic collaborations as valid as any other form of literary or creative collaborations" (Larson, 1995:38). He groups novelizations under certain headings:

There are, in fact, three distinct kinds of movie tie-ins. The first is simply a reissue of a previous novel that was adapted into a film; the movie tie-in edition is repackaged with the movie logo (sometimes with a new title, if the book's original title was changed for its big-screen incarnation). The second kind is a novelization of a film or television screenplay –a novel specifically adapting a script into prose for book publication. The third kind of tie-in is an original novel based on a movie's or TV series' characters, concept, and setting; rather than adapting a script, the writer simply takes the essence of a film or TV show and creates a new story involving its characters.⁴⁵ (Larson, 1995:3)

⁴⁵ I underscore the words for emphasis.

Larson's approach and classification of movie tie-ins or novelizations fit well in the cases when considered within the boundaries of a single language. Let me show it with Turkish examples:

For the first group (novel → film → re-edited novel), let me start with a recent example: the film *Güz Sancısı* [The Fall Gripe] (2009). The film was adapted from Yılmaz Karakoyunlu's novel by Tomris Giritlioğlu under the same name. The book, following the release of the film was re-edited by Doğan Yayınevi. Another example: Suat Derviş's *Fosforlu Cevriye* (1968) after being published in a serial format for a newspaper of the time⁴⁶, was published in a book format after the release of the film (1959). Similar to this, Server Bedi's⁴⁷ *Cingöz Recai* was published in a book format after being serialized in a newspaper and filmed by Metin Erksan (Üyepazarcı 2008: 300). The last example: *Kıvırcık Paşa* (1941), which was originally written by Sermet Muhtar in 1933, was rewritten or novelized by another person: Yurdatap after it was filmed. Although the original novel (Muhtar 1933) consisted of 224 pages, novelization (1941) by Yurdatap was in a dime novel format with 15 pages. However interesting for a novel to be rewritten under the name of another author after the film, from the statements of Larson we understand that this is not an uncommon practice in the field of novelizations.

For the second group (film → novel), again I start with recent novelizations. *Yumurta: Ruha Yolculuk* [Egg: Journey to Spirit] was first released as a film in 2007. Semih Kaplanoğlu was both the scenario writer and director. It was then novelized by Seçil Büker and Hasan Akbulut in 2009 for the cinema series of Dipnot Publishing. As an introductory note, on the book cover it was stated that “people who thought to go out such a journey may again experience it. Moreover they can surf in the pages of the book as much as they want and recall the scenes of the film” [“İzleyiciler ... filmi izlerken yolculuğa çıkmayı düşünmüşlerse, bu deneyimi yeniden kitapla yaşayabilirler. Üstelik sayfalarda diledikleri kadar gezinebilirler, ilgili görüntüleri yeniden çağırabilirler”] (Büker and Akbulut 2009). Another film *Dondurmam Gaymak* [Ice Cream I Scream] which was released in

⁴⁶ see <http://arsiv.sabah.com.tr/2007/02/13/cp/gnc103-20070211-102.html>

⁴⁷ a pseudonym used by Peyami Safa (Üyepazarcı, 2008, first vol.:169)

2005 and received many national and international prizes was novelized in 2007 by Yüksel Aksu, scenario writer and film director. Moreover, some novelizations of Turkish films in the 1940s: *Kahveci Güzeli* (1941), *Nasreddin Hoca Düğünde* (1941) may well serve as examples for the case.

For the third group; “movie offshoots” (Larson, 1995: 37), it is hard to cite a novel based on Turkish film characters, concepts or settings. On the other hand, as mentioned previously, the novels or serials which were written with the influence of foreign film genres and movie characters and which were dealt with as ‘indigenous’ cinema novels by Üyepazarcı, can be given as examples of this group. These were Daniş Remzi Korok’s serial “*Kovboylar Kralı Jeff Howart*” [The King of the Cowboy], Münir Süleyman Çapanoğlu’s “*Ünlü Kovboy Tom Miks’in Hatıraları*” [The Memorials of the Famous Cowboy Tom Miks], and the serial “*Maskeli Kovboy Hafiyenin Maceraları*” [The Adventures of Cowboy Detective in Mask] (Üyepazarcı 2008: 222, 227, 311). From the point of Üyepazarcı, these may be given as examples to this category. But I think that these examples constitute a gray area between indigenous and translations because of their characters and narrative structure.

As shown above, one can easily fit intralingual cases into Larson’s novelization categories. However the same is not valid for interlingual cases. When the existence of another language comes into play in the production of cinema novels, the term *novelization* which already refers a “collaboration” in monolingual cases, fails to elucidate complex relations (Larson, 1995:38). Thus explaining the situation only within the borders of the term *novelization* mapped out by Larson and other scholars, becomes impossible. It falls short of explaining and showing the complex interlingual relations between films and novels in the translation history.

However Larson mentions different countries in his study, but with a fine distinction: he does not refer to the countries speaking different languages. He comments on the cases in England and United States, one of which is later analyzed by Allison as mentioned previously.

Strangely, some novelizations are written by different authors in England than they are in the U.S. Ron Goulart novelized 'Capricorn One' for New York's Fawcett Books. In England, a different novelization by Ken Follett appeared. Likewise, 'My Science Project' was novelized by Mike McQuay in the U.S., and by Ian Don in England. 'Ghostbusters' was novelized by Richard Mualler in the U.S. and by Larry Milne in England, 'The Terminator' by Randall Frakes and Bill Wisher in the U.S. and by splatter-novelist Shaun Hutson in England and so on. (Larson, 1995:7)

Larson also claims that sometimes the novelization of a certain author may appear with different bylines in different countries (England and U.S.) and the title of the novelization may change depending on what title the movie goes by in the country (ibid).

Moreover, from the statements of Larson one can easily understand that people who novelize the films, call themselves writers or authors on the book covers. The situation does not change even when the film is adapted from a novel.

When Well's novel the Invisible Man was made into a TV series in 1975, it wasn't his novel that was promoted as a tie-in, but Michael Jahn's original novel, based on the series pilot. Similarly, Ronald Chetwynd-Hays was asked to novelize the 1980 horror film The Awakening, which had been based on a Bram Stoker novel entitled The Jewel of the Seven Stars. The British Magnum paperback appeared with no credit whatsoever to the film's original source –causing consternation among the readers and the writers alike. In 1950, King Solomon's Mines did credit the movie's original source –the H.R. Haggard classic- but Dell Books still released a novelization by Jean Francis Webb, based on the movie that was based on the Haggard novel. (Larson, 1995:8)

The case is not different in Turkish when we consider the examples given above for the second category of Larson. That poses no problem as the relations are intralingual. However in translated works, the situation gets complicated. Some of the cinema novels of foreign films in the period under study were introduced as indigenous productions or translations without referring to their source authors. Even sometimes, as in the case of “Drakyola/ Kan İçen Adam” [Dracula/The Blood-drinking Man] (Stoker 1940), although the narration and the events in the book are parallel to those in its filmed version, the book was claimed to be a translation of

Bram Stoker's novel. The rewriters of these novels also used uncertain attributes which may refer both to translations and indigenous writings. Moreover, unlike in the case of novelizations their sources were not always the original film scripts provided by foreign film companies. These are the points where the attribute *novelization* is at a deadlock because we are no more within the borders of a totally indigenous process. The films are foreign and the novelizers are Turkish.

In light of above discussion, it appears that many scholars in England and U.S. call these kind of cinema novels as novelizations. Similar to adaptation scholars they, considering translation only as an intersemiotic transfer in the process, mainly deal with intralingual and intersemiotic cases. However, it can be stated that there is no need for these scholars to think any other interlingual cases. Because the films they are dealing with are already English as Hollywood is the home of the cinema sector. But the same is not valid for another country which speaks another language and whose cinema sector is mainly dependent upon others. As mentioned in patches, the cinema novels which were popular between the 1930s and 1960s in Turkey may well constitute an example for such complicated cases of translation. Based on this historical reality, it appears that besides adaptation, the attribute novelization is not capable of explaining the complicated relations. However, the studies on novelizations, their characteristics and history expand my horizon on the subject and give an opportunity for me to compare the cinema novels in England or in U.S. with those in Turkey. More importantly, Larson's categorization of novelizations facilitates building my own methodology while studying the cinema novels in Turkish culture repertoire, which will be discussed in coming subchapter.

2.2.3. Towards a Methodology for Analyzing Translated Cinema Novels

As there are hardly any surveys on *novels from films* in translation studies as well as other fields of study, it is difficult to find a certain classification which directly facilitates to discuss my findings on a scheme. Thus, based on the methodologies used in literature and translation studies previously, I constitute my own

classification to investigate the cinema novels in the Turkish culture repertoire. One of the pillars of my methodology will be built on Roman Jakobson's concepts of "intralingual translation", "interlingual translation" (2002) and Mieke Bal and Joanne Morra's concept of "intermedial translation" (2007). Besides, Randall D. Larson's classification of novelizations in literature will provide a basis for the second pillar.

As mentioned previously, both adaptation studies and the concept of novelization are incapable of explaining the complex interactions in the realm of cinema and translation. Although these notions certainly explain the intralingual and intersemiotic transfers, they do not offer much for the works which are beyond a single language. In the previous section, it was also disclosed that in adaptation studies and novelizations, translation is restricted with intersemiotic transpositions - from one sign system to another- in a monolingual system. They do not touch on a translation process in the complex interlingual and intermedial relations between novels and films.

However, it may be stated that change of language should be taken into consideration in the interlingual and intermedial cases. Thus, I suggest that the notion of translation allow us to analyze all these complicated relationships (intralingual, interlingual, intermedial) under the same roof.

Roman Jakobson (2002) in his article "On Linguistic Aspects of Language", mentions a three-way distinction in translation: "intralingual translation", "interlingual translation", and "intersemiotic translation" (Jakobson, 2002:114). He uses "rewording", "translation proper" and "transmutation" respectively for these three kinds of translation (ibid).

Jakobson explains "intralingual translation" as "an interpretation of verbal signs by means of other signs of the same language" (ibid). He suggests that "the intralingual translation of a word uses either another, more or less synonymous, word or resorts to a circumlocution" (ibid). At this point he draws attention to a rule: "a

synonymy is not complete equivalence” (ibid). In my study the concept “intralingual translation” is used for explaining the transfers which take place between films and novels in a single language: either in a source culture or in a target culture.

Jacobson defines “interlingual translation” as “an interpretation of verbal signs by means of some other language” (ibid). Similar to the intralingual translation; in the case of interlingual translations, Jacobson mentions that “there is ordinarily no full equivalence between code-units while messages may serve as adequate interpretations of alien code-units or messages” (ibid).

Most frequently, however, translation from one language into another substitutes messages in one language not for separate code-units but for entire messages in some other language. Such a translation is a reported speech; the translator recodes and transmits a message received from another source. Thus translation involves two equivalent messages in two different codes. (Jacobson, 2002:114)

It may be thought that the translations from one language to another is the one on which studies on translation mainly concentrate while examining the literary texts. However in this study, except for the literary texts (from novel to novel), the notion of “interlingual translation” is used for the transfers -from film to film, from book to film, from film to book- which take place beyond the borders of a single language.

As for “intersemiotic translation”, Jacobson defines it as “an interpretation of verbal signs by means of signs of nonverbal sign systems” (ibid). Thus, it is used only for explaining the transfers from word to image.

However, as far as cinema is considered, one can not speak of a purely intersemiotic translation⁴⁸. Because, the films are no more nonverbal. Then, it may be suggested that in film studies, “intersemiotic translation” should be used in company with the concepts of “intralingual” and “interlingual translation”. That is

⁴⁸ Jacobson’s classification is also handled by Gideon Toury (1986). He makes a distinction between intrasemiotic translating and intersemiotic translating *and* approaches intersemiotic translating as translating from language to non-language.

the method I would follow if my study had only unidirectional occasions: from novels to films. However, in regard to cinema novels in the translated literature, my study reveals that there is more than that. There are also translations made under the influence of films or, in some cases, directly from the films. Therefore, following Bal and Morra (2007), I practice on the concept “intermedial translation” which may well meet all the transfers, including intersemiotic one, regarding films and novels in the present study.

We are using the term ‘intermedial translation’ to mean, quite simply, translating across media. To ‘translate across’ is to work within discourses and practices of intertextuality, intersemiotics and interdisciplinarity, which can lead to movements across genres, media, bodies of knowledge and subjects. More figuratively, translating across is concerned with the marginal, the gaps, fissures and contradictions of working in the interstices between these various boundaries. [...] These issues are intimately connected with matters of intercultural translation, and require us to think and work across nations, ethnicities, subjectivities, histories, politics and ethics.

On the other hand, it is vital to emphasize that, in the study, the concept of “intermedial translation” will also be used in company with “interlingual translation” or “intralingual translation” in order to emphasize what kind of verbal transfer is in effect.

Considering Jacobson’s concepts of “intralingual and interlingual translation” and Bal and Morra’s concept of “intermedial translation”, it can be suggested that translation studies provide us with the necessary tools in order to investigate the relations between films and novels in a culture repertoire.

Lawrence Venuti (2007) and John Milton (2009) also deal with the comprehensiveness of translation theory over adaptation studies. Venuti (2007), in his article, suggests that translation theory, by “advancing thinking on film adaptation”, can play a central role in adaptation studies (Venuti, 2007:25). He claims that contrary to “the lack of methodology in adaptation studies that enables the examination of adaptations as cultural objects in their own rights”; translation theory provide “a more rigorous critical methodology” (ibid).

Milton (2009), in his article states that “unlike translation studies, which usually deals with interlingual translation, individual studies in adaptation studies usually deal with inter-semiotic and intralingual versions, and only occasionally look into interlingual questions” (Milton, 2009:54). He also makes an interesting deduction by suggesting that the reason for this restriction of adaptation studies may arise from the situation that contemporary studies in adaptation studies originate from monolingual departments (ibid). Moreover, he maps out the contours of adaptation studies by claiming that the common subjects are “the examination of the adaptation of a classic novel to a play then to a film then to a musical or opera as well as the novels which appropriate ideas from other novels or plays” (ibid). Milton echoes Venuti in admitting that “adaptation studies are dependent on theories from outside its own particular area” and that translation studies can play a significant role in adaptation studies (ibid: 56).

Following the notions of “interlingual”, “intralingual” and “intermedial” translation, Larson’s (1995) classification of novelizations helps me form the second phase of my own methodology for analyzing the relations between films and novels in the target culture.

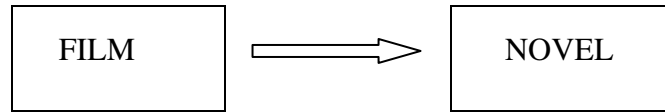
As indicated earlier, Larson classifies the novelizations under 3 groups. The first group involves “reissue of a previous novel that was adapted into a film” (Larson, 1995:3). It can be shown as follows⁴⁹:



The second group involves the “a novelization of a film and television screenplay –a novel specifically adapting a script into prose for book publication” (ibid).

⁴⁹ All figures in the present study are mine, unless otherwise indicated.

2. group



The third group involves “an original novel based on movie’s or TV series’ characters, concepts and setting: rather than adapting a script, the writer simply takes the essence of a film or TV show and creates a new story involving its characters.” (ibid). I have also discussed that while Larson’s classification well fits the intralingual and intersemiotic translations in a single language, it fails to elucidate the interlingual and intermedial translations between cultures.

By studying Larson’s classification and showing the complex relations with the help of Jacobson *and* Bal and Morra’s concepts, I have developed a broader classification so as to investigate interlingual, intralingual, intermedial relations between novels and films in a culture repertoire. However, at this point it should be emphasized that these are hypothetical categorizations, in other words: possible ways of translation. Therefore, they are at “the theoretical level of competence” (Toury 1980; Delabastita 1989, 2008)⁵⁰.

2.2.3.1. A Proposed Classification for Translated Cinema Novels

Although in Larson’s classification the source or end product is narrowed down to the genre ‘novel’, my research on the relations between foreign films and target novels in Turkey has revealed that the source or end product in the classifications may not always be restricted to the genre ‘novel’. It has appeared that a foreign film may originate from any kind of literary text such as a play or poem as well as a novel in the source culture⁵¹. The target product in a target culture may also be other

⁵⁰ “The level of performance”, where certain regular patterns of behaviour are distinguished and “the level of norms”, which determines the suitability of these behaviours in Turkish culture repertoire, will be investigated in the coming chapters (Toury 1980; Delabastita 1989, 2008).

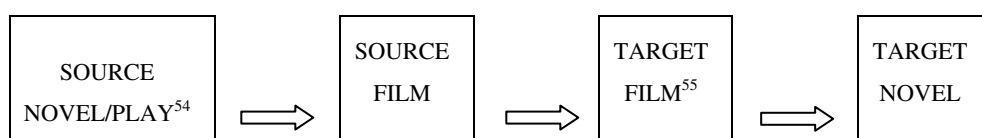
⁵¹ For example, the script of the film *Gunga Din* (1939) was originated from one of Rudyard Kipling’s poems (Scheider 2005: 161).

than a novel⁵². In the present thesis, while the end product in the target culture is restricted to the genre ‘novel’; source products for films and target novels are extended to include the film scripts, plays or any other literary texts as well as novels or novelizations.

The first group in Larson, takes its starting point from novels. Taking the source novel, play or any other literary texts as starting point for the transfers into a target culture, I suggest that the relations may be analyzed under three subgroups when two languages and cultures come into play. I analyze these subgroups under the titles 1A, 1B, 1C.

1A

In this subgroup, I assume a possible sequence of works⁵³;



At first, a source novel/play may be written in the source language. Secondly, a source film based on this may be produced. Third, the film may be subtitled or dubbed in the target language. Fourth, with the popularity of the film in the target culture, a translated cinema novel may appear in the target language.

Then, it can be suggested that the translation from source novel/play into source film is intralingual-intermedial; the translation from source film to target film is interlingual. However, the interactions among the works may not be restricted only to these. Though the point of destination is the same, that is the target novel;

⁵² For example, the script of the French film *La Beauté du Diable* [Beauty and Devil] (1950) was published in Turkish as a film script under the title of *Şeytanın Güzelliği* (1957) by Sinema Yayınları.

⁵³ Below, while explaining the relations between foreign films and target novels with the help of figures, the notions ‘source text’ or ‘target text’ will not be used on purpose. As there are many texts - novels and films- in this study, the word ‘text’ is not used when it is thought to cause an ambiguity.

⁵⁴ As mentioned previously, other literary texts such as a poem may also be taken as an origin for a film in source culture. But as it will be too long to write all the alternatives here, only source novel and play are mentioned in the boxes.

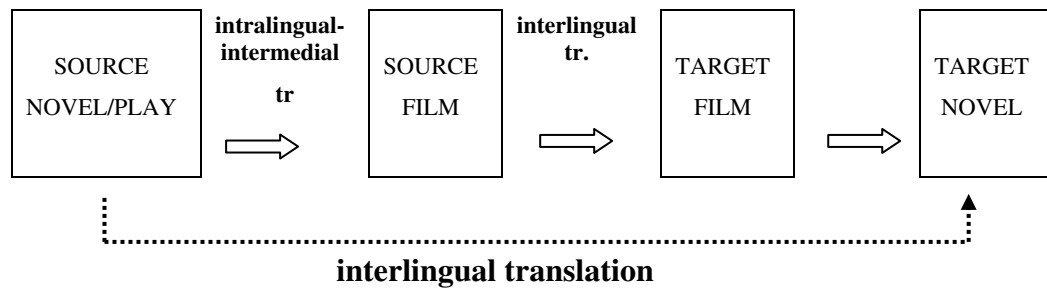
⁵⁵ In this study target film refers to the subtitled or dubbed film.

there may be various ways to reach it. These will be explained under 1A¹, 1A², 1A³, 1A⁴, 1A⁵.

1A¹

Because of the popularity of the film in target culture, the publishers may release the translation of the source novel/play which has not been in the target culture repertoire before. At this point the basic aim of publishing houses is to capitalize on the popularity of the film and ready-made audience. However, another precipitating factor for such a translation process may be the demands of the readers who see the film and/or are acquainted with its popularity.

In this case, the translation from source novel/play into target language is interlingual. Although the target film may not directly influence the process, it should be considered that there is still an intralingual-intermedial relation between the target film and target novel. And it is possible for such a relation to be influential in the reception of the works both by the translator and readers in the target culture. The relations in 1A¹ may be shown as follows:

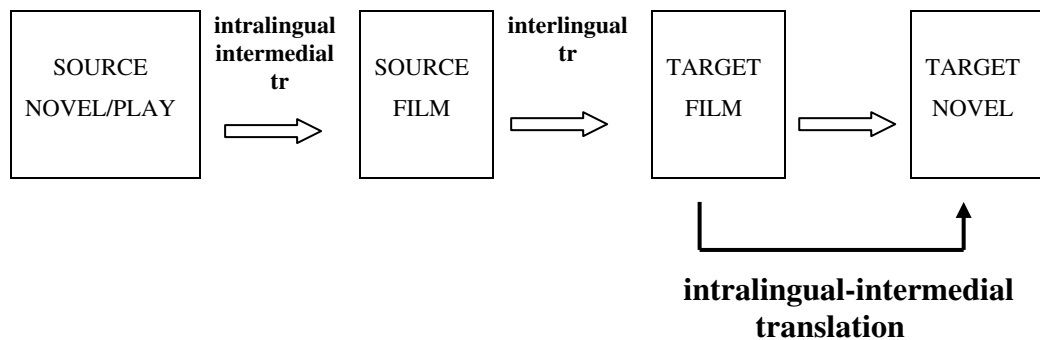


It is highly possible to find an abundant number of scholarly studies on such a relation. Because this kind of direct relationship between source novel and target novel is one of the cases on which translation studies centered on, both in Turkey and in other countries⁵⁶.

⁵⁶ It should be also considered that in a source culture, there may be both novel/play from which the film is produced *and* a novelization which is tied to the film with an intralingual and intermedial relation. The target novel may also be translated from the novelization in the source culture. Rather than forming a new classification for translations from novelizations in the source culture, I suggest to investigate such cases under this group.

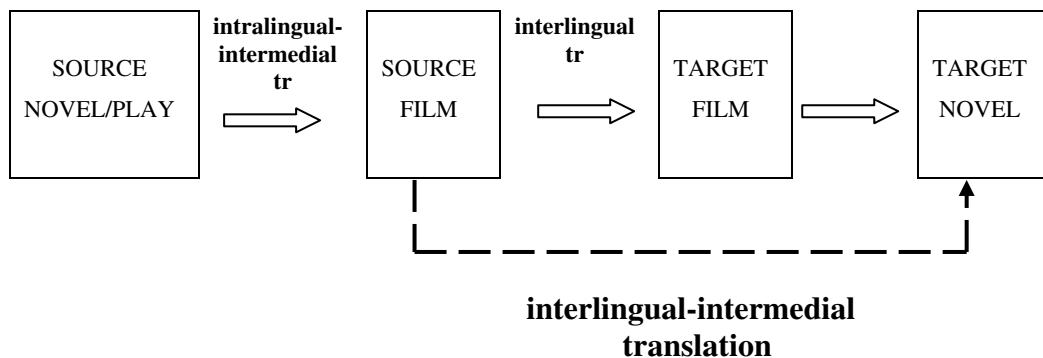
1A²

The second probability is that rather than the source novel/play, the translator may ground his/her work on the target film. Subtitled or dubbed film may be translated into novel in the target culture. Then we infer that although the translation between source film and target film is interlingual, the translation from dubbed or subtitled film into novel is intralingual-intermedial.



1A³

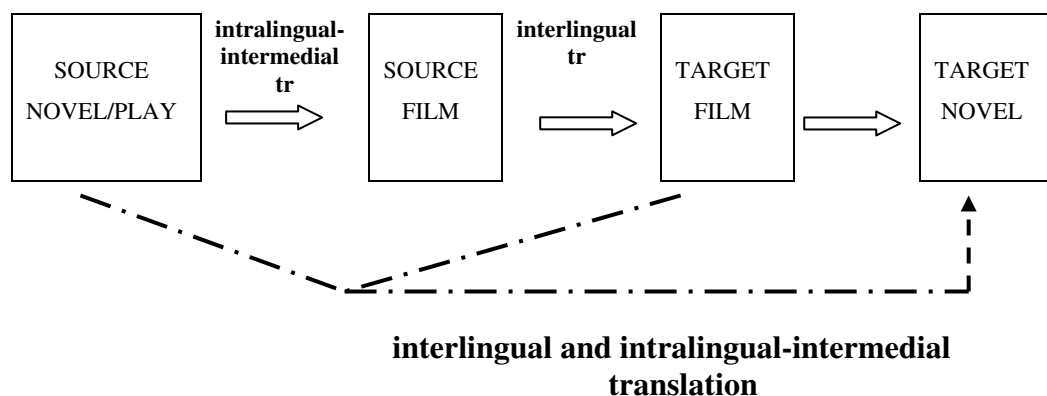
In this case, the translation may be predicated on the visual elements and script of the source film. Then the translation from source film into novel in target culture is interlingual-intermedial. It can be shown as follows:



However, it is possible that **1A²** and **1A³** may coincide in some cases. But it is important to consider the factor of censorship active in a target culture repertoire. Some parts of the films may be censored, changed or subtitled/dubbed in other ways. This may well rebound on the novels in the target culture. Thus I find it vital to investigate the situations under separate categories.

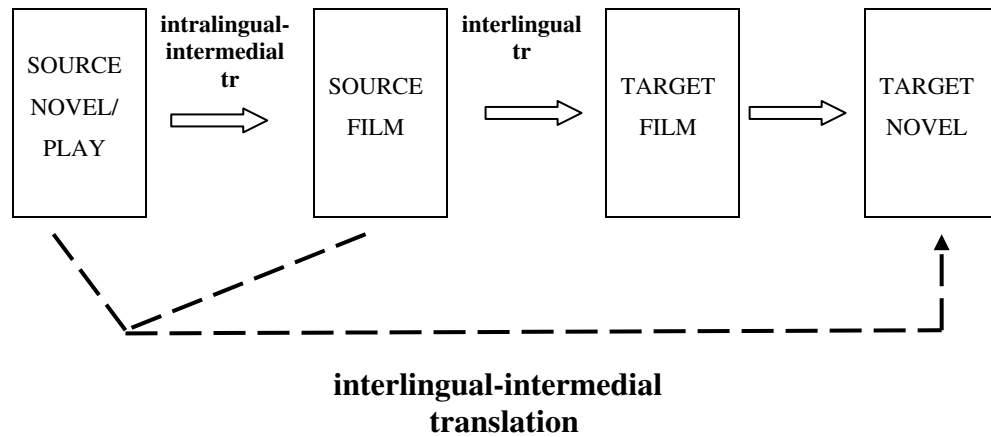
1A⁴

The translator in the target culture may take both the original novel/play and target film as sources for his/her translation. Such a translation may also be called as a kind of “compilative translation” (Toury 1995: 34). Then compilative translation from these multiple sources to target language is both interlingual (because of the source novel/play) and intralingual-intermedial (because of the target film).

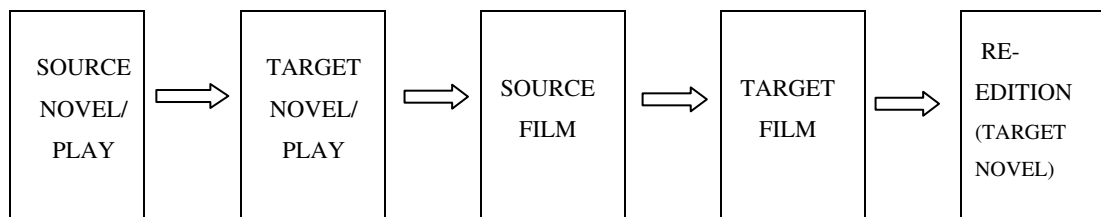


1A⁵

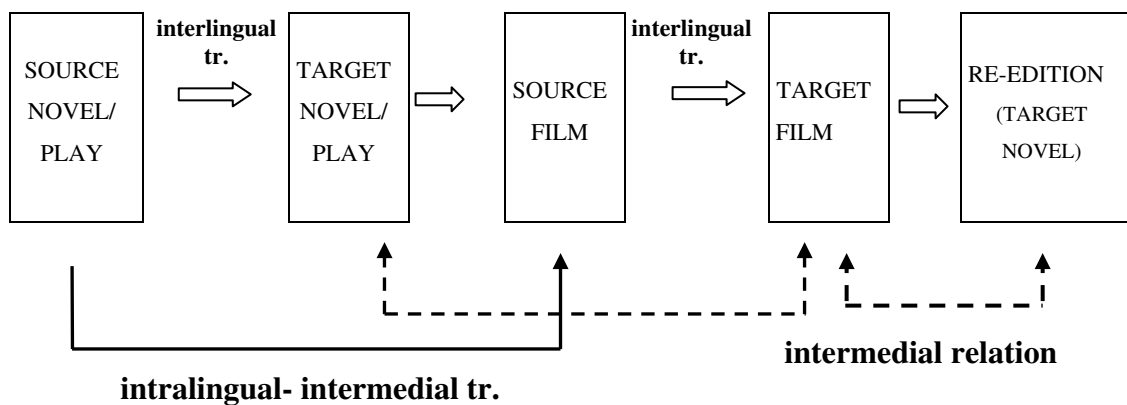
The translator may translate the source novel/play under the influence of the source film. Thus we again encounter two sources, yet these are all in the source culture, unlike the case **1A⁴**. However, at this point, it may be suggested that the existence or absence of a target film does not change the translation process –except for the reception of the readers in the target language. Such a compilative translation is interlingual and intermedial.



In **1B**, the sequence of the works may be as follows:



The case in 1B differs from 1A in having already published translated novel/play in the culture repertoire. Thus with the release of the film in the target culture, there occurs an intralingual-intermedial relation between already published literary text and the target film. Moreover, with the popularity of the film and on demand of the readers, the publishers may release a cinema novel simultaneously with or after the film. Re-editions in this case may also include the abridged versions of previously translated novels. The relations may be shown as follows:



In this case, in addition to abridged re-editions of the novel, it is highly possible to encounter the retranslations made by other translators and/or published by other publishing houses. Then we, again, should search for possible cross-relations mentioned in 1A.

In **1C**, target-culture-production films are incorporated into the figure and the relations get more complicated. In this case, a film based on either a source novel/play or a source film may be produced in a target culture. When a film in a target culture is translated from a source novel/play, then, such an intertextual process may be called interlingual-intermedial translation. On the other hand, we can not explain the transfer from a source-culture-production film to a target-culture-production film only with the notion of interlingual translation. Because, in such a case; not only language but also the scenes and characters change. However; the target-culture-production film, whether from a source novel/play or from a source-culture-production film, may exist in a target culture as an indigeneous work. Because film-goers in the target culture may well perceive these films as indigenous productions isolated from their foreign origins. At this juncture -although the transfers from source films or source novels/plays into target films are defined as “adaptations” (Scognamillo 2003:42)- I suggest that this kind of transfers may well be explained with Toury’s notion of “concealed translation”. Toury states;

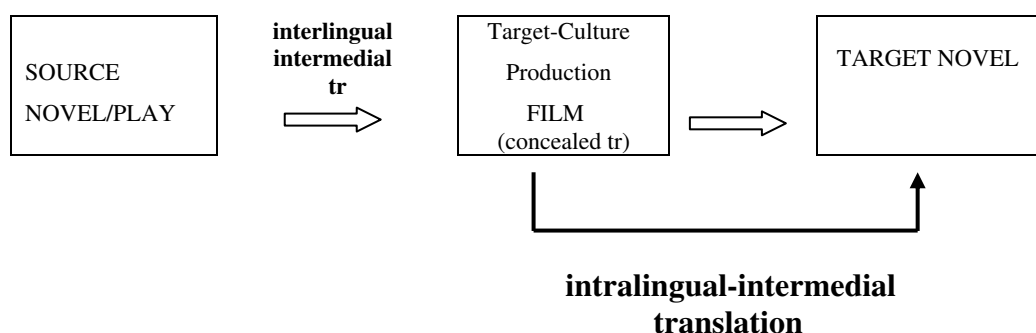
Knowledge of the existence of a text in another language and culture, which a target-language text is taken to have replaced, may also serve as a trigger for adopting the assumption that that text is a translation. This last possibility is of paramount heuristic importance for cultures, or historical periods, where translations exist as concealed facts – whether it is only the presentation of a text as being of a derived nature which is not customary or whether the very distinction between translations and non-translations is not culturally functional and is hence blurred (1995:70,71).

Although Toury uses the notion particularly for written texts in a target culture, I propose that it may well be drawn upon while speaking of target-culture-production films made out of films or novels which belong to a source culture.

In 1C, the sequence mentioned in 1A or 1B may be followed with a target-culture-production film. On the other hand there may be some changes or missing loops in these sequences. However, except for three new cases (1C¹, 1C², 1C³), the relations may be analyzed in the same manner mentioned in 1A and 1B.

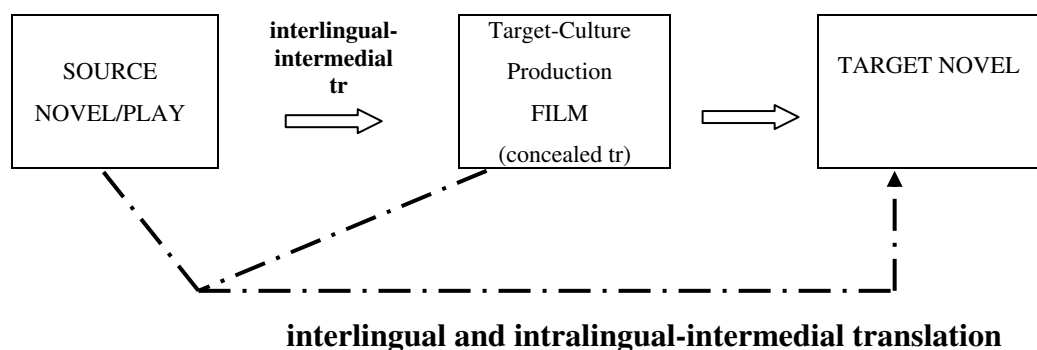
1C¹

The source culture may lack a film of the novel. Yet the source novel/play may be translated into film in the target culture. Following this, a cinema novel may take its place in the market. This cinema novel may be based on the target-culture-production film rather than the source novel/play. Then, the translation from source novel/play into film in the target culture is interlingual-intermedial. The translation of the target-culture-production film into novel is intralingual-intermedial.



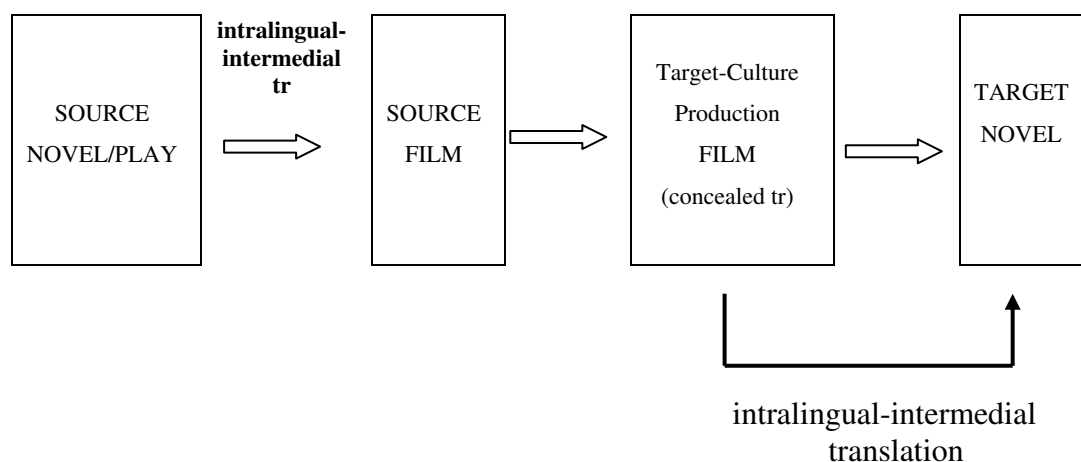
1C²

Similar to the case in 1C¹, the source culture may lack a film of the novel/play and there may be a target-culture-production film based on the source novel/play. This time, the translator in the target culture may introduce a cinema novel which is based on both source novel/play and target-culture-production film. Then such a compilative translation is both interlingual (because of the source novel/play) and intralingual-intermedial (because of the target-culture-production film).



1C³

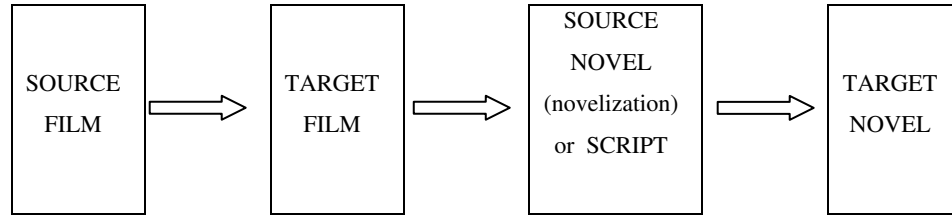
Apart from the cases in 1C¹, 1C²; the source film may, too, come into play and a film in the target language may be produced under the influence of the source film. Following these, a cinema novel based on the target-culture-production film may be published.



The second group in Larson, takes its starting point from films. Taking the source film as starting point for the transfers into a target culture, I suggest that possible relations in the second group may be examined under two subgroups. I analyze these subgroups under the titles 2A, 2B.

2A

A possible sequence of the works may be as follows:

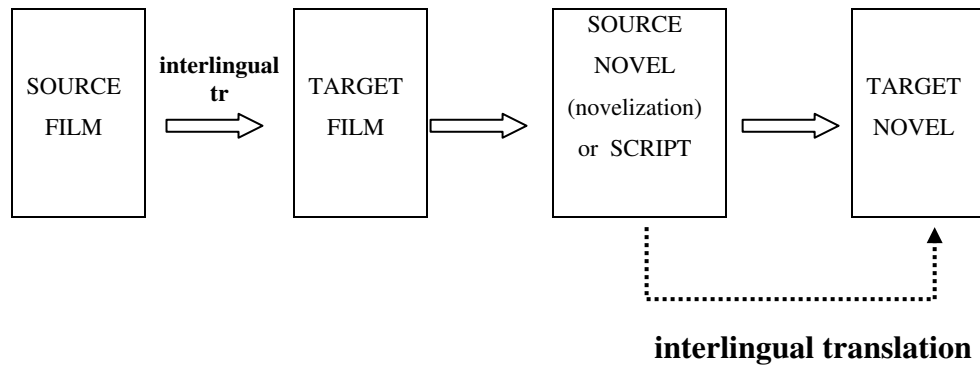


At first a source film may be produced in the source culture. Then, it may be subtitled or dubbed in the target culture. Because of the popularity of the film, published film script and/or novelization (as they are often bestsellers); the cinema novel may be published in the target culture too. However, as valid for all possible cases in this study, there may be changes and missing loops in this sequence too. For example novelization/film script may be published in the source language before the release of target film in the target culture. Or it is also possible that source film, may not be shown in the target culture repertoire. I assume 5 different transfers in this situation: 2A¹, 2A², 2A³, 2A⁴, 2A⁵.

2A¹

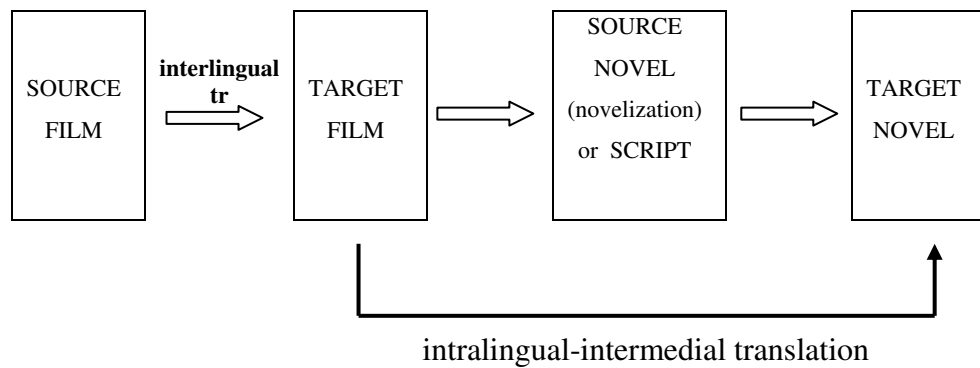
The cinema novel may be the translation of the novelization or published film script in the source language⁵⁷. Then, the translation between these, is only interlingual. But it is vital to mention that there is still an intralingual-intermedial relation between the target film and target novel. And it is possible for such a relation to be influential in the reception of the work both by the translator and the readers in the target culture. The relations may be shown as follows:

⁵⁷ The film script or novelization published after/parallel to the film release may not be the same as the script of the film. As mentioned in Allison (2007), the novelizers may delve into the emotions of the characters and add new scenes into their works.



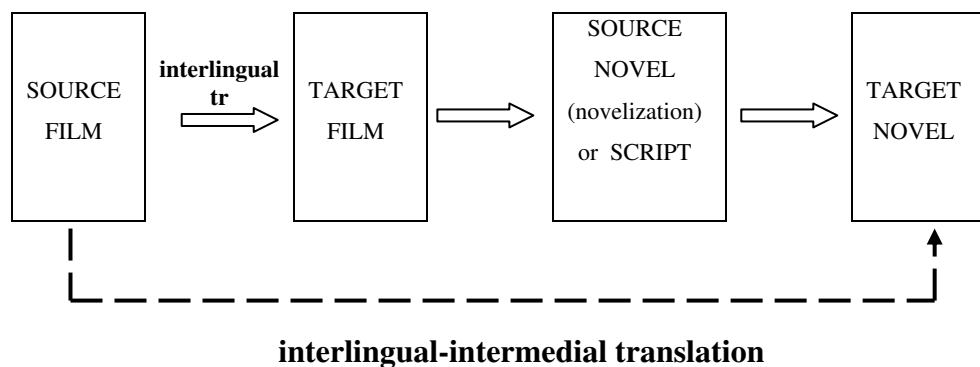
2A²

The translator may ground his/her work on target film. Then the translation between the works are intralingual-intermedial.



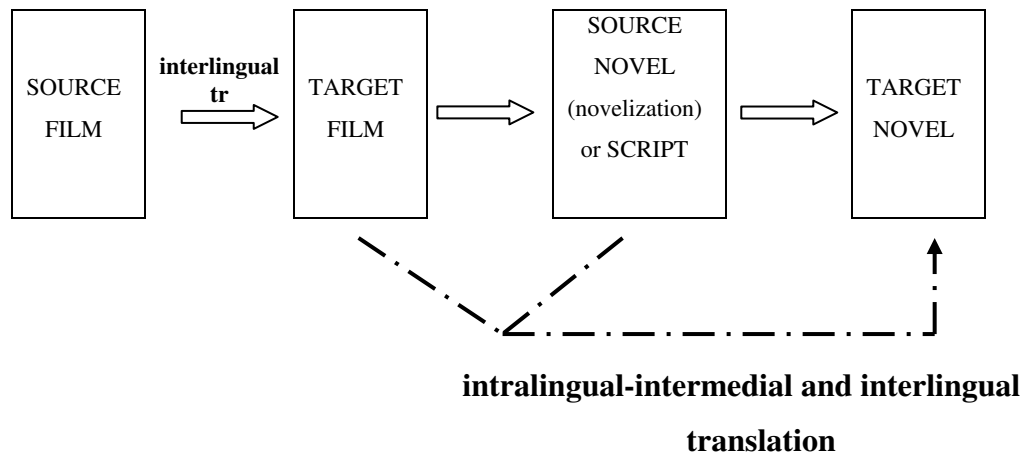
2A³

The target novel may be based on the source film. This time the translation is interlingual-intermedial. As in the case 1A² and 1A³, 2A² and 2A³ may usually coincide with each other. But again thinking on the censorship in the target culture repertoire, I mention them under separate groups.



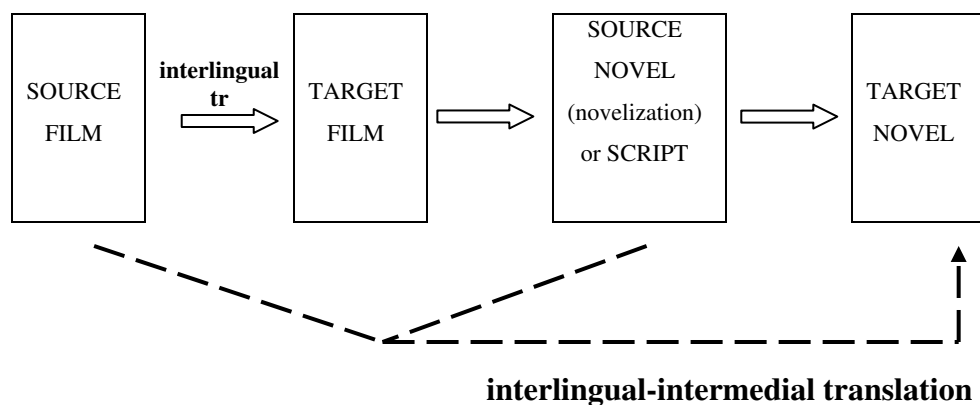
2A⁴

The translator may base his/her translation on multiple sources such as target film and source novel (novelization)/script. Then the compilative translation is intralingual-intermedial (because of target film) and interlingual (because of source novel/published script).



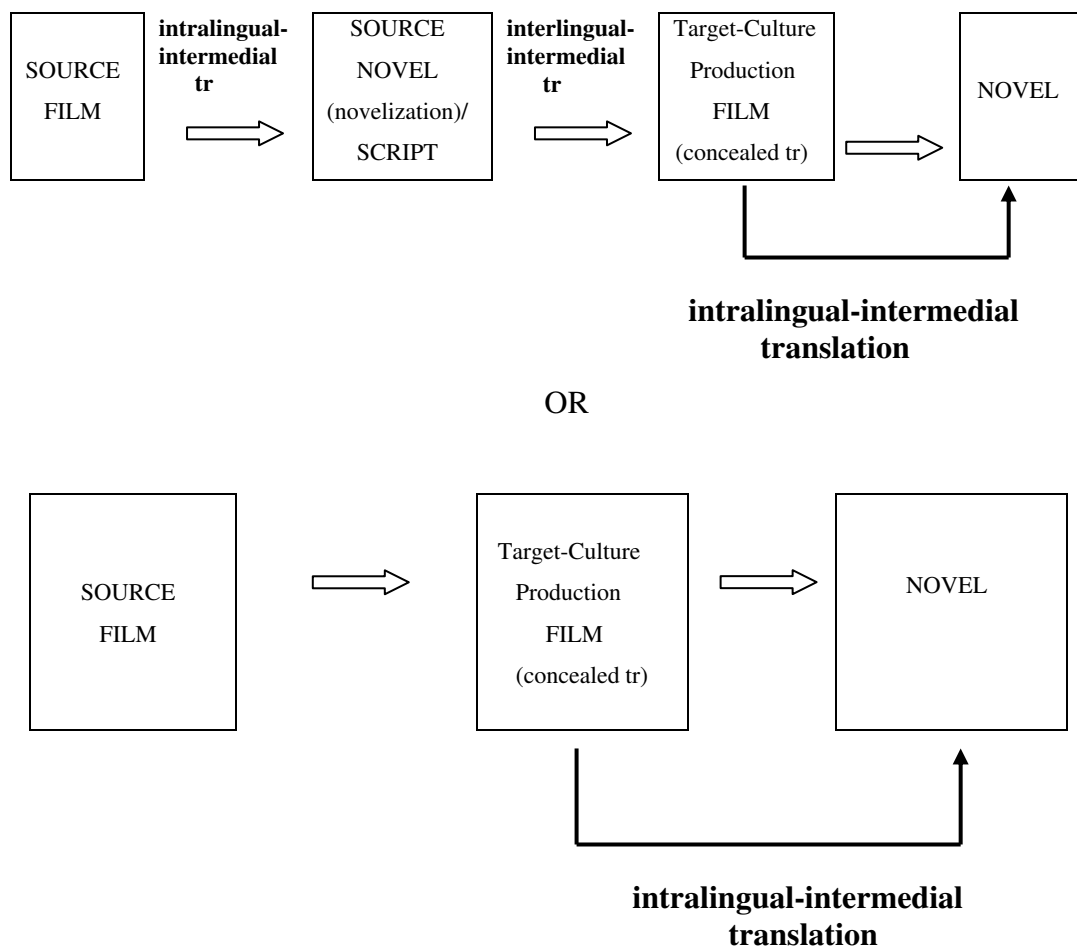
2A⁵

The translator may translate the source novel/script under the influence of the source film and source novel/script. Thus we again encounter two sources, yet these are all in the source culture, unlike the case 2A⁴. Then the compilative translation is interlingual-intermedial.



2B

In this case, similar to 1C, target-culture-production film comes into play. The film in the target culture may be translated either from the film or a novelization/published script in the source culture. Following this, a cinema novel in the target culture may be produced with the influence of a target-culture-production film.



However, there may be a target film in the target culture repertoire and it may be also added into these schemes.

Thus far, I have dwelled upon the first group and second group which take their starting point from source novels/plays and source films respectively. It is apposite to remind that the schemes in this chapter do not constitute a uniformly unvarying and systematic presence in practice. The sequence of the works may

change or some missing loops may be well observed in the real world⁵⁸. Nevertheless, I suggest that these changes may not make us build up a new relation. We can fit them into one of the mentioned relations in the present study. The primary aim of the figures is to specify diverse relations in the process. While forming the groups, I have intended to show different cases in every groups and subgroups.

As for the third group, I will totally cite and accept Larson's definition: an original novel based on a movie's characters, concepts, and setting (Larson, 1995:3). Larson, in his study gives many examples for these original novels inspired by the film characters.

It should have come as no surprise that the immensely popular Star Wars movies resulted in eight original novel adventures furthering the exploits of the films' heroes. Alan Dean Foster was requested by George Lucas to write the first of the new Star Wars novels, Splinter in the Mind's Eye. Other books followed: three Han Solo adventures by Brian Daley, a trilogy of Lando Calrissian stories by L. Neil Smith, and an Ewok adventure for children by Joe Johnson.⁵⁹ [...] Popular films such as Superman and E.T. have likewise inspired their share of new novels. (Larson, 1995:37)

Following these, I have also found that there are some indigeneous books which were based on the characters of the films in Turkey. However, original Turkish novels to be investigated under this category take the essence of 'foreign' films and their characters, unlike the unilingual cases in Larson. The titles of the books to be included in this category bear either the names of popular foreign film characters or the stamp of the popular film genres. For instance, *Lorel-Hardi İstanbul'da* [Laurel and Hardy are in İstanbul] (1939) was written by Selami Münir Yurdatap as a result of the popularity of Laurel and Hardy films shown at the time. Moreover, Daniş Remzi Korok's serial *Kovboylar Kırkı Jeff Howart* [The King of the Cowboys], Münir Süleyman Çapanoğlu's *Ünlü Kovboy Tom Miks'in Hatıraları*

⁵⁸ Moreover, in Chapter 3, it will become evident that it is sometimes too hard to reach information to elicit the relations mentioned in these schemes. For instance, the release dates of some old films in target cultures may be unknown. In such cases, many other comparative analysis have to be carried in order to set up the arguments on sound basis.

⁵⁹ Han Solo, Lando Calrissian, Ewok are the characters in *Star Wars* film series.

[The Memorials of the Famous Cowboy Tom Miks], and the serial *Maskeli Kovboy Hafiyenin Maceraları* [The Adventures of Cowboy Detective in Mask] are all indigenous novels written in the heyday of popular western films. At this juncture, as foreign films, which were the source of inspiration for these indigenous novels, were shown prior or parallel to the books and promoted them; it may be suggested that they may have had a potential influence on the reader's reading and on the reception of the works as translation.

2.2.4. Methodological Framework of the Thesis

Above, in light of various methodologies belonging to Jacobson, Bal and Mora and Larson, I have outlined a possible methodology for classifying cinema novels. Yet, my aim in this study is not to sample all the cases mentioned in the above classifications as such an attempt will go beyond the limit of this thesis. Instead in the present study I will mainly dwell upon the cases **2A³**, **1A¹**. While investigating the relations between films and novels, I will also draw upon Gideon Toury's (1995) notion of "operational norms" and Gérard Genette's (1997) concept of "paratexts". These concepts will be covered in detail in Chapter 4 under the title of 'Tools of Analysis'.

2.3. CONCLUSIONS

Chapter 2 has outlined the theoretical framework, methodology and main hypothesis of the present thesis. First, it has offered a review of Even Zohar's concepts of "culture repertoire", "culture planning" and other elements constituting a culture repertoire. It has become evident that Even Zohar's theoretical approach regarding culture, will be instrumental in questioning how and why the translated cinema novels were offered as options to the readers in Turkish culture repertoire. It has been argued that there was an interactive relation between the repertoires of cinema and literature in the period chosen for the present study and the planning activities in the repertoire of cinema have an effect on the planning in the repertoire of translated literature. The "agents" or rather "makers of life images" (i.e. translators and film

companies) who were the factors behind such an interactive process, have been emphasized and their share in making Turkish culture repertoire has been explained. Following the theoretical framework, the methodological tools which will be drawn upon in the study have been mentioned. However, I have launched out with what will not be used as a methodological tool. A critical review of the concepts “adaptation” and “novelization” which are often used in order to explain the relations between novels and films has been offered. I have challenged these notions based on their incapability of explaining the complex interactions in the realm of cinema and literature, particularly when another language takes part in the process. It has been discussed that although these notions certainly explain the intralingual and intersemiotic transfers, they fall behind in clarifying the cases in Turkish culture repertoire. Therefore based on the methodologies suggested by translation and literary scholars, a classification for analyzing translated cinema novels has been proposed. It has been revealed that the complex relations between cinema and novels in a target culture fall into the field of translation studies. In the last part of the chapter, the methodology of the present study, which will be dwelled on in detail in Chapter 4, has been mentioned briefly.

Chapter 3 will present a detailed analysis on the databases of cinema novels provided in the present study. It will explore the general trends in producing cinema novels, activities of private publishing houses, roles of translators, source cultures of the films and cinema novels published between 1933 and 1960 in Turkey.

CHAPTER 3

DESCRIPTION OF PATTERNS IN THE PRODUCTION OF CINEMA NOVELS IN TURKEY (1933-1960)

Chapter 3 includes a bibliographic analysis of the corpus of translated cinema novels between 1933⁶⁰ and 1960. Besides translated cinema novels (see Appendix 1), a list of indigenous cinema novels (see Appendix 2) will be examined in order to analyze the general production of cinema novels in Turkish culture repertoire at the time. It will become evident that the databases of translated and indigenous cinema novels unearth various facts *and* allows a detailed examination of numbers, publishers, translators and source cultures of the films whose novels were translated. Such an analysis of the databases, while giving hints on the publishing events of the period, will also help to build one of the rings of the chain in revealing the socio-cultural structure of Turkish culture repertoire in the chosen period as far as cinema and translation are considered.

The chapter starts with the presentation of the sources used in establishing the databases. Following this, selection criteria for the databases will be determined along with the problems encountered in the process of collecting the list. Then a general overview of trends in the production of this genre will be provided with the help of these databases. Detailed analyses of translated cinema novels published in the chosen period will be supplied along with those of indigenous ones. The chapter will proceed with the investigation of the origins of the films (source cultures), cinema novel series, publishers and translators active in the production process. As it is impossible to give an exhaustive survey of all publishing houses active in publishing cinema novels, I will dwell upon the activities of several selected publishing houses. It will be seen that many publishing houses produced various

⁶⁰ To my knowledge, the first translated cinema novel in Latin script was published in 1933 (See Appendix 1).

types of cinema novels which set examples for the classifications mentioned in Section 2.2.3.1.

3.1. METHODS IN ESTABLISHING THE DATABASES

3.1.1. Sources of the Bibliographical Data

As novels are the focus of the present study; I started with investigating the databases of National Libraries in Ankara, İstanbul and İzmir. However, my search for cinema novels which were published with the influence of the films, whether indigenous or translated, caused a problem immediately because none of the library catalogues include a category under which cinema novels are gathered. In fact, this comes as no surprise when the negligence of the genre of cinema novel in the repertoire of literature is taken into consideration⁶¹. Then, because realizing well that the study on translated cinema novels would be based on a comparative analysis of films and novels *and* reaching to the films released in the target culture is contributory as shown in Chapter 2 (See 2.2.3.1); I decided to start with searching the foreign and indigenous films released in Turkey between 1933 and 1960. Compiling a list of indigenous films was not difficult. Nijat Özön's *Türk Sineması Kronolojisi* [The Chronology of Turkish Cinema] (1968) and Giovanni Scognamillo's *Türk Sinema Tarihi* [The History of Turkish Cinema] (2003) were the main sources for determining Turkish films. However, it soon became evident that I was under a heavy handicap as the period chosen for the study is very problematic for reaching sources on foreign films released in Turkey. Unfortunately, except for Scognamillo's partial study (2008) listing some of the foreign films shown in Turkey between 1897 and 1949, there are not any bibliographies of the foreign films released in Turkey. Moreover, the database of Ankara National Library was far from being sufficient in providing the posters of the foreign films imported between 1933 and 1960. As a result of my research on the library's database regarding film posters, I could only reach some posters of the foreign films imported between 1941 and 1960. However, it became evident that the dates provided by the library for those films are not

⁶¹ The deficiency of studies on cinema novels was mentioned in Chapter 1. (See 1.2.)

reliable as they contradict with known facts *and* my other findings from the “primary” and “secondary” sources (May 2001).^{62 63}

I also headed to primary sources such as memoirs of the people who lived in that period and had an interest for cinema⁶⁴. Moreover, in order to get more information on films, cinema and their influences on the society in the chosen period, I resorted to the secondary sources on cinema in Turkey⁶⁵. I contacted some scholars studying on cinema and films. I interviewed them and tried to broaden my scope in light of the information they generously shared with me⁶⁶. I also made use of the internet movie database (IMDB) which provided me with the general information on the films produced and released worldwide in the chosen period.

I scanned four different magazines on cinema, which were very popular at the time, in order to find clues both on films screened and cinema novels published at the

⁶² Tim May suggests that there are three kinds of documents: primary, secondary and tertiary. Primary sources are those which are written by the people who witnessed the events. Secondary sources are written by the people who did not witness the event and tertiary sources are indexes, bibliographies, abstracts, etc. (2001: 180).

⁶³ I compared the years, which were presented by Ankara National Library with question marks, with Internet Movie Database, primary and secondary sources *and* the data in cinema magazines published between 1933 and 1960. I found out that the release times of many foreign films imported and indigenous films produced do not verify the years supplied by the library. For instance, according to Scognamillo (2003) and Özön's (1968) attentive studies on Turkish films, it becomes evident that the film *Sabahsız Geceler* [Nights Without Mornings] by Atıf Yılmaz was produced certainly in 1952 whereas the date of the poster in the database of the National Library refers to 1955. However, considering the re-releases of the films in different years, I especially abstain from suggesting that those dates supplied by the National Library are completely incorrect. The films may have also been screened in the years the database of library refers to.

⁶⁴ For these memoirs; the works of İnal Karagözoğlu (2004), Gökhan Akçura (2006), İlhan Mimaroglu (2007), Cemil Filmer (1984), Şengün Kılıç Hristidis's interview with Halit Refiğ (2007) may be given as examples.

⁶⁵ The studies of Giovanni Scognamillo (2003; 2006; 2008), Mustafa Gökmen (1991), Gökhan Akçura (1995, 2004), Dilek Tunalı (2006), Levent Cantek (2008), Nur Onur (2006), Ali Özuyar (2008), Aslı Selçuk (2002), Serdar Öztürk (2005) may be given as examples for the secondary sources.

⁶⁶ Dilek Tunalı (personal interview on 20.03.2009); Giovanni Scognamillo (e-mail interviews on 16.08.2009, 17.08.2009); Oğuz Adanır (e-mail interview on 13.07.2009); Ali Özuyar (e-mail interview on 23.08.2009); Nezih Erdoğan (e-mail interviews on 10.09.2009, 13.12.2009); Ahmet Gürata (e-mail interview on 15.12.2009); Gökhan Akçura (e-mail interview on 16.12.2009, telephone interview on 26.01.2010, meeting on 27.05.2010).

time. I investigated all the issues of magazines *Yedigün*⁶⁷ (1940-1960), *Yıldız*⁶⁸ (1938-1954), *Yeni Yıldız*⁶⁹ (1954-57), *Sinemagazin*⁷⁰ (1943-44).

3.1.2. Selection Criteria of Cinema Novels and Notes on Establishing the Databases

As mentioned previously, my survey has shown that there is a strong relationship between popular literature and the world of cinema. Such a relationship has brought forth the combination of two popular forms (cinema and novel) under the name of *cinema novel* in the repertoire of literature. In the present study, I use the concept of *cinema novel* for all the novels which are published with the influence of films. However such a definition floats in the air if one does not ground his/her study on evidences and definite criteria. In this study, the above-mentioned problems related to the sources for foreign films and cinema novels *and* absence of a similar study on such a subject, made me set my own criteria for the decision whether or not to include a novel in my databases or exclude a novel from my databases. First of all, I determined two main sets of criteria. The first set of criteria is related to establishing relations between films and novels, which enabled me to cite the novels as cinema novels. The second set is associated with the determination whether the novels are translated or indigenous, which enabled me to distinguish translated cinema novels from indigenous ones. Considering these two sets of criteria; I established my databases as shown in Appendix 1 and 2.⁷¹ The data provided in the appendices were arranged according to the publishing dates of the novels. Appendix 1 (the list of translated cinema novels) includes the titles, source cultures and first-release dates of

⁶⁷ *Yedigün* was published weekly from 1933 to 1950. The owner of the magazine was Sedat Simavi.

⁶⁸ *Yıldız* was published fortnightly until 1954. After 1954, it was called *Posta* (Post) and published for a very short time, between 26.09.1954 and 06.11.1954 .

⁶⁹ Following *Yıldız*, *Yeni Yıldız* was introduced as “the magazine of theatre, cinema and radio” and published weekly between 03.06.1954 and 17.07.1957 in İstanbul by Ege Matbaası. The owner of the magazine was stated to be Arif Hanoğlu.

⁷⁰ *Sinemagazin* was published fortnightly between 18.07.1943 and 23.07.1944 by İstanbul Basımevi. The owner of the magazin was E.R. Uzman. (Evren, 1993: 39).

⁷¹ Except for the databases of translated and indigenous cinema novels (see Appendix 1,2), the list of texts on cinema and films published between 1933 and 1960 (see Appendix 3,4) is also compiled in order to give a general idea on the influences of cinema on publishing business. In Appendix 3 the list of translated texts on cinema; in Appendix 4 the list of indigenous texts on cinema are provided.

the source films (if the release date of the target film is known, this is also supplied in parentheses); the publishing dates of the novels, names of the publishing houses, authors and translators. The information regarding the translated cinema novels (author, translator, publishing house and publishing dates) were gathered from the covers, title pages of the books or from the catalogue of National Library. The column regarding the authors was particularly retained in order to highlight diverse practices in presenting the translators of these cinema novels. It will be seen that while some translators are introduced with the attributes related to the practice of translation, some others were presented with no attribute or as a *writer*. As for the list of indigenous cinema novels (Appendix 2), a similar strategy was carried out. The names of the films, novels, publishing houses and authors were provided according to the publishing dates of the novels.

3.1.3. The Relationship between Films and Novels: Cinema Novel or not?

I started establishing my databases with the novels which were already presented as cinema novels by their publishers. For this, I searched for the key words “cinema novel” in the internet database of the National Library. However, such an inquiry ensued only with 38 books. Throughout my research, I found that the rest of the novels in the database were published either in different series or separately; which, too, made it difficult for me to discover the relations between films and novels. Therefore, it became evident that more intensive research has to be carried to unearth the close connections between the translated literature and cinema. As I was well aware that the information on the release dates of foreign films in Turkey facilitate to make inferences on the findings, I headed for searching the foreign and indigenous films which were released in Turkey between the years 1933 and 1960. Obtaining the data regarding the release times of the films in Turkey would make it easier to compare the publishing dates of the novels and the years those films were produced and released. This would also constitute one of the sound indications of the relationship between publishing houses and cinema. Checking over the data provided in various sources such as the database of National Library (for posters), IMDB, the memoirs, the works of various scholars studying on cinema *and* the articles,

advertisements in the cinema magazines; I tried to find the release dates of some foreign and indigenous films in Turkey in the chosen period.

Finding information on Turkish films was much easier than the foreign ones. I could find the release times of all Turkish films whose production years and “paratextual” elements (Genette 1997) exactly matched to the novels I found. On the other hand, having any information on the release dates of some foreign films in Turkey was impossible as there were not any film bibliographies and ample studies on the foreign films released in Turkey. Therefore, only when I had the exact release date of a foreign film in Turkey, I provided this information on the database attached in Appendix 1. Otherwise, the first release date of the film in the source culture was mentioned.

Although internet movie database (IMDB) provides the screening titles of some foreign films in Turkey, mostly it does not mention the screening time. Even if it does, such an information in some cases has to be checked and certified by any other evidences⁷². Thus, after finding the release dates of some foreign films in Turkey in IMDB, I tried to compare the given information with those of any other sources. My search on the foreign film posters in the database of the National Library did not also provide me with sufficient and reliable data. Because, as mentioned before, the time periods regarding posters which were accompanied with question marks in the catalogue may well show the re-release times of those films⁷³. However I still drew upon the posters the National Library provides. I reached the translated versions of some foreign film titles and used them while comparing the novels and films⁷⁴. I also compiled most of the data regarding the release dates of the target

⁷² For instance, in IMDB it is given that the film *Le Salaire de la Peur* was screened in Turkey in 1955 under the name of *Dehşet Yolcuları*. The novel of the film was translated under the same title in 1954 by Çağlayan Yayınevi. Such a coincidence regarding names of the film and novel made me think that the film may have been screened before 1955 in Turkey.

⁷³ The posters of many films which were certainly screened in Turkey in the 1940s such as Laurel Hardy, Tarzan and Frankenstein series (see Appendix 1), were written to belong to the 1950s in the database of National Library.

⁷⁴ For instance, I reached that the film *Destination Moon* was imported under the name of *Merih'ten Saldıranlar* by Reks Film Company. The novel of the film was also published under the same name in 1954 by Çağlayan Yayınevi. Although the database of the library writes that the poster belongs to 1959, I think that it is most probably the re-release screening date and that the novel was published just before or simultaneously with the film screening in Turkey.

films from first and secondary sources mentioned previously. At this juncture, apart from the absence of a foreign film bibliography in Turkey, learning that the foreign films dubbed in Turkish are eliminated after a while⁷⁵, once more made me face with the difficulties of studying on a risky area. Thus, I made most of the available sources and compared them with each other carefully, which enabled me to cross-check my findings and set up such a risky study on a sound basis. The handicap that resulted from the missing information was dealt with by majoring on the present and smooth indications. The comparative analysis of the sound evidences in hand, also led to cite some novels as cinema novels when the data in IMDB, National Library and magazines contradict with each other and become confusing⁷⁶. The sameness of the names of target films and novels⁷⁷, the similarities between the film posters and book covers, other paratextual elements of the novels such as forewords, advertisements, data on the series it was published within, even a note which signalizes that the novel was filmed were the factors which made me suspect that there might be a relation between the novel and film. Such a suspicion triggered further research on those novels. Reaching the names of some film characters in the Turkish version enabled me to build up connections between some novels and foreign films⁷⁸. Moreover, searching for information in the cinema magazines such as articles providing data on indigenous and foreign films which were released or were expected to be released in the coming season, the book advertisements which certainly revealed the close relation between novels and films; lent assistance during the selection of the cinema novels. The shortage of the sources, in some cases made me draw reasonable deductions on the findings. For instance, in cases where I could not find the release time of the film in Turkey, I thought over the coincidence of the

⁷⁵ E-mail interview with Giovanni Scognamiglio on 17.08.2009 and Nezih Erdoğan on 14.09.2009.

⁷⁶ I encountered a number of confusing data on the release years of the foreign films in Turkey. For instance, the release date of the film *Limelight* (Sahne Işıkları) in Turkey was cited as 1955 in the database of National Library, 1954 in IMDB and in the magazine *Yeni Yıldız* [19.09.1955: 2(16)]. The novel of the film was published by Çağlayan Yayınevi in 1954 (see Appendix 1).

⁷⁷ My research has also revealed that some novels influenced with the foreign films, were named after the films. For instance Louis Bromfield's novel *The Rains Came* was published under the name of *Hind Rüyası*, the name used in Turkey during the release of the film, by Güven Yayınevi. (see Appendix 1)

⁷⁸ For instance, in the films of Marx Brothers, the character Groucho Marx in the source film was translated into Turkish as Arşak Palabıyıkyan by Ferdi Tayfur (Gürata, 2007:342). Knowing it enabled me to classify the Arşak Palabıyıkyan series (1944) published by Oya Neşriyat as cinema novels. The same is valid for Baytekin (Flash Gordon) and Balıkçı Osman (Ali Baba) (See Appendix 1).

date the novel was published and the film was produced⁷⁹. However, as a result of my comparative analysis on sources, it has become evident that even the existence of a film in the source culture was enough for a novel to be advertised with a reference to the film in the target culture⁸⁰, which made me think that the publishing of some translated novels just before or simultaneously with film releases could not be explained with a simple coincidence. While some of the translated cinema novels were published following the film releases in Turkey; some others were also published just after the advertisement which apprised that the novel was or was to be filmed in the source culture. This was a kind of marketing strategy used particularly by certain publishing houses such as Türkiye Yayınevi⁸¹. Therefore, it can be concluded that publishers tried to follow new films in the world of cinema and published them both before and after the releases of the films in Turkey.

In some cases, the missing data on the releases of the foreign films in Turkey also caused another problem when there were various reproductions of a film in different countries in certain periods⁸² or when series of films were produced by a single country at a given time.⁸³ Then it was difficult to find out from which film the publishing houses were affected.⁸⁴ Therefore, in such situations, the information regarding all the films which might be related to the novel are provided in the database.⁸⁵ Such indefinite cases are mostly related to the cinema novels which fall into my third category mentioned in detail in Chapter 2 (See 2.2.3.1) and the novels

⁷⁹ For instance; although the novel *Serenade* which was written by James M. Cain was first published in 1937; it was translated into Turkish by Altın Kitaplar under the series of “Famous Novels” soon after the production of the film *Serenade* (1956) in the USA.

⁸⁰ One of the interesting instances for such a case is the advertisement of a novel in the magazine *Yıldız* [01.01.1950: 22 (256)]. It says: “This great work, the source of which is English and which has been translated into all world languages, was filmed in the past. Now, it is going to be filmed once more. The subject of the novel - which demands thousands liras of setting; thousands of figurants and twenty headliners – will be one of the most difficult films to be produced.”

⁸¹ More explanatory notes on the case will be provided in coming sections.

⁸² As in the case of *Carmen*, *The Soldier and the Lady* (*Michel Strogoff*) or the film series of *Arsen Lupen*, etc. (See Appendix 1)

⁸³ As in the case of *Tarzan*, *Sherlock Holmes*, *Nick Karter*, *Laurel and Hardy*, *Walt Disney* films. (See Appendix 1)

⁸⁴ In order to avoid the misleading of uncertain data regarding the films produced by different countries, those films will not be taken into consideration in the graphs which will be provided in the next section. On the other hand, the series of films whose origins refer to the same country will be included in the graphs as such a case will not influence or mislead the analysis of the data.

⁸⁵ When there are series or reproductions of a film in a single country, only the time period which includes all those films is given in the database.

which may be classified as pseudo or concealed translations⁸⁶. For this category of cinema novels, it is hard to refer to a certain film as the novel only takes the essence of the characters, concept or setting of the foreign films produced and became popular⁸⁷ within a certain period.

Except for the problem of having plenty of films in hand as mentioned above, I encountered the exact opposite cases where I could not find any foreign films of the novels which were presented as cinema novels. It may be inferred that, as far as I could find the data regarding indigenous films which were produced between 1933 and 1960⁸⁸, those unknown films were not indigenous. At this juncture, it needs to be clarified that the novels, films of which were unknown, added to the database only when I have certainly any other sound evidences indicating that those novels are cinema novels⁸⁹.

While searching for the relations between films and novels, the data on re-release dates of some foreign films in Turkey may well be taken into consideration. Because it is certain that some films are shown again and again in different years. My survey on cinema novels showed that this was also the case for Turkey between 1933 and 1960. Unfortunately, on no account, film re-release dates in Turkey could be reached for the chosen period in this study. Thus, in some cases, I had to make some reasonable inferences depending on the other findings in hand. For instance, Scognamillo (2008:169) writes that the films *L'Atlantide* (1921 and 1932) was screened in Turkey in 1928 and 1932 respectively. However, the book in my hand, *Esrarengiz Ülke Atlantid* [Atlantid The Mysterious Country] which was introduced as the novel of the film under cinema novels series by Ziya Balıkcıoğlu Cahit ve Ş.

⁸⁶ e.g. *Dağların aslanı Roy Rogers* [Roy Rogers The Lion of Mountains], *Laurel Hardi Acemi Aşıklar* [Laurel and Hardy Clumsy Lovers] or the dime novels published by Bozkurt Kitapevi under the series of *Maskeli Kovboy Hafiyenin Maceraları* [The Adventures of Cowboy Detective in Mask]. (see Appendix 1)

⁸⁷ The popularity of these prototypical films such as cowboy films may be inferred from their releases in various countries and their constant productions in series within a certain time period. The memoirs also provide indicative evidences . (see Karagözoğlu 2004; Akçura 1995,2004)

⁸⁸ The list of the films which were produced between these years are mentioned in Scognamillo 2003, Özön 1962.

⁸⁹ For instance, although the novels *Şeyhin Oğlu ile Oyuncu Yasemin* [The Son of the Sheikh and Actrist Yasemin] or *Kadınlar Hapishanesi* [The Prison for Women] were published under the series of cinema novels, I could not reach any data on their films.

Kitabevi was published in 1940. Thus it is highly possible that the film was re-released in 1940 as the novel referred to the film. There are some similar cases which you will encounter in the database of translated cinema novels. The interval between the release of the film and the publishing year of the novel may be too long and thus at first sight, the relationship between the film and novel may seem to be irrelevant. However, it is necessary to underline that I mentioned only the cases which may well be related with the ‘unknown’ film re-releases as other smooth evidences were in support of my assumption. In such situations, the general data on the re-releases provided by IMDB was taken as reference⁹⁰. Except for these highly probable cases, I did not investigate all the re-releases in order not to muddle the study which is already complicated.

On the other hand, the retranslations of a cinema novel by different publishers were shown separately in the database of translated cinema novels⁹¹. This is done for showing the influence of cinema on different publishers in the chosen period. On the other hand, such an approach was useful to reveal the relations between the films and novels when the paratexts or advertisements fell short of categorizing a novel of a publishing house as cinema novel. Because the abundance of retranslations by different publishers which coincided with the film release reinforces the assumptions on the relation between films and novels. However, determining the publishers in some cases was a hard work as some of the novels (particularly dime novels) do not include publishers’ name. As far as I understood, the novels of some publishing houses (e.g. Güven, Bozkurt, Kemal Özcan, Z. Balçıkoglu) were printed in the same printing house. The address of the printing house was almost always provided even when the name of the publishing house was not mentioned. Thus, when there was not any information regarding the publishing house, it became confusing to designate the publishing house. In these cases, if the cinema novel was published in series, I tried to examine other books in the series and tried to find clues about the institution. In the lack of information, I did not mention the name of the publishing house in the database. Still, in the database, there may be exceptional cases (particularly dime

⁹⁰ These re-release times were also mentioned in the database.

⁹¹ If there are reeditions of the novels will be noted together with the first publishing dates of the books. These reeditions will not be taken into consideration while forming graphs in the next section.

noves) which may be attributed to other publishing houses. However, such an uncertain situation is a result of the imprecise data provided by the publishing houses.

The translations of film titles in Turkey, the differences between film and novel names also raised difficulty for me in making comparisons among foreign films, Turkish-dubbed versions of them, source and target novels⁹². In order to overcome such a difficulty, when I had a suspicion that there might be close relations between a novel and a film, I mostly turned to the books and characters in it and compared them with the characters in the film. I think that because of such complexity, I could not reach many other cinema novels or missed the possible relations which would have been revealed if the titles had overlapped.

I, intentionally, did not focus on the translated novels which may be deemed as classical and which are published at all times regardless of any influences. Only the evidential ones are cited as cinema novels⁹³. Although I have some definite evidences that plenty of dedective films such as Sherlock Holmes, Nick Karter, Arsen Lupen were produced and released in Turkey in 1940s, I have abstained from regarding all the translations including pseudo, concealed ones as cinema novels. As the advertisements on the back covers of some dime novels such as *Doktorun Aşkı* [The Doctor's Love], *Kahveci Güzeli* [Beauty of the Coffee House], *Kadın Kalbi* [The Heart of a Woman] cite these detective novels as cinema novels, in the database I was content with giving only the names of Sherlock Holmes, Arsen Lupen and Nick Karter⁹⁴.

While some novels in the databases refer to the films directly and certainly unfold the relationships between cinema and literature; for the others, I had to carry

⁹² For instance, the films *The Man in Grey*, *Madame X*, *The Adventures of Robin Hood* were screened in Turkey under the names of *Yılan Kadın*, *Damgalı Kadın*, *Vatan Kurtaran Aslan* respectively. (See Appendix 1)

⁹³ For instance; W. Shakespeare's *Romeo and Juliet* which was published in dime format under the series of "Güzel ve heyecanlı sinema romanları serisi" [Beautiful and Exciting Cinema Novels Series] by Ucuz Kitaplar Yayınevi in 1939 was included into the database.

⁹⁴ However, I suggest that a comparative investigation of the translations of these series (including pseudo or concealed translations) and the films produced at the same period may yield interesting results.

out more comprehensive investigation and search for smooth evidences. As a result of my findings, I included not only the novels which definitely point out the close relations between the repertoires of cinema and literature, but also the others which are most probably effected by the films, considering the circumstantial evidence throughout my research. However the cases which I doubted but could not find adequate evidence supporting my assumption, are written in bold characters in the database⁹⁵. In order to categorize them as cinema novels, more evidence or detailed analyses on both films and novels are requisite.

As the limitations of such a comparative study in Turkey are multiple; it is, for sure, unrealistic to state that the databases of indigenous and, particularly, translated cinema novels established in the present study, cite all the cinema novels in the literary repertoire or to claim that all the novels included in the database are undoubtedly connected with the films. Considering numerous problems related to the sources and being well aware of studying on a risky area, I do not claim the completeness of the databases. However, the databases may be seen as the first attempt to list the translated and indigenous cinema novels separately in order to interpret the role of cinema novels in Turkish culture repertoire within the chosen period. I assume that in spite of limitations, the database research presented in this study may well give an idea on general trends for the production of cinema novels between the years 1933 and 1960.

3.1.4. The Nature of the Cinema Novels: Translation or Indigenous?

In the second set of criteria (i.e. determining translated and indigenous novels), there were also cases which had to be dealt with diligence.

As mentioned, I use the concept of *cinema novel* for all the novels which are published with the influence of films, when there is some definite evidence to that effect. In the cases where these films have foreign origins, I think that relationships between novels in the target culture and the films originated from other cultures fall

⁹⁵ Although these indefinite cases are added to the database in order to attract attention on these novels; they are not taken into consideration while forming the graphs in the next section.

within the scope of translation studies. Therefore, I define *translated cinema novels* as the works translated, written, published with the influence of foreign films.

At this point, Gideon Toury's concept of "assumed translation" (1995:32) has also facilitated the process of determining the nature of cinema novels. Toury rests his notion of "assumed translation" on the reception of the texts by the target culture. He argues that target culture mainly determines a text's status as translation and sets three postulates⁹⁶ for a text to be assessed under translation. The first postulate concerns the source text. A text to be called translation is assumed to have "another text, in another culture/language, which has both chronological and logical priority over it" (Toury, 1995:33,34). The second postulate deals with "the assumption that the process whereby the assumed translation came into being involved the transference from the assumed source text of certain features that the two now share" (ibid:34). The third and last postulate, relationship postulate, adopts the assumption that the source and target texts are interconnected to each other and share a definite function (ibid:35). With these three postulates and the concept of "assumed translation", Toury draws all the utterances, which are presented and regarded as translations in the target culture, to translation scholars' attention. He emphasizes the function of a text in a target culture and takes the reception of the works into account. That is why the concept of "assumed translation" is of vital importance in my case. As it was discussed in Chapter 1, the cinema novels, though written under the influence of foreign films, are not regarded to have functioned as translations in Turkish culture. Yet, based on Toury's "assumed translation", all these are problematized in the scope of translation studies in the present study.

While distinguishing translated dime cinema-novels from indigenous ones, the attributes in the novels referring to the agents were not always helpful because of their ambiguous connotations. I discovered that in addition to the attributes *tercüme eden*, *çeviren* [translator], *filmi Türkçeye çeviren* [one who translates the film into

⁹⁶ Demircioğlu (2005), in his study, extends the notion of assumed translation and adds a fourth one to Toury's three postulates: "the receiving culture's discourse on translation" (ibid: 91). He argues that "in order to assume a text to be a translation, there must also be ties/connections between that text and what was said/written on that text in the extratextual discourse of a particular culture in a given period" (ibid).

Turkish], *Türkçeye çeviren* [one who translates into Turkish]; the definitions -which were also used for the agents active in the Turkish cinema novels- such as *nakleden* [conveyor], *yazan* [writer], *hazırlayan* [editor] and even *yayan* [distributor] were all used in translated cinema novels. Moreover the concepts such as *iktibas*, *nakl* and *terceme* were all used for defining the translation process in dime cinema-novels. At this juncture, I also benefit from Saliha Paker's concept of "translation proper" which has helped me explain the diverse translation practices in Turkish repertoire. Paker states that just as today's notion of *çeviri* in Turkish culture; "terceme is a culture-bound concept of translation and should be recognized as such and designated as *terceme* in translation discourse" (2002:120). She draws attention to the necessity of problematizing the culture-bound concepts of translation in the "Ottoman interculture" (ibid:137). Following Paker, Demircioğlu (2005), in his study dwells on the culture-bound notions of translation in the Ottoman interculture. He reveals that "there was no uniform and homogenous definition of translation in terms of the conception of Ottoman translation (*terceme*) practices" (Demircioğlu, 2005: 211). He affirms that "translation strategies in Ottoman culture in that period were multiple and need to be considered 'beyond binary' terms in a range extending from fidelity to freedom" (ibid:184). He reveals that *iktibas* [borrowing] was a translation strategy used in the late nineteenth century. He claims that "*terceme* [translation] and *iktibas* [borrowing] are related concepts and *terceme* [translation] may also be practiced by means of *iktibas* [borrowing]" (Demircioğlu, 2005:160-161). From Demircioğlu's study, one may infer that *iktibas* [borrowing] is generally synonymous with making adjustments in the source text or rewriting the subject of the source text in the target language. His study also points out that the concept *iktibas* [borrowing] was also used to refer to a translation strategy which resulted in "diverse writing practices": "A text could be translated into Ottoman Turkish by means of borrowing, not only in translating verse but also in rendering prose" (Demircioğlu, 2005:332). He gives Ahmet Midhat Efendi's practices (translations from verse to prose, from an anecdote to a novel, etc.) as examples.

"İktibas" was also used in translated cinema novels for describing the "diverse writing practices" in translated cinema novels which referred to the

practices from foreign and indigenous films to novels in Turkish culture repertoire in the 1940s. Thus it may be suggested that the notion “iktibas” was used for explaining the translation process in the case of cinema novels: “This novel was borrowed from the exciting and criminal film which Cim Holt and Virjin Veilet performed in *and* is about the adventures of the intelligent police dog” [Bu roman Cim Holt ve Virjin Veilet tarafından temsil edilen ve harikulade zeki bir polis köpeğinin macerasını gösteren heyecanlı ve cinai filminden iktibas edilmiştir] (*Hafıye Köpek*, 1941).

As for the notion of “nakl”, Demircioğlu states that it was among the “primary notions that reflected particular varieties of Ottoman translational practice in the late nineteenth century” (2005:332). He finds out that in the lexicons of late nineteenth and twentieth centuries, the concept *nakl* corresponded to *terceme* and *writing a copy of a text* (ibid:140,141). Demircioğlu’s study also points that *nakl* [conveyance] was not restricted with written texts, it also consisted of other forms of transfers such as those from pictures to words (2005:141). Moreover, Tahir-Gürçağlar (2001:206) and Işıklar-Koçak’s (2007:171) studies point out that this Ottoman translation practice (*nakl*) was common in the early republican period, especially in the realm of indigenous and translated popular literature.

In the case of cinema novels, I arrived at the decision that the attribute “nakleden” was also used in the case of translated cinema novels instead of “translator”. Most of the agents active in the production of the novels of indigenous and foreign films were introduced to be “nakleden” [conveyor], which blurred the line between the indigenous writing practices and translations⁹⁷. At this point, the notion of *nakl* [conveyance] might point to the transfers from scene to word in the cases of both indigenous and translated cinema novels. As it is most probable that the agents active in the process of ‘conveyance’, wrote the books after seeing the films, introducing the agents as “nakleden” may not be chosen randomly in the case of dime cinema-novels⁹⁸.

⁹⁷ e.g. *Londra Kalesi* [The Tower of London] (1941); *Süveyş Fedaileri* [The Suez Bouncers] (1939); *Yıldız Sultan* (1940), etc.

⁹⁸ My survey has also revealed that the attributes *nakil* and *nakleden* were used in the cinema magazine *Yıldız* (1940-1957), for labeling the translations of serial cinema novels, articles on foreign film sector and film stars.

On the other hand, the probability related to the assumption that most of the dime cinema-novels, claimed to be translated whether from the book or the film, were written after seeing the Turkish dubbed film; does not prevent me putting these into the category of translated cinema novels. Resting my suggestion on Toury's three postulates; I suggest that these cases can be analyzed under the concept of translation as well. All of these so-called *indigenous* or *conveyed* works are the target culture texts "for which there are reasons to tentatively posit the existence of other texts , in other cultures or languages, from which they were presumedly derived by transfer operations and to which they are now tied by certain relationships, some of which may be regarded – within that culture- as necessary and/or sufficient" (Toury, 1995: 35)⁹⁹. Moreover the novels which were written with the influence of foreign film characters and which constitute the third group of cinema novels¹⁰⁰ in my study (See p. 81) were included into the category of translated cinema novels as pseudotranslations¹⁰¹ when the work is credited to a translator. Because the protagonists of these novels were well-known characters in the foreign films, and it is highly possible that these were received as translations by the readers, which make me analyze them within the scope of translation studies¹⁰². In such cases, being written by a Turkish author does not constitute a justification as the borders between translation and original were blurred. In addition to these, there were also cases

⁹⁹ In close connection with my findings, a seminal case study by Işıklar-Koçak (2007) also justifies my point of view. Işıklar-Koçak (2007) in her study, analyzes two books (*Dişi Kuş: Her Genç Kız ve Kadının Rehberi* (1959) [The Nest-Maker: A Guide to Every Young Girl and Woman] and *Tenasül Hayatı: Herkes için bir kılavuz* (1958) [Reproduction Life: A Manual for All]). The book (*Dişi Kuş*) which is stated to be taken from another translated book (*Tenasül Hayatı*) is investigated under the notion of translation. Therefore, by taking a translation as a source text of another translation and making a comparison between them; Işıklar-Koçak redoubles the emphasis on the target culture and widens the area of translation studies. Following Işıklar-Koçak, it may be suggested that the novel which was taken from a Turkish dubbed version of a foreign film may well constitute a case to be investigated in the scope of translation studies.

¹⁰⁰ e.g. *Dağların aslanı Roy Rogers* [Roy Rogers The Lion of Mountains] was introduced as translation although I could not reach any source novel referring to it (See Appendix 1).

¹⁰¹ Toury (1995) also includes the borderline phenomenas such as "pseudotranslations", "concealed translations" into the objects of study for translation studies. At this juncture, he states that "the crucial thing is that it is not the source text as such, nor even the possibility of actually pointing to it, but the *assumption that one must have existed*" (Toury, 1995:34). He defines pseudotranslations as "the texts which have been presented as translations with no corresponding source texts in other languages ever having existed" (ibid:40). Toury emphasizes that in these cases there are not any "transfer operations" and "translational relationships" (ibid).

¹⁰² e.g. *Lorel Hardi İstanbul'da* [Laurel and Hardy in İstanbul] (1939) was one of the books which was written by a Turkish author but most likely was received as translation by the readers. (See Appendix 1)

which can be investigated under concealed translations¹⁰³. Although there existed the foreign films of the novels rewritten in Turkish, some works were still introduced to be ‘written’ by a Turkish author¹⁰⁴.

However, there are two extraordinary cases which have to be mentioned separately in my database of translated cinema novels. These are the novels which were written following the production of the films *Şehvet Kurbanı* [The Way of All Flesh] (1940) and *Uçuruma Doğru* [Der Postmeister] (1949). The relationship between the films and novels are undeniable as both novels were introduced under the series of cinema novels by their publishing houses. My survey on the films showed that these are Turkish-production films, which at first made me categorize the novels of these films as indigenous. But a more detailed research on the films revealed that these are reproductions of the foreign films, the case which may well be explained with the notion of *concealed translation* in the repertoire of Turkish cinema, as mentioned in group 1C (see p. 74)¹⁰⁵. Thus, I concluded defining the novels of these films, which are the translations of the films in a source culture, as concealed translations in the repertoire of translated popular literature. These two cinema novels will be shown in the database of translated cinema novels and the source cultures of the original films will be referred in the graphs, which will be provided in the next section.

3.2. ANALYSIS OF THE BIBLIOGRAPHICAL DATA

In this section, I will first dwell on the total production of translated and indigenous cinema novels I have found *and* attend to present how my corpus of cinema novels shows parallelism with the developments in the repertoire of cinema at the time. However, it is imperative to reiterate that the corpus of cinema novels presented in

¹⁰³ “Concealed translation” is a text which has not been originally written in a target culture but introduced as it has been so (Toury, 1995:70).

¹⁰⁴ e.g. *Lorel Hardi Acemi Aşıklar* [Laurel and Hardy Clumsy Lovers] (1941), *Kızıl Rakkase* [Red Dancer] (1940), *Damgalı Kadın* [Condemned Woman] (1939)

¹⁰⁵ *Şehvet Kurbanı* (1940), which was directed by Muhsin Ertuğrul, was Turkish version of Victor Flemming’s *The Way of All* (1927). On the other hand, Gustav Ucicky’s *Der Postmeister* (1940) was re-directed by Şadan Kamil under the name of *Uçuruma Doğru* in 1949 in Turkey. In the second case, it is interesting that cinema novels of both films (*Der Postmeister* and *Arabacının Kızı*) were introduced to the repertoire of Turkish popular literature.

this study is not complete. Even as I am writing these lines, the number of cinema novels I have found is increasing and I consistently have to update the data in my corpus and search for possible relations between any other films and novels which I doubt on.

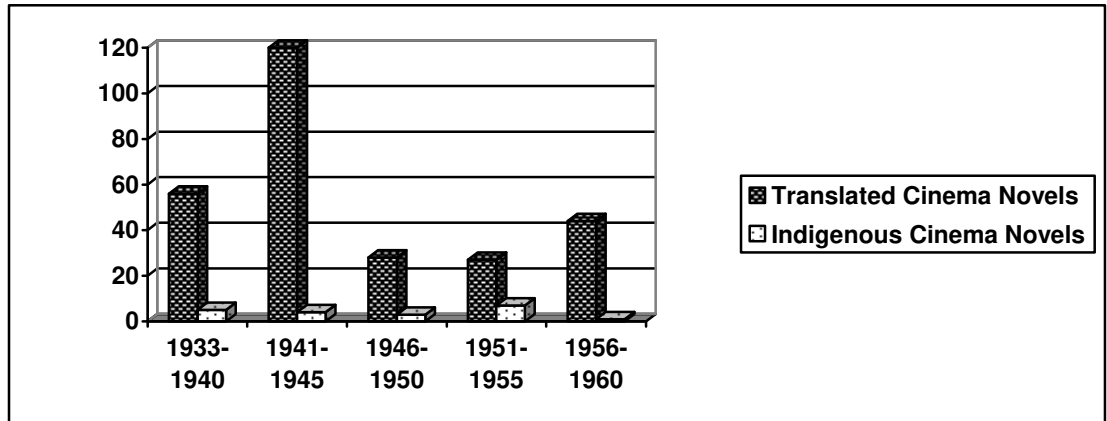
3.2.1. Translated and Indigenous Cinema Novels

I have found that, except for the year 1937, cinema novels were published every year between 1933 and 1960; which may well indicate that the combination of two popular forms of the time, cinema and novel, turned out to be successful. Up to now, I have determined 295 translated and indigenous cinema novels, which were published between 1933 and 1960¹⁰⁶. Of these, 275 novels appear to have been produced under the influence of foreign films. Only 20 novels seem to have been the rewritings of the indigenous films. Thus, it will not be wrong to suggest that the genre of cinema novel in Turkish culture repertoire was mainly constituted under the influence of foreign films.

The graph below displays the distribution of the translated and indigenous cinema novels between 1933 and 1960.

¹⁰⁶ However the total number of novels I have found is 319. 24 cinema novels are not included into the bibliographical analysis. Although there are some indications regarding the influence of the films on these novels, the shortage of sources and thus evidences detain me in categorizing these as “cinema novels”. Still, they are included to the list in Appendix 1, but written in bold characters to draw attention on the necessity of a further research.

Figure 1. Total Production of Translated and Indigenous Cinema Novels



The graph reveals that the number of both translated and indigenous cinema novels fluctuated during the periods. The total production of cinema novels between 1941 and 1945 rose two or even three fold when compared with other time periods. It is also obvious that the number of cinema novels published at any other time could never draw level with the number in the first two periods (1933-1940 and 1941-1945). We see that the proportion of translated cinema novels was higher all the time. But between the years 1940 and 1945, the proportion of translated cinema novels showed a sudden increase, which also designated the heyday of cinema novels within the limits of this study. However, based on my findings, it seems that the golden era of the cinema novels started in the late 1930s. The boom in the publication of translated cinema novels in this time period (1939-1945) may well be closely related with the developments in the repertoire of cinema. Thus, in order to discover the whys in the production of translated cinema novels, we have to turn to the history of cinema in Turkey, to the days when cinema bewitched the people with the fantasy world it provided. Scognamillo says that

Prior to television, video, VCD and DVDs –which was a kind of prehistoric age- ; the event of cinema -which substituted or attended to substitute the theatre- and all the customs, addictions, constraints came along with it were the inseparable parts of a life style or concept. A ceremony and a feast was the cinema, a ceremony which everybody wanted to join in and share.

Televizyon, video, VCD ve DVD’lerden önce –ki bu adeta bir tarih öncesi dönem oluyor- sinema olayı ve bu olayın doğurduğu ve oluşturduğu tüm

alışkanlıklar, tutkular ve zorlamalar bir yaşam şeklinin, bir yaşam anlayışının ayrılmaz bir parçasıydı, daha eski bir dönemde tiyatrunun yerini alan, alabilmek için mücadele eden bir olay. Bir tören ve şölen idi sinema, herkesin katılmak istediği, paylaşmak istediği bir tören. (2008:133)

This “prehistoric period” started just as the first film was screened in 1896-1897 in İstanbul (Scognamillo, 2003:16; Evren, 1993:13). However it took time for the cinema sector to develop and spread around the country. Particularly the 1930s and 1940s became the years when this newly developing entertainment drew the attention of large audiences and fascinated people of all ages. The repertoire of cinema in Turkey was mainly shaped with the foreign films up to the 1950s. However, after the 1950s, although there became a considerable increase in the production of indigenous films, the predominance of foreign films continued (Scognamillo 2003, 2008; Özön 1962, 1968)

In 1932, there were 129 movie houses in Turkey; 30 in İstanbul, 8 in İzmir, 5 in Eskişehir, 4 in Adana, 3 in Bursa and the rest in small cities in Anatolia (Malik, 1933:12). The cinema tickets were so expensive that many middle-class people could not afford to watch the films (Scognamillo, 2008:32,62,84) and thus people who saw the films were telling it to the other members of the family as it was impossible for a family to go to the cinema frequently all together (Malik, 1933:16). In addition to the movie-goers, “both the distributors and exhibitors had been complaining about the levy on ticket prices, arguing that audiences were dropping drastically because the ticket prices were too high” (Gürata, 2004:57).

On the other hand, Hilmi A. Malik¹⁰⁷ gives information on the number of people going to the cinemas in big cities. “According to the reference taken from Ankara cinemas, the average number of people going to Yeni and Kulüp Cinemas everyday in Ankara reaches to 200. Thus, the average number amounts to 1400 weekly and 1600 monthly” [“Ankara sinemalarından alınan malumata göre

¹⁰⁷ Hilmi A. Malik was one of the first people who wrote on cinema in the early republican era. In his study (1933), he discusses about the influence of the films on the people and suggests that cinema as an effective instrument should be used in planting new and revolutionist ideas. He also gives statistical data on cinema of the time.

Ankara'daki Yeni ve Kulüp Sinemalarına hergün gidenlerin vasatı sayısı 200dür. Buna göre haftalık vasatı sayı 1400 ve aylık ise 6000'i bulur"] (Malik, 1933:15). As for the numbers regarding the people in İstanbul, Malik draws an interesting conclusion from his statistical findings. He claims that "the number of people influenced from the cinema everyday reaches to 12.000-24.000 and such a number can not be disregarded" ["...her gün sinema fimlerinin tesiri altında kalanların sayısı 12.000-24.000 ni bulur ki bu saygıya değer bir mesele teşkil eder"] (Malik, 1933:16). Claiming that 20 % of the cinema-goers in Ankara and İstanbul were composed of children (Malik, 1933:43), Malik lists the cases which sparked discussions on cinema between children and their parents. Among these cases he mentions that children's spending money on the grammophone records of the film songs made the parents get angry. However the by-products of the films were not restricted with the records of the film songs. Serdar Öztürk (2005), based on the news published in the newspaper *Akşam* in 1932, states

[...] As it was in Afyon in 1932; defining the sales of the postcards of film artists as "the most profitable commercial business" –however exaggerated it was- is an interesting case to reveal the wide currency of cinema and its influence on the public. According to the news, the shops selling artist cards were "teemed with the customers everyday". Although ordinary postcards were sold for six kurush, the cards of film artists such as "Greta Garbo" were sold for seven and a half or ten kurush. In spite of the economic crisis, "the sales of cinema postcards" became a sector which were not affected by the crisis. Another emphasis in the news was that, in Afyon, people recently took a great interest in cinema and the newspapers were "amplifying upon" the interest of public. The deep interest in cinema, even resulted in the use of film characters in the newspapers or poems.

[...]1932'de Afyon'da olduğu gibi, sinema sanatçılarının kartpostallarının satışının "en karlı ticaret sahası" olduğunun vurgulanması –ne kadar abartılı bir sav olursa olsun- sinemanın halk üzerindeki etkisini ve yaygınlığını göstermesi bakımından ilginçtir. Habere göre artist kartı satan dükkanlar "her gün müşteri ile dolmakta"ydı. Sıradan kartpostallar altı kuruşa satılmasına rağmen, "Greta Garbo" gibi sinema sanatçılarının kartları yedi buçuk ve on kuruşa kadar satılmaktaydı. Ekonomik bunalıma rağmen, "sinema kartpostalı satışı", buhrandan etkilenmeyen ticaret alanı haline gelmişti. Haberdeki bir başka vurgu, Afyon'da sinemaya karşı son zamanlarda büyük bir ilginin başladığı ve gazetelerin, halkın bu sinema merakından "uzun uzun bahsetmekte" olduklarına ilişkindi. Sinemaya yönelik ilgi,

bazı gazetelerin, şiirlerin içine sinema kahramanları isimleri koymasına bile yol açıyordu. (Akşam, 25.8. 1932) (Öztürk, 2005:193)

The data given by Malik and Öztürk regarding the by-products of films clarify that the returns in the cinema sector were not restricted only to films. Other sectors such as music and publishing also took the credit for the market created by the makers of life images in the cinema sector. People were willing to touch the images created in the silver screen and materialize them via the things they bought related to the films they watched. Picture goers, especially children, hypnotized with the fantasy screen, were only too glad to buy all the by-products of the films. On the other hand, Öztürk's mentioning of the intensive interest of the people in Afyon shows that the glamour of cinema started to overflow from the big cities such as İstanbul and Ankara and grip the audience in other places.

The data regarding the number of cinema magazines in the 1930s are also a testament to the irrepressible popularity of the cinema among people at the time. Burçak Evren (1993) in his study emphasizes the boom in the number of the publication related with the cinema.

*In the beginning of the 1930s; media organs, which were named as newspaper but published once a week and watched the developments related with the cinema in a magazinish way, mushroomed. In parallel with this, the political newspapers focused on cinema news in their weekly pull-outs. [...] In the middle of the 1930s, there was a boom both in the quality and quantity of the cinema magazines. [...] The existence of an audience who had difficulty in making choices because of the increase in the movie houses and films, **necessitate the reading the cinema as well as watching it.***

*Otuzlu yılların başlarını adı gazete olan ama haftada bir yayınlanan ve çoğunlukla sinemayı magazin çizgisinde izleyen yayın organları kaplamıştır. Buna paralel olarak kimi siyasi gazeteler de haftalık eklerinde sinemaya ağırlık vermişlerdir. [...] Otuzlu yılların ortalarında sinema dergilerinde gerek nicelik gerek nitelik açısından bir patlama yaşanmıştır. [...] sinema salonlarının ve filmlerinin çoğalması karşısında tercihlerini yapmakta güçlük çeken bir seyircinin oluşması **sinemayı izlemenin yanı sıra okunulmasını zorunlu bir hale getirmiştir.** (Evren, 1993: 17-18)*

Evren also adds that the weekly circulation of the foreign cinema magazines sold in İstanbul in the 1930s was nearly the same in the 1990s (1993:17). In line with Evren's claims; Malik states that "most of the primary and secondary-school student –i.e. 77 % of the boys and 86 % of the girls- are reading the articles on cinema and films" ["Orta ve Lise talebelerinden büyük bir ekseriyeti yani erkeklerin % 77'si ve kızların % 86'sı film ve sinema hakkındaki yazıları okurlar"] (1933:35).

The execution of some legal decisions regarding cinema at the time, too, reveals the growing cinema passion of the public- particularly of children. In the late 1930s, cinema became so popular among children that the government needed to take step towards the possible disadvantages which might be resulted from it. An article which came into force in 1937 was concerning that cinema was one of the forbidden places where students should not be able to go during school time (Öztürk, 2005:171).

The 1940s became the years when the passion for cinema increased. The sovereignty of the foreign films over the film industry in Turkey were continuing at full blast. Cinema was like a remedy for the people in Turkey who were indirectly affected by the negative aspects of the Second World War (Karay in Cantek, 2008:117). In 1943, Osman Şevki Uludağ defines cinema as the exclusive entertainment of the time (1943:5) and states that the audience for the films was composed mostly of children and young people (1943:110). Moreover, Necip Ali states that "people who get exhausted with the struggle of life during the day, often try to pick comfort and peace at cinema" [Gündüzün hayat mücadelesinden yorgun ve bitap düşen insanların geceleri huzur ve istirahatlarını ekseriya sinemada aramaktadırlar"] (in Uludağ 1943: 105). In 1944, a cinema magazine; *Sinema Alemi* [1944:1(1):3], while explaining the deep motive behind its starting publishing life, unearths the great interest of people in cinema.

Masses line up in front of the movie theatres just as they do in front of bakeries. Children play 'cowboys' in the streets. The best children games borrow their themes from the silver screen. Once, Paris was the pioneer of fashion. Now fashion is by and large influenced by the silver screen,

*particularly by Hollywood. Why all this? This is why we are publishing this magazine- to answer this question.*¹⁰⁸ (in Erdoğan, 2005:124)

On the other hand, the cinema in Turkey started to improve as an industry after the Second World War. Being indefinite, the statistical data on cinema provided by Nijat Özön (1962:201) displays the position of the sector in Turkey just before and after the war. He states that in 1939 there were 130 movie houses and 12 million movie-goers. In 1945, although the total population of Turkey increased 1 million - being 18 million, the number of movie houses went up to 200. Moreover, the number of tickets per person became 1.3 in 1946-47 whereas it was 0.6 in 1938-39.

Towards the 1950s [...] with the increase in the number of movie houses and seats, the number of the movie goers increased too. Cinema started to spread to the towns and to the villages near big cities from the provinces and city centers. The stream of emigration from towns and villages to the big cities; on the other hand, various factors – the expansion of education, development of the executive organizations, the spread of vehicles as a result of the development of municipalities, improvement of the traffic as a result of the modern highways, setting of new working centers...- contributed to the increase in the number of enlightened film audience.

1950'ye doğru [...] salon ve koltuk sayısının artışı ile birlikte, seyirci sayısında büyük bir artış başladı. Sinema, büyük şehirlerden, il merkezlerinden kasabalara, büyük şehir yakınlarındaki köylere doğru yayılmaya başladı; köy ve kasabadan şehirlere doğru sürekli bir nüfus akımı, buna karşılık çeşitli etkenlerden dolayı –eğitimin yayılması, yönetim örgütlerinin genişlemesi, belediyelerin gelişmesiyle uygarlık araçlarının daha da yaygınlaşması, karayollarındaki gelişmeyle gidiş gelişin çoğalması, yeni çalışma merkezlerinin meydana gelmesi...- taşrada da aydın seyirci toplulukları belirmeye başladı. (Özön, 1962:229)

The geographical distribution of movie houses which did not cover a large area in the 1930s and 1940s, began to include more places in the 1950s because “from the 1950s, there became an interesting development: electrification movement. Lots of centers of population were started to be supplied with electricity. Wherever the electricity was conveyed, a movie house was set up there” [50’li yıllardan itibaren

¹⁰⁸ Translation belongs to Nezih Erdoğan.

Türkiye’de de ilginç bir gelime oldu: elektrifikasyon hareketi. Birçok yerleşim merkezine elektrik ulaştırılmaya başlandı. Elektrik nereye girdi ise orada sinema açıldı] (Halit Refiğ in Hristidis, 2007:105). Özön’s statistical data on cinema regarding these years, confirms Refiğ’s statements. Below I will present a chart including Özön’s data for the years from 1938 to 1959. This will also display the overall picture of the cinema sector between these years.

Table 2. Statistical Data on Cinema Sector (1938-1959)

	1938-39	1946-47	1954-55	1956-57	1958-59
Population (million)	18	19	24	25	26
Number of movie houses	130	275	450	600	650
Movie houses per a million	7,2	17,5	19	24	45
Number of seats (thousand)	85	175	300	380	400
Seats per a thousand people	5,7	9,2	12,5	15,2	15,4
Annual movie-goers (million)	12	25	40	50	60

(Source: Özön, 1962: 205)

Table 2 reveals that the range of the influence of cinema increased year by year. It is apparent that as the cinema industry developed, the number of people affected by the cinema increased proportionally. Based on the data provided by Özön (1962: 205), the number of tickets per capita was 0,6 in 1938-39; 1,3 in 1946-47; 2 in 1956-57; 2,3 in 1958-59. At this point, Özön also mentions that while the number of movie goers was calculated as 25 million in 1946-47 in Turkey; in 1957 the number of movie goers solely in İstanbul exceeds this number, reaching 28 million in 1958 (1962: 204).

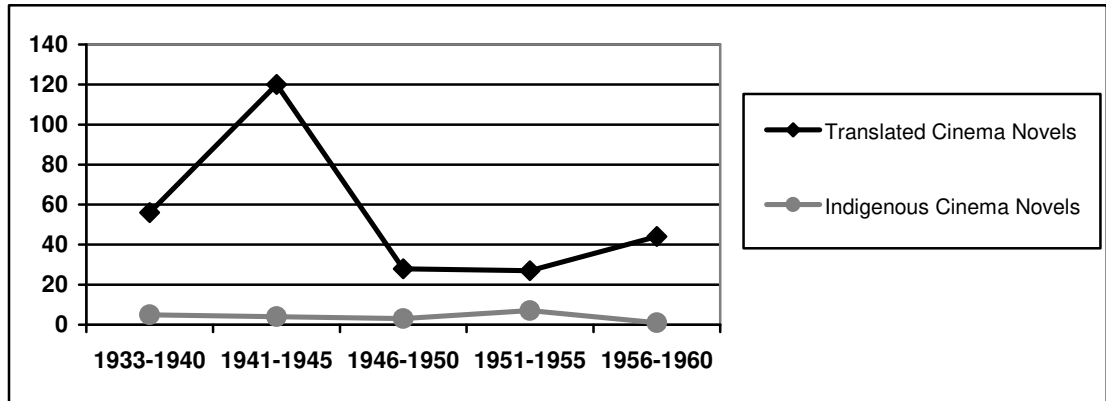
In Turkey, the years between 1950 and 1960 were also called “the era of Turkish movie makers” by Özön (1962:141, 1968:25). Starting in the 1950s, Turkish films were growing in number (ibid). Approximately 600 Turkish films were produced between 1950 and 1960, which made Özön call this period as “the most important era of Turkish cinema” (1962:177). However, the domination of American

films continued in this period. Because of the increased cooperation with America in political terms and mutual assistance treaties, the silver screen teemed with American films (Özön, 1962:143).

From the above-mentioned information and quotations regarding cinema, it is evident that accessing the films in the 1930s and 1940s was not as easy as it was in the 1950s. At this point, it may be inferred that the difficulty in accessing the films in the 1930s and 1940s, when foreign films were the sole power, glorified the magic of the silver screen in the public eye. Thus, particularly in these years, the deep interest in cinema and foreign films opened up new sources of income for various sectors. It may be stated that the enchanted audience was not also overlooked by the publishers. Except for the postcards of the film artists, increasing number of the cinema magazines; cinema novels, which sheltered two popular forms –novel and cinema- at one go, peaked in these years. Many publishing houses derived the benefit from the ready-made audiences of the foreign films and the public’s “necessity of reading cinema” as well as watching it. Cinema-novel series started to be published one after another in these periods. Publishers printed the drawings of film artists or pictures which were a reminder of the film posters or scenes. In the bestseller cinema magazines these novels were advertised with references to the films. Moreover, the names of the popular characters of the films were used in the novels and this aroused a feeling in the readers that they were watching other adventures of the popular heroes who were known from the foreign films. In line with these, Evren in his study on cinema magazines of the period, states that “the novelties in the cinema literature brought by the 1940s were the annuals, special editions approaching the cinema from the point of photo romance technique and cinema novels” [Kırkılı yılların sinema literatürüne getirdiği yenilik ise yıllıklar ve sinemaya foto-roman tekniği ile yaklaşan özel sayılar ve film romanları olmuştur] (Evren, 1993:18).

In order to observe the increasing and decreasing trends in the production of translated and indigenous cinema novels more clearly, another graph is provided below.

Figure 2. Trends in the Distribution of the Translated and Indigenous Cinema Novels



The sharp increase in the number of translated cinema novels starting from the late 1930s and continuing in the 1940s may have also resulted from the socio-political conditions of the period as well as its restrictedness to a small area and being a newly popular entertainment. Willing to escape from the negative conditions created by the Second World War and economical, political problems; people who were acquainted with the imaginary world presented in the films may have been only too glad to ‘read the films’ again and again. The statements of Öztürk, based on the news in the newspaper *Son Posta* (13.12. 1940), reveals the escapist attitude of people and their taking refuge in the foreign films at the time: “Even under the heavy conditions of the Second World War; -as near as reflected in the press- the conversations among the young at the coffee houses were concentrated on telling the exciting scenes of American films [“İkinci Dünya Savaşı’nın zor koşullarında bile, basına yansıdığı kadarıyla gençler arasında kahvehane sohbetleri “Amerikan filminin heyecanlı sahnelerini anlatma” üzerine yoğunlaşmaktaydı] (Öztürk, 2005:167). Considering this, it may be suggested that people who were so willing to hear about the films may well constitute a potential group of readers for the publishing houses.

The expensiveness of the cinema tickets at the time may have been another motive behind the popularity of the cinema novels, especially the dime novels. Besides Scognamillo, Malik and Gürata’s mentioning of the expensiveness of cinema tickets in the 1930s; based on the data in the magazine *Yıldız*, I have understood that the case was not so different in the 1940s. For instance, in the magazine *Yıldız*

(01.12.1948), from the response to a reader's letter, it can be inferred that the price of cinema tickets could even rise to 55 Kurush. When compared particularly with the prices of dime cinema-novels of the time (5 Kurush), it becomes apparent that publishing houses, with the dime cinema-novels they provided, made people "watch the film" cheaper.

The steady increase in the production of translated cinema novels started in the 1930s and continued until the mid 1940s, fluctuating until the 1960s but never reaching the same numbers as in the 1930s and 1940s. This may well be related to the increase in the number of movie houses and movie goers after the Second World War, which was mentioned above in detail. Moreover, the prices of the tickets were not as expensive as before the war (Özön, 1962:228). Thus, considering all the data on these years, it may be suggested that after the Second World War, as the accessibility of the films increased, "the festival or feast of cinema" turned into a 'common, daily entertainment' which was experienced by many more people than before. With the prevalence of cinema and films all over the country, the necessity of 'reading the films' may have decreased as most of the people could easily get the chance to watch the films themselves. And such a development of conditions in the cinema sector may have influenced the supply and demand relationship in popular literature. In addition, the poor quality of imported films in the 1950s may have also been indirectly influential on publishing cinema novels. People who were not satisfied with the film at the cinema, of course would not look for the by-products of it. Still, the existence of cinema novels at all times, even today¹⁰⁹, indicates that the combination of two popular forms, cinema and novel, makes a prominent trade for publishing companies.

On the other hand, in Figure 2 we see that the number of indigenous cinema novels were always outnumbered by translated ones. This may be related to the large number of foreign films imported. The number of Turkish films screened in Turkey never outnumbered the foreign films. Even in the 1950s and 1960s, when approximately 600 Turkish films were produced, the dominance of foreign films over

¹⁰⁹ For example: see Golden, A. (2010). *Bir Geyşanın Anıları*. İstanbul: Altın Kitaplar.

the indigenous ones did not change. But, at this point, it is necessary to point out that the years between 1951 and 1955 was the period when the publishing of translated cinema novels were in minimum quantities whereas the number of indigenous cinema novels peaked. Such a case may have resulted from the developments in 1948 regarding Turkish cinema, which will be discussed in the next section.

Another reason for publishers' supplying higher numbers of foreign film novels when compared with the indigenous ones may well be related to the technical superiority of the foreign films. Because they leave a lasting impression with their interesting plots and shooting effects, the demand for the novels of these foreign films may be high in number. In the magazine *Yıldız* [17.10.1953: 2(43)], an article criticizing the scenarios of Turkish films in the 1950s may clarify the point I have made. In the article, it is claimed that common problems in Turkish culture such as bad friends, parents, step-mothers, orphan children, and widows were handled as subjects in the films by the "inept" scenarists and directors. However, the ineptness of these people was found to be normal as Turkish cinema was newly developing. Based on such an assumption, it may be inferred that Turkish films which were shot in an "amateurish" way did not arouse much interest in the by-products of these films. On the other hand; in the period under study, the conspicuous increase in the number of indigenous novels on romances and melodramas in the repertoire of Turkish literature¹¹⁰ makes me wonder about possible influences of the foreign films on Turkish authors. This is indeed an observation which could be an interesting subject of another study .

¹¹⁰ For example between 1937 and 1960; Kerime Nadir –who was criticized by some critics for turning her back on the factual events (<http://www.dogankitap.com.tr/yazar.asp?id=19>)- wrote 20 novels. Almost all of these novels were on grievous love stories as in the films of the time. The novels written by Nadir were so appropriate for being a film plot that most of her works were later translated into films by Turkish directors. On the other hand, some of the magazines or newspapers of the time allocated place to the serialized Turkish romances or published short stories whose plots were melodramatic. At this juncture; Cantek, in his study, mentions that in the 1940s the romances and melodramatic novels were in extreme demand by the readers (2008:194). Both Nusret Safa Coşkun and Vedat Örfi Bengü – who is known as the founder of Egyptian cinema and was the director of some Turkish films- wrote grievous novels on love which were serialized in the newspapers at the time (ibid).

3.2.2. Trends in the Source Cultures

In this section, source cultures of the films which urged the publishing of cinema novels in Turkey between 1933 and 1960 will be discussed. The purpose is to display from which countries' film sectors the publishing houses in Turkey were influenced most in the chosen period. At this point, I believe that foreign film imports and the policies followed by the film importer companies of the time in Turkey may have had a great share on the source cultures of translated cinema novels.

As mentioned previously; in some cases, publishing houses published translated cinema novels just as they heard that the novel was filmed or to be filmed in another country. Thus, before the importation of the film into Turkey, the novel of the film became available to the audience. On the other hand, some other cinema novels were published simultaneously or just after the release of the foreign film in Turkey. At this point it may be suggested that with the film choices they made, film importer companies became the agents which indirectly influenced the repertoire of popular literature when it came to the production of some of the cinema novels. Becoming the mediating agents between the cinemas of other countries and the publishing houses in Turkey, it could be suggested that these film importer companies were one of the determining agents in the sources of the cinema novels published. Thus, before dwelling on my findings regarding the source cultures of the cinema novels, I find it necessary to give some brief information on the history of foreign film imports in Turkey.

In the 1920s and early 1930s, the repertoire of cinema in Turkey was mainly shaped by films imported from European countries (Malik, 1933:8; Scognamillo, 2008:56,86). Many French, German and Italian films were screened to the Turkish audience in those years (Scognamillo, 2008:57). However with the outbreak of the Second World War, things took a new turn and American films became the sole owner of the Turkish cinemas.

The war had a great influence on the numbers of foreign cinemas in Turkey. Before the war, the cinemas of both Europe and America were

represented almost equally. The war changed this proportion: the French films disappeared from the scene. As all the efforts were spent for producing documentaries in England, there were not any feature films coming from there. As German and Russian films speeded up the propaganda along with the war, the release of their films in Turkey was creating an “extra chivalrous” situation. Thus these were not shown in Turkish cinemas. Instead of these, the films from America, which had remained uncommitted in the first years of the war and counted its market in the neutral countries even after the war, dominated the cinemas in Turkey.

Yabancı sinemaların Türkiye’deki durumunda da savaşın etkisi büyük oldu. Savaştan önce Avrupa ve Amerika sinemaları aşağı yukarı aynı ölçüde temsil ediliyordu. Savaş, bu oranı değiştirdi: Fransız filmleri beyazperdeden kayboldu. Bütün çabasını dokümentere çeviren İngiltere’den hikayeli film gelmiyordu. Savaşla birlikte propagandaya daha çok hız veren Alman ve Sovyet filmleri ise, tarafsız Türkiye için “fazla nazık” bir durum yarattığından perdeye pek az ulaşabiliyordu. Bunların yerine, savaşın ilk yıllarında tarafsız kalan, savaşa katıldıktan sonra da tarafsız ülkelerdeki pazarlarını da hesaptan uzak tutmayan ABD’nin filmleri sinemalarımızda en büyük yeri kapladı. (Özön, 1962:116)

On the other hand, the cinemas of the countries which were hardly known before the war started to be represented during the wartime. For instance, Turkish audience got acquainted with the cinemas of Hungary and Egypt in these years (Scognamillo, 2008:72). Of these, following the American films, Egyptian cinema with numerous films had a deep influence on Turkish people.

The American films which were imported into Turkey over Egypt, did not come alone; they concomitantly brought Egyptian films too.[...]The popularity of the films which came from Egypt was so high that in November 1938, when Damu’al-hubb - Tears of Love- was shown in Turkey, the windows of the cinema were broken and there became a traffic jam. The audience who had not seen indigenous films for three years held in high esteem those films [...] in which Arabian singers and people in loose robe and fez played. Thus, there was an influx of Egyptian films in Turkey. So much that, in the years between 1938-1944 the numbers of the Egyptian films and the Turkish films produced in the country were at par.

Savaş yüzünden Mısır yoluyla Türkiye’yi bulan Amerikan filmleri yalnız gelmedi, yanı sıra, bizim için yeni olan bir sinemanın, Mısır sinemasının ürünlerini de getirdi. [...] Mısır’dan gelen filmlerin Türkiye’de ne kadar büyük bir rağbet gördüğü unutulmamıştır: 1938 kasımında Damu’al-

hubb-Aşkın Göz Yaşları gösterilgiği vakit, filmi oynatan sinemanın camları kırılıyor, caddedeki trafik duruyordu. Üç yıldan beri yerli film görmemiş olan seyirciler, fesli-entareli kişilerin yer aldığı, tanınmış Arap şarkıcıların oynadığı [...] bu filmleri el üstünde taşıyorlardı. Böylece, Türkiye'ye bir Mısır film akımı başladı. Öyle ki, 1938-1944 arasında Türkiye'ye giren Mısır filmleri ile aynı yıllarda çevrilen filmlerin sayısı başa baş gidiyordu. (Özön, 1962:116,117)

Just after the Second World War, there was not a significant shift in the sources of the films. American films were still taking the lead and Egyptian films were just following them. Based on the data given by Scognamillo (2008) regarding the numbers and names of the films screened in the movie houses after 1945, it becomes apparent that American cinema was still by far in first place. The data provided by Scognamillo on the number of the films in those years may give an idea on the whole import at the time.

In 1947-48 season, 100 American, 9 French, 6 Italian, 2 English and 1 Indian films -whose premiers were done in Beyoğlu- were shown in İstanbul cinemas. In the second half of the 1950s, we see that the situation changed; gradually the adventure movies became dominant and the European productions were thoroughly dropped back. The cinema sector was absolutely under the the domination of American films.

1947-48 mevsiminde, İstanbul sinemalarında toplam olarak, ilk gösterimlerini Beyoğlu'nda yapan 100 Amerikan, 9 Fransız, 6 İtalyan, 2, İngiliz ve 1 Hint filmi oluyor. 50'li yılların ikinci yarısına geçtiğimizde durumun daha da değiştiğini, giderek macera filmlerinin ağırlık kazandıklarını, Avrupa yapımlarının iyiden iyiye gerilediklerini görmüş oluruz. Sinema piyasasında hakimiyet artık kayıtsız şartsız Hollywood filmlerindedir. (Scognamillo, 2008:77)

As for the Egyptian cinema, the popularity of the films continued until 1948. After the war, many young film companies attempted to derive profit from the Egyptian films (Cantek, 2008:181). Cantek suggests that between 1938 and 1948, 110 Egyptian films were screened in Turkey (2008:185). The negative effect of these Egyptian films on Turkish film industry were so high that Turkish film producers started to complain about them in 1947. In a short while, the government responded to the complaints. The levy decrease on Turkish films came into force in 1948, affecting the status of Egyptian cinema in Turkey.

In July 1948, local municipality taxes on Turkish films' screening were reduced from 75 percent to 20 percent. As a result, movie theatres screening international films were paying 41 percent tax from each ticket sold while theatres screening Turkish movies were paying 20 percent (Özön 1995:47). [...] The effect of this tax reduction played a significant role in the decrease of film imports. (Gürata, 2004:76)

Although there was a significant decrease in the number of imported films after this regulation, the number of American films screened in Turkey was not affected from it as much as Egyptian films were. Gürata states that in 1951 “80 percent of screen time in Turkey was held by US products” (2004:77). The findings of Scognamillo also supports those of Gürata's. Scognamillo states that between the years in 1951 and 1960 the number of American films was 1,762 whereas the total number of films from other countries were 1,010 (Scognamillo, 2008:83).

To look at the Turkish side, the number of production of Turkish films was not satisfying until the state intervention in 1948. In the 1930s and early 1940s the Turkish film industry was weak. Özön defines the years between 1922 and 1938 as a fruitless period (1962:108). According to the data provided by Özön; 3 Turkish films were produced in 1939, 11 in 1947, 57 in 1955, 53 in 1957 and 95 in 1959 (1962:205). Between 1938 and 1948, “the number of Turkish films produced was only 53 – and of these, 20 were shot in 1947-48” (Gürata, 2004:56). We can be sure that state intervention had a great share in the boom of Turkish film production in these years. With the levy decrease, the number of Turkish films increased in the 1950s. “An average of 50-60 films” were made during these years (Gürata, 2004:77). In line with this, Özön states that while the average number of Turkish films was 1.46 in the period 1916-1944, it increases to 41.46 in the period 1945-1959, being 56.70 between 1950 and 1959 (1968:24).

As for the audiences' preferences, the audience interest in the indigenous films was little in the 1930s and 1940s. “The only film production company, İpek Film, suspended all production between 1935 and 1938 as the box office figures for its films were far from satisfying” (Gürata, 2004:57). There was not any change in the interest of Turkish audience during the war time. An article from the American

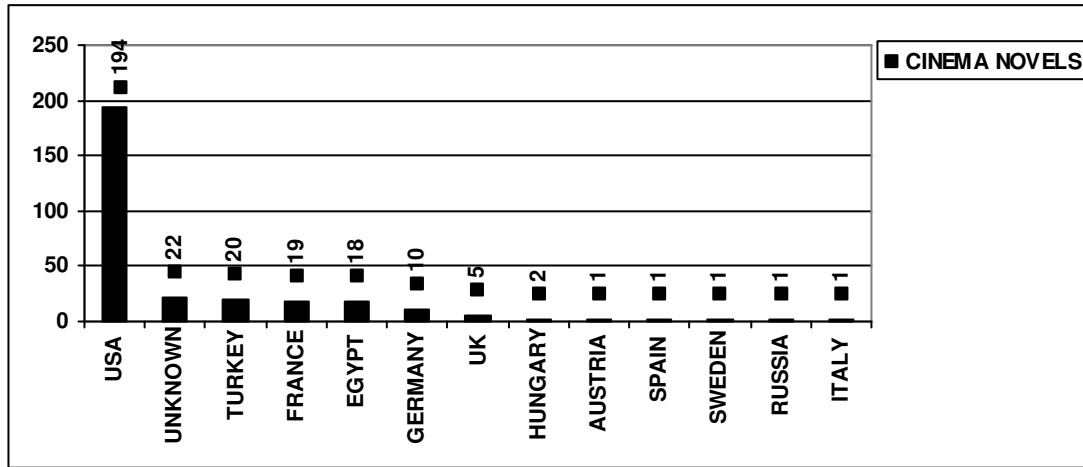
government's *Motion Picture Herald* states that "audience preference in the country (Turkey) is overwhelmingly in favor of American products. Musical productions are especially well liked because the language factor is subordinate, it has been noted, and pictures with Oriental settings also are popular" (in Gürata, 2004:63). Cantek takes a similar look at the popularity of Egyptian films of the time and suggests that their melodramatic elements and musically intensive plots rated high in being preferred by Turkish audience (2008:174). On the other hand, Scognamillo explains the warm interest of Turkish people in Hollywood films as follows:

American cinema: Hollywood cinema is always omnipresent with its superior productions and stars as it is impossible to get rid of it. Neither film importers nor movie goers can resist these films. On the other hand, what is the resistance for? The entertainment is there, grandeur is there, excitement and feeling are there. In addition to all these there are numerous beautiful women and handsome men. Then, is it easy to stand out against Hollywood cinema?

Amerikan sineması, Hollywood sineması üstün yapımları ve yıldızları ile her dönemde hazır ve nazırdır çünkü Hollywood sinemasından kurtulmak mümkün değildir, ne dışalımıcılar vazgeçiyor ne de seyirci. Hem neden vazgeçsin ki? Eğlence onda, görkem onda, şatafat onda, heyecan ve duygu onda artı nerede ise sayısız güzel kadınlar ve yakışıklı erkekler. Hollywood'a karşı dayanmak kolay mı? (2008:86)

The data on film importation and Turkish film production between 1933 and 1960 reveal that there is a relationship between the imported films into Turkey and the source cultures of the cinema novels published at the time. It seems that the developing industry of cinema all over the world and the import of foreign films, which was a part of planning in the repertoire of cinema in Turkey; contributed much to the planning in regard to the production of translated cinema novels by private publishing houses. Figure 3 below shows the number of cinema novels in source culture terms. The "unknown" column includes the cinema novels of the films whose origins could not be determined.

Figure 3. The Number of Cinema Novels in Terms of Source Culture (1933-1960)



As evident from the figure, the superiority of American cinema novels over others is incontestable. Therefore it can be concluded that the cinema industry of America was the most influential one on publishing cinema novels in Turkey. 194 novels out of 295 cinema novels in the database were related to American films. The great numbers of films imported from the USA may well be influential in producing a high number of American film novels and composing a cinema novel audience in Turkey. On the graph, it is also apparent that American cinema novels were followed by the novels of Turkish, French and Egyptian films, respectively. I have found 20 Turkish, 19 French and 18 Egyptian cinema novels published in Turkey between 1933 and 1960.

My database reveals that, in line with the importation of American films after the war, the production of American film novels published in Turkey showed increase¹¹¹. During the wartime, publishing houses published American cinema novels every year. Moreover, it is evident from my findings that most of the American cinema novels -111 of 194 novels- were published in wartime, when the importation of the American films peaked. In 1944, only the number of the American cinema novels was 41. In 1945, America was the source culture of 22 cinema novels

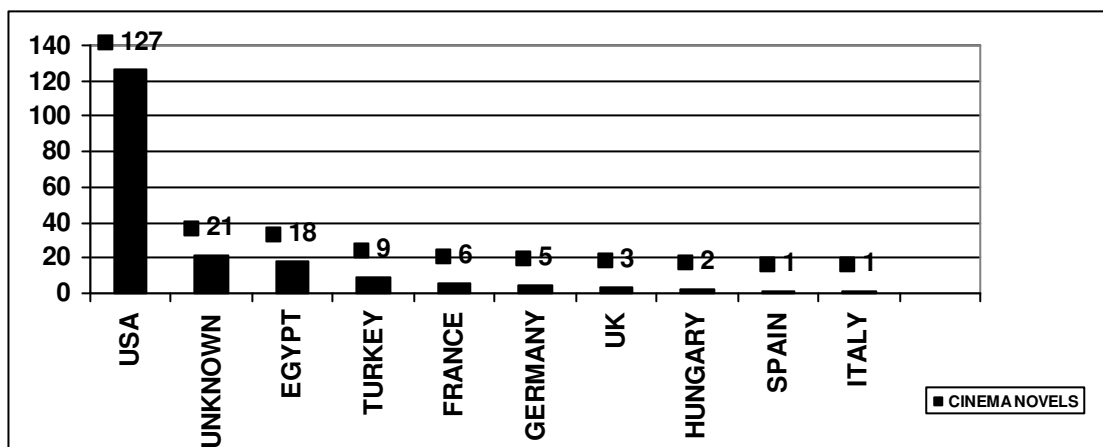
¹¹¹ However, the rise in the number of works translated from American culture was not particular to the cinema novels at the time. Tahir-Gürçağlar states that starting in the 1940s and peaking especially in the 1950s, there was a general rise in the number of works translated from English and American literatures (2001: 272).

out of 23 novels I have categorized as cinema novels. As for the others, 7 of 20 Turkish , 6 of 19 French, 17 of 18 Egyptian cinema novels were published in Turkey during the war. I could not find any Egyptian cinema novels after 1947. This may be closely related with the developments in the Turkish cinema industry and with the state intervention regarding film importation, mentioned above.

In the post-war period, the parallelism between the source cultures of the films imported and those of cinema novels published continued. American cinema novels were still taking the lead. Egyptian cinema novels dissappeared from the repertoire of popular literature and the number of Turkish cinema novels started to increase. 11 Turkish cinema novels were published after 1945. Of these 7 novels were published between 1951 and 1955, when the production of Turkish films was very high.

Below, in Figure 4, the source cultures of the films whose novels were published in Turkey between 1939 and 1948 -when the film importation was at its zenith- are shown. The reason for choosing these years is obvious. 1939, which was the first year of the Second World War, is taken as the starting point. 1948, when the regulation on levies came into force and influenced the film imports negatively, is chosen as the ending year. The purpose of showing these years separately is that the parallelism between the film imports and cinema novels becomes much more visible.

Figure 4. The Number of Cinema Novels in Terms of Source Culture (1939-1948)



As is evident from the graph; the proportion of source cultures regarding the films whose cinema novels were published between 1939 and 1948, shows a similarity with those of the imported films mentioned previously. American cinema novels, as usual, were by far the front runners. 127 of 194 American cinema novels were published in this period. With its total number, Egyptian cinema novels took the second rank. Following American and Egyptian cinema novels, Turkish ones came in third. It is interesting that ,although Turkish audience did not prefer watching indigenous films and Turkish cinema was not up to the mark at the time, the publishing houses published the novels of the films. At this juncture, it may be suggested that the glut of translated cinema novels may have set off the publishing of Turkish ones and therefore, the imported genre became an integral part of the target culture repertoire. On the other hand, when the years before and after 1948 are taken into consideration in terms of Turkish cinema novels; it is surprising to see that 11 of 20 Turkish cinema novels were published before the boom in Turkish film production. 7 of these were published between 1951 and 1955. I could find only one Turkish cinema novel between 1956 and 1960. Thus it may be suggested that the increase in the number of Turkish films did not stimulate the publishing of Turkish cinema novels.

As an end note, it is necessary to emphasize that the data on the source cultures given on the graphs should not be regarded as source languages. Here, source culture refers only to the country in which the film associated with the cinema novel was produced. Because, based on my findings, I can safely suggest that there is not always a parallelism between the languages of the films in the source culture and the source languages chosen for translation. Some translations in my database were made from an intermediate language. For example, as shown in the database, I assume that the novel *Öldüren Bahar* [Deadly Spring] (1943) was published with the influence of the Hungarian film *Halálos Tavas* (1939), the plot of which was based on an original novel written by a Hungarian author, Lajos Zilahy. However, the novel was translated into Turkish not directly from Zilahy's work, but from an intermediate language: French. On the title page of the novel, this information was specially mentioned under the name of the translator.

3.2.3. Publishers and Series

Willing to benefit from the popularity of the films, publishing houses did not confine their practices to a single definition of cinema novel and proliferated many options by putting forward various cinema novels which were produced with different strategies. Thus the makers of life images, who were influenced with the options provided by film importer companies to the repertoire of cinema, brought forth various definitions and strategies of translation with their practices. Analysis of the activities of private publishing houses and makers of life images that took part in the production of cinema novels between 1933 and 1960, contributes to the interpretation of the market of translated literature from a different viewpoint. In order to assess the activities of these publishing houses in a wider context, the general situation of the market has to be taken into consideration.

Up to now, I have found out that 60 private publishing houses were involved in publishing cinema novels between 1933 and 1960. These publishing houses seem to have been the effective planners in the Turkish culture repertoire as far as the production of cinema novels is concerned. Of these, 12 publishing houses launched “cinema novel series”¹¹². The names of the publishing houses which launched cinema novel series were Stad¹¹³, Ceylan, İmer, Ucuz Kitaplar, Korgunal, Yusuf Ziya Balçıkoglu, Bakış, Arif Bolat, Kemal Özcan, Bozkurt, Güven and İstanbul Basımevi.

Publishing of the cinema novels in series format -which was used as a dominant publishing strategy by the publishers in the chosen period (Tahir-Gürçağlar, 2001:279)- may well be an indication of the publisher’s intention to concentrate on this newly developing entertainment and point to the use of the popularity of the films as a publishing and marketing strategy by the private publishing houses. It seems that

¹¹² Only the series whose titles included the word “cinema novel” are counted while determining these 12 publishing houses. However there were some other series which were named differently but closely related to the films such as “Arşak Palabıyıkyan’ın Maceraları” [The Adventures of Groucho Marx] (1944) by Plastik Yayınları.

¹¹³ I could find only one novel published under the cinema novel series by Stad Publishing House. However it is possible that the series may have consisted of only one novel as Tahir-Gürçağlar states that in the meantime “some series only produced one book, while some continued to exist for several years” (Tahir-Gürçağlar, 2001:273).

these series, introducing a new concept for novels, brought along the emergence of a different genre and strategy in Turkish popular literature and contributed to the shaping of the repertoire. This case may be explained exactly through Tahir-Gürçağlar's arguments in her study:

In my view, adopting the series format was not only a marketing decision for Turkish publishers, writers and translators, but also a planned effort to affect the publishing market, and the readership, in a certain manner. In my view, publishers who presented their products to the market in the form of series contributed to the shaping of the market, as much as they were shaped by it. They caused new segments of readership to form and led to new reception patterns through the ways they grouped and categorized various works. This evidently implied an impact on the cultural system. (Tahir-Gürçağlar, 2001:247)

Therefore, it may be suggested that the series format in my case shows evidence of the new strategy and planning efforts in the repertoire of popular literature carried by the publishing houses at the time. It reveals that private publishing houses were in a form of translation planning through their selection of works, publishing, marketing and translation strategies which were in accordance with the import and production of films –the efforts which refer to planning in the repertoire of cinema. Moreover, publishing of cinema novels in series may well create or, at least, be indicative of a certain reader audience consisting of the people who were interested in films. At this point; considering that movie houses were mainly present in the cities, it may not be wrong to surmise that ‘urbanites’ were the target readers of the publishing houses in the chosen period¹¹⁴.

On the other hand, there were many other cinema novels which were published under different series whose names did not directly refer to films or cinema. The series such as “Macera ve Polis Romanları Serisi” [Series of Adventure and Detective Novels] and “Şarptan Garptan Seçme Eserler” [Selected Works From

¹¹⁴ Tahir-Gürçağlar, based on a survey of various studies, determines three different types of readerships “I identified the first group as the educated urban classes, teachers and students in secondary and higher education who read translated and indigenous canonical books, as well as some popular literature that could be considered as semi-canonical. The second group consisted of the rural population who read rewrites of folk tales. The third group read popular novels consisting mainly of detective and adventure fiction” (2001:240). Considering all these, it may be stated that the people in the first and third groups constitute the target audience for the publishing houses which were active in the production of cinema novels.

the East and West] by Ahmet Halit Yayinevi; “Günün Romanları” [The Novels of Day] by Nebioğlu Yayinevi; “Günün Kitapları” [The Books of Day] and “Yıldız Romanlar” [Star Novels] by Türkiye Yayinevi; “Meşhur Romanlar” [Famous Novels] by Altın Kitaplar; “Dünya Edebiyatından Seçme Eserler” [Selected Works From World Literature] may be given as examples for the series which consisted of cinema novels but did not refer to cinema with the names they bore.

The series format in all above mentioned cases may well have had an influence on the makers of life images in producing cinema novels. The agents may have felt compelled to conform to the paratextual element which was determined beforehand.

Paratextual elements may have had a powerful impact on the way the actual texts were written. Translations offer evidence in favour of this idea. Translated text appearing in the popular dime series were often abridged in order to fit the sixteen-page format. Their plots were usually simplified, a requirement following mainly from the size of the books. In line with their paragenetic designation as ‘adventure’ or ‘detective’ stories, they emphasized action and adventure-related features over intellectual or emotional ones. (Tahir-Gürçağlar, 2002:58)

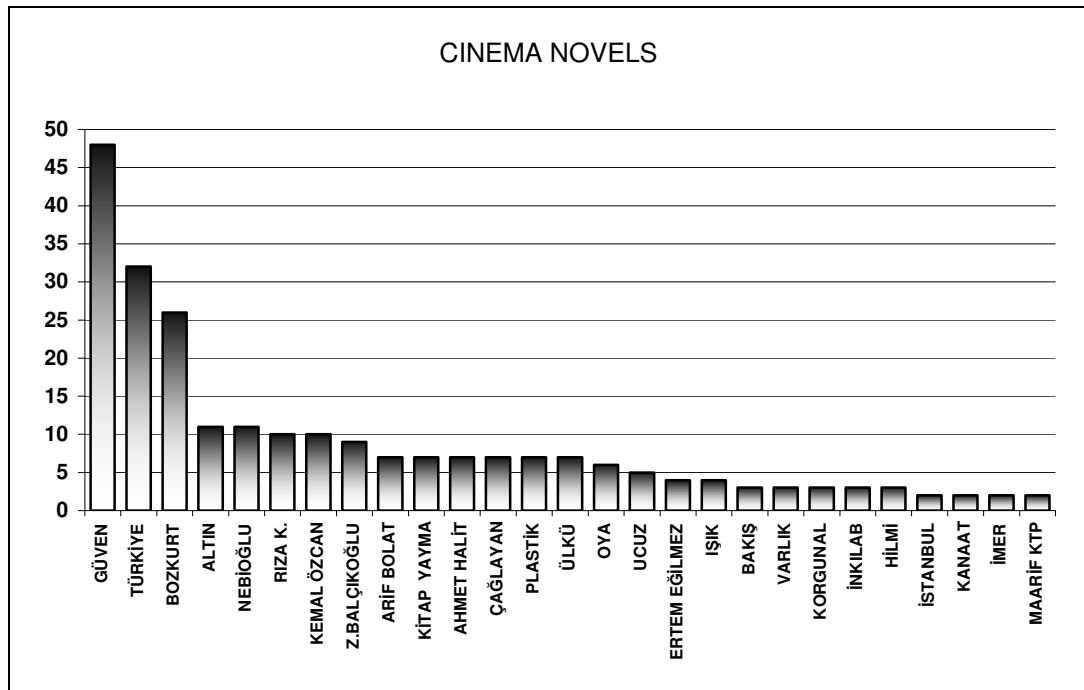
Considering this, it may be suggested that in the novels which were published in the cinema novel series, the adventurous or sensitive elements were emphasized in order to produce the film effect. In other cases, the cinema novels may have been shaped by the format of the series in which they were included. The agents active in the production of cinema novels may have made omissions or changes in the sources in order to comply with the series format.

Either published separately or under series; the norms that governed the production of the translated cinema novels were in line with the norms of translated popular literature mentioned in Tahir-Gürçağlar (2001). There was not a uniform view of how translations should be done. The institutions and agents active in the production of cinema novels determined their own definitions of translation with the practices they carried. While some of the books were said to be translated from the source novels, some others were ‘conveyed’ from the films. Or in some cases,

although they were said to be translated from the source novels, the story in the book showed parallels to the film plot rather than to the original novel. The translations of many cinema novels did not comply with the norms determined by the agents and institutions active in the canonical literature.^{115 116}

In the rest of the section, my detailed presentation on cinema novels and the institutions which published them will concentrate on the activities of certain private publishing houses. I think that the information which will be provided on these chosen ones will be indicative of certain trends in publishing cinema novels between the years 1933 and 1960 in the Turkish culture repertoire. But just before passing on such a detailed examination, I will provide the general standing of the publishers active in the production of cinema novels.

Figure 5. Private Publishing Houses Active in the Production of Cinema Novel



¹¹⁵ At this point, I exclude the limited number of cinema novels which may fall in the category of 'canonical novel' (e.g. the novels published by Remzi and Varlık).

¹¹⁶ For a detailed explanation regarding the norms of the Translation Bureau, see Tahir-Gürçağlar 2001.

Above, in Figure 5; except for the 23 cinema novels whose publishing houses I could not determine and 32 publishing houses which I have found to publish only one cinema novel; the private publishing houses and the number of cinema novels published by them are shown.

As evident from the figure; **Güven Yayınevi** is the most productive publishing house as far as cinema novels are considered. I have found that 48 cinema novels were published by this institution¹¹⁷. From these 48 cinema novels; 44 of them were the novels of foreign films, while 4 of them referred to indigenous films. Except for *Mavi Melek* [Blue Angel] which was published in 1960 in the series of “Güven Yayınevi Şaheser Romanlar Serisi” [The Series of Masterpieces by Güven Publishing House], all the cinema novels were published between the years 1939 and 1943. It is apparent that the publishing house predominantly published the novels of American films (21). These were followed with the novels of films from Egypt (9), Turkey (4), Germany (3), Italy (1), and France (1)¹¹⁸. Of these, most of the novels were published in the series of “Güzel, Resimli, Heyecanlı, Yeni Sinema Romanları” [Beautiful, Illustrated, Exciting, New Cinema Novels]. However, the books published under the series were not ‘novels’ by any standards. They were in the format of 16-page booklets published weekly and sold for much less (5 Kurush) when compared with the movie ticket prices. By introducing these dime books as cinema novels, publishers may have attempted to capitalize on the popularity of two notions - novel and cinema- at the time.

The name of the series was provided on the front cover of all dime novels in capital letters, which indicates the publishing house’s intention of gripping the readership who read by genre. The photos taken from the film scenes or the pictures which connoted the films were interspersed in the novels as well as the book covers.

¹¹⁷ However the number of cinema novels published by Güven may be even higher than I estimated. As I have mentioned before, the ambiguous data on the publishers of some cinema novels in the database of National Library prevented me from determining some of the publishing houses exactly. I still think that some cinema novels which were referred to be published by Ziya Balçıkoglu ve Ş. Kitabevi and Bozkurt Basımevi in the database of National Library and thus, in my database may have been published by Güven.

¹¹⁸ As source cultures of the remaining cinema novels published by Güven are not certain, I do not provide them here.

On the title page it was mentioned that the photos were taken from İpek Film (e.g. *Kahveci Güzeli*); Özen Film (e.g. *Londra Kalesi, Doktorun Aşkı*); Halil Kamil Film (e.g. *Kıvırcık Paşa*) , Lale Film (e.g. *Vatan kurtaran Aslan*). Such a case well indicates the cooperation between publishing houses and film companies. At the end of the books, the advertisements of other cinema novels published in series or separately, were given. The number of cinema novels published under the series and the advertisements in the books seems to indicate that the marriage of the notions – cinema and novel- succeeded in the market.

In the novels I examined, there were not any forewords or epilogues which revealed the aim or strategy of the institution in publishing these cinema novels. Only at the end of the cinema novel *Lekeli Kadın* [The Demirep] (1940), there was a promotional paragraph:

Are you following the most beautiful and exciting cinema novels of the year which were put forth by Selami Münir Yurdatap?! Read absolutely these illustrated novels published weekly in elegant and colourful covers. In this way, you will get a reminiscence of the films which you excitedly and curiously watched and have a nice collection of cinema novels.

Selami Münir Yurdatap'ın çıkardığı bu senenin en güzel ve heyecanlı sinema romanlarını takip ediyor musunuz?! Her hafta zarif ve renkli bir kapak içinde çıkan bu resimli romanları muhakkak okuyunuz. Böylelikle heyecan ve merakla seyrettiğiniz filmlerin bir hatırasını elde ederek güzel bir sinema roman koleksiyonuna sahip olursunuz.

It is clear from the quotation that the publishing house intended to capitalize on the popularity of the films which were “watched curiously and in excitement” by the audience. In order to attract the attention of the readers, the publishers provided them with a provocative reason. The readers would buy the books and every time they read, they would feel like watching the film again and thus would experience the same excitement. At this juncture it may be suggested that Güven publishing house, with the cinema novel series it launched, was willing to create a new segment of readership and reception patterns in the repertoire.

On the other hand, it appears that the format of the series -“Güzel, Resimli, Heyecanlı, Yeni Sinema Romanları” [Beautiful, Illustrated, Exciting, New Cinema Novels]- shaped the translation process and the presentation of the novels in the series in many other different ways. Being restricted with 16 pages, the agents made considerable omissions or changed many features of the original texts¹¹⁹. These books published in the series were the summaries of the general plot and they provided the readers only with the dramatic points of the works. The adventurous and emotional elements in the plot were brought to the foreground. In line with the intention of producing the film effect, on the covers or title pages of some novels, the brief explanations exaggerating the sensational aspects of the novel were added; e.g. “Fevkalade heyecanlı ve hissi bir aşk macerası” [Extraordinarily exciting and emotional love story] (*Lekeli Kadın* 1940) or “En korkunç ve heyecanlı sinema romanı” [The most terrifying and exciting cinema novel] (*Londra Kalesi* 1941). Moreover, these dime cinema novels composed of a limited number of pages were divided into small parts, which may also indicate an attempt at making a film-scene-effect. On the book covers or title pages, the data regarding films and artists who took part in the film of the novel was often given: “This cinema novel whose subject was borrowed from one of the famous novels; *Ironmaster*, was performed by widely recognized Egyptian artists Süleyman Necip and Emine Rızık” [Mevzuu, meşhur eserlerden (Demirhane Müdürü) romanından iktibas edilen bu sinema romanı Mısır’ın en tanınmış sanatkarlarından Süleyman Necip ve Emine Rızık tarafından temsil edilmiştir] (*Kadın Kalbi* 1941). On the book cover of *Beyaz Esire* (1941), it was emphasized that: “The film artist Nadiye Naci is in the role of Halime” [Film yıldızı Nadiye Naci, Halime rolünde]¹²⁰. At this point, it may be stated that by providing readers with the names of film artists and photos from the film scenes, the makers of life images active in the process were willing to ‘rescreen’ the film in the readers’ minds.

¹¹⁹ I intentionally use “original text” instead of the notion “source novel” as some cinema novels in the series do not have a source novel in the source culture and were directly written from the films screened in Turkey.

¹²⁰ *Doktorun Aşkı* [Doctor’s Love] (1941); *Asılamayan Adam* [The Man Who Can Not Be Hanged] (1941); *Yıldız Sultan* (1940); *Raca’nın Hazinesi* [The Treasure of Raca] (1940), etc. may be also given as examples for the case.

Besides the main story; songs of the films –particularly the films in which musical elements dominated- were usually provided in the novels published by Güven under the series of cinema novels (e.g. *Kahveci Güzeli*, *Yıldız Sultan*, *Lekeli Kadın*). For instance, on the cover of *Lekeli Kadın* (1940), it was especially stated that the songs of the film were also translated: “There are also Turkish translations of the songs sung by Leyla Murad who performed the role of ‘Seniye’ in the film” (Bu filmde ‘Seniye’ rolünü oynayan Leyla Murad’ın okuduğu şarkıların Türkçe tercümeleri vardır).

It is interesting to find out that some novels which had been cited under different series launched by Güven; were also shown to be published as cinema novels by the same publishing house. These were also included into the cinema novel series. For instance, the works mainly appertain to the folk literature such as *Leyla ile Mecnun* [Layla and Majnun], *Selahaddin Eyyubi ve Boz Arslan* [Salahaddin and Grey Lion], *Nasreddin Hoca* [Nasreddin Hodja]; *Şerlok Holmes* [Sherlock Holmes], Arsen Lupen and *Nik Karter* [Nick Karter] which were published in detective series; battle stories such as *Çanakkale Geçilmez* [No Entry To Çanakkale] and *Mehmetçik Ölmez* [A Turkish Soldier Never Dies] were all republished in the series of cinema novels by Güven publishing house. However, the publishing of these novels under the name of cinema novel was not weird as there were films of these novels at the time. By reclassifying the folkloric, battle and adventure stories under the name of cinema novels, publishing houses may well have wanted to capitalize on the commercial success of the films as well as to bring the works which were mainly targeted to the rural population to the attention of the urban readers. Therefore, the same novels were presented to different groups of readers under different titles according to their socio-cultural conditions.

Besides dime cinema-novels published under the series of “Güzel, Resimli, Heyecanlı, Yeni Sinema Romanları” [Beautiful, Illustrated, Exciting, New Cinema Novels] which has been mentioned above in detail, I have also found that Güven published cinema novels which may be classified on the continuum between

canonical and non-canonical works. Two of them¹²¹ were published under “Meraklı Romanlar Serisi” [Series of Curious Novels]. Based my survey on other books published in the series, it can be safely stated that the books were restricted to 60-80 pages. Different from the dime novels of the same publishing house, the photos of the film scenes were not used in the books. However, there were still clues regarding the relationship between films and the books. For instance, on the cover of *Dusseldorf Canavarı*; a picture of Peter Lorre –who was the leading man in the film of the novel– was provided by the publishers. Moreover; from my database, it is understood that under “Güven Yayınevi Şaheser Romanlar Serisi” [Güven Publishing House’s Masterwork Series], a cinema novel - *Mavi Melek* [Blue Angel] (1960)- was also published. The findings regarding Güven Yayınevi and the cinema novels it published under different series, in different years indicate that the institution drew upon the popularity of the films at various times.

My survey on Güven Yayınevi indicates that the institution and agents active in the process generated and provided various options regarding ‘cinema novel’, which may well set examples for different categories mentioned in Section 2.2.3.1. Although I assume that almost all these translated cinema novels were rewritten after watching target films, the categories these novels fall into vary according to the differences regarding the source texts in source cultures. While for some of these translated cinema novels there were novels which could be referred to in the source cultures; for some others there were only source films. Having source novels in the source cultures but being rewritten from the target films; the novels such as *Vatan Kurtaran Aslan* [Home-Saving Lion] (1940); *Görünmeyen Adam* [Invisible Man] (1941); *Tarzan Arslan Adam* [Tarzan The Lion-Hearted Man] (1940, 1941); *Kızıl Rakkase* [Red Dancer] (1939); *Müthiş Katil Landru* [The Awful Killer: Landru] (1941) may be given as examples for 1A². On the other hand; the novels which had only source films and lacked source novels/plays in the source cultures but still were assumed to have been rewritten after the target films such as *Raca’nın Hazinesi* [The Treasure of Raca] (1940); *Yıldız Sultan* (1940); *Mandrake Sihirbazlar Kralı* [Mandrake: King of the Magicians] (1940); *Beyaz Esire* [White Captive] (1941);

¹²¹ *Dusseldorf Canavarı* [The Beast of Dusseldorf] (1943) and *Müthiş Katil Landru* [The Awful Killer: Landru] (1941)

Lekeli kadın [The Demirep] (1940, 1941); *Londra Kalesi* [Tower of London] (1941) and *Dusseldorf Canavarı* [The Beast of Dusseldorf] (1943); *Kırık Zambak* [Broken Lily] (1939) may be given as examples for **2A**². From these, *Kırık Zambak* also sets an example for concealed translation as it was certainly the novel of a foreign film and was introduced to be ‘written’ by Yurdatap.

Different from the novels stated above; *Mavi Melek* [Blue angel] (1960) which was introduced to be rewritten by a ‘translator’ and whose page numbers corresponded to those of original novel’s in the source culture, may fall under **1A**¹. However, at this point it is too difficult to talk of certainties before studying the source and target films *and* novels in detail because such an investigation may lead us to different conclusions and bring other possibilities such as **1A**⁴ and **1A**⁵ to mind.

Şehvet Kurbanı [The Way of All Flesh] which was published by Güven in 1940 and 1941 may also constitute an interesting example for another cinema novel classification. The original film (*The Way of All Flesh*) was made by Victor Flemming in the USA in 1927. In 1940, Muhsin Ertuğrul reproduced Flemming’s film with Turkish artists, which set an example for a concealed translation in the repertoire of cinema. The book of the film, which was ‘conveyed’ by F.G and S.Y¹²², was published by Güven in the same year. Although the book was introduced to be the novel of Turkish film, I think that it was a concealed translation in the repertoire of Turkish literature. Thus, being rewritten from a Turkish film which was in fact a reproduction of a foreign film, *Şehvet Kurbanı* may well set an example for **2B**.

I have also discovered that Güven published cinema novels which fall under my third category: indigenous cinema novels which were based on foreign films’ characters, concepts, and setting *and* which may have been received as translations by Turkish readers. *Baytekin ile Tarzan Karşı Karşıya* [Baytekin versus Tarzan] (1943) and *Kaçırılan Film Yıldızı* [Abducted Film Artist] (1943) which were ‘written’ by Yurdatap, as well as some of the pseudotranslations of Sherlock Holmes and Arsen Lupin may constitute examples for this category.

¹²² I could not find any information regarding F.G. But I think S.Y. refers to Selami Münir Yurdatap’s initials.

Türkiye Yayınevi, with its wide ranging publications, was another prominent institution which capitalized on cinema. It may be stated that Türkiye Yayınevi's interest in cinema first started with the cinema magazine it published: *Yıldız*. It was published fortnightly between 1938 and 1954. The founder of the publishing house, Tahsin Demiray, was also the editor of the magazine *Yıldız*. It became the most favourite cinema magazine in 1940s and 1950s (Evren 1993: 18). The magazine consisted of articles regarding films which were produced in Turkey and abroad, cinema industry, artists' lives *and* short stories. The foreign and indigenous films to be released in Turkey were mentioned in spades. There were also 'cinema novels' in the magazine. These 'novels' were presented as "the novel of the film" and serialized¹²³. At least two pages were allocated for these cinema novels and they were offered with statements such as 'written by', 'translated by' or 'conveyed by'¹²⁴. The cinema novels serialized in *Yıldız* were usually the films which were released in other countries and weren't yet shown in Turkey. Thus the magazine, with advance notice, advertised the films and prepared the public who looked forward to watching them on the big screen. These serialized novels kindled the interest of the audience¹²⁵. By writing letters to the magazine's correspondence column, the readers announced that they were waiting to read more cinema novels in the magazine. Below I quote one of notes written on the readers' column (agony column) in *Yıldız*, in answer to a reader's request.

¹²³ *İmperial Oteli* (Hotel Imperial) [Yıldız, 01.02.1940 3(31)] , *Şüpheli Zafer* (Uncertain Glory) [Yıldız, 15.01.1945 12(145)], *Sürgün* (The Exile) [Yıldız, 15.01.1948 18(209)] may be given as examples for these serialized cinema novels at the time.

¹²⁴ In these cinema magazines, there were not any certain attitudes towards the translators writing cinema novels or translating foreign articles. Some of the articles were even presented as indigenous although the content posed significant question marks. Sometimes translators' names were given in full or with only single letters. They might use pseudonyms too. However, based on other studies, it may be suggested that such an attitude towards translations was common in any other kinds of magazines. Işıklar-Koçak, focusing on the women's magazines between the years 1929-1993, states that although translation had an important place within women's magazines, many texts were not indicated as translations and published anonymously (Işıklar-Koçak, 2007:132).

¹²⁵ However, I have found out that these kinds of cinema novels were also provided in other magazines which were not actually related to cinema. For instance, *1001 Roman*, which was published by Türkiye Yayınevi and included comic strips, provided its readers with short film stories. *Yedigün* published by Sedat Simavi in the 1930s and 1940s, also gave place to serialized cinema novels.

*We are striving for publishing film novels beginning from the coming issues. As for the songs, we are also preparing them. Whenever ready, we are going to publish them too.*¹²⁶

Film romanlarını önümüzdeki birkaç sayıdan itibaren koymaya çalışacağız. Şarkılara gelince onları da hazırlamaktayız. Hazır olur olmaz onları da neşre başlayacağız. [Yıldız, 1951 8(1)]

Yıldız's publishing of serialized cinema novels reveals that Ali Özuyar's (2008) findings¹²⁷ regarding the 'cinema novels' published in the magazines in the Ottoman period were also valid in the republican Turkey between 1940 and 1954.

Depending on the increased interest in cinema, Türkiye Yayınevi extended the scope of its publishing on cinema and films. In 1939, the institution launched another series: *Yıldız Biyografileri* [Star Biographies]. The booklets which were published periodically as special editions of *Yıldız*, included lives of many foreign artists such as Robert Taylor, Norma Sheare, Nelson Eddy, and Clark Gable. These consisted of approximately 30 pages and sold for 15 Kurush. I have found out that 18 booklets were published by the institution until 1945¹²⁸.

In 1940, *Yıldız*'s editor, Tahsin Demiray, began to publish another fortnightly periodical called *Sinema Romanları* [Cinema Novels]. The 'novels' published in each series were in fact the summaries of the foreign films which Turkish audiences longed for¹²⁹. It could be suggested that promoting the magazine as "Cinema Novels" and publishing the short stories summarizing the films; Türkiye Yayınevi may have contributed to the emergence of a newly developing genre¹³⁰.

¹²⁶ Also cinema magazines in those days did not lag behind in publishing the translations of stars biographies and songs from the films. Even in 1946 Türkiye Yayınevi published a special edition of *Yıldız* (66 pages) for film songs.

¹²⁷ Özuyar's study regarding film stories of the magazines in the Ottoman period was mentioned in Chapter 2.

¹²⁸ see <http://www.yesilcam.gen.tr/category/turksinema/kaynaklar.htm>

¹²⁹ The advertisements for the magazine was also published in *Yıldız*. For one of the examples of the magazine *Sinema Romanları* [Cinema Novels] see Yıldız, 15.02.1940 (3)32.

¹³⁰ However, I found out that it was not only Türkiye Yayınevi which published a magazine under the name of "Cinema Novels". A periodical called "Film Romanları" [Film Novels] was also published by Cumhuriyet Matbaası in the same years. The editor of the periodical was Cevat Fehmi Başkut.

Besides its periodicals, it seems that Türkiye Yayınevi was also active in publishing cinema novels. I have found that the institution published 32 cinema novels between 1941 and 1960. Of these 32 novels, 26 novels referred to American films, 2 novels referred to German films, 3 novels referred to British films and one novel referred to a French film.

In 1941, Türkiye published 3 cinema novels for children as special issues of *Yavrutürk*¹³¹. These were *Güiver Cüceler Ülkesinde* [Gulliver in the Land of Dwarfs]¹³², *Mavi Kuş* [The Blue Bird] and *Şirley: Dağların Kızı* [Heidi]. The novels which contained approximately 40 pages, referred to the films *Gulliver's Travels* (1939), *The Blue Bird* (1940) and *Heidi* (1937)¹³³ respectively. With their peritextual elements, the books all emphasized their links with the films. This indicates both the deep motive in the production of the books and the publishers' building of their marketing strategy on the popularity of the films. The photos taken from the film scenes were included into the books. Except for *Mavi Kuş* which was introduced as being translated by Celal Tefik Saymen, none of the books referred to a translator. However, as in the case of dime cinema-novels published by Güven, in these cinema novels, one may not be able to speak about a translation process which was adopted by the canonical circles at the time. They were most probably the rewritings of the target films.

On the other hand; starting in 1946, it appears that Türkiye Yayınevi's publishing cinema novels mainly targeted adults and youth. These cinema novels mostly fell into the category of semicanonical novels which included the popular novels or bestsellers of the time. Although the institution did not launch any series which directly refer to the cinema or films as in the case of Güven's cinema novel

¹³¹ *Yavrutürk* was a magazine for children. Türkiye Yayınevi began publishing this magazine in 1936.

¹³² *Güiver Cüceler Ülkesinde* [Gulliver in the Land of Dwarfs] was taken as a case study in Tahir Gürçağlar (2001: 512-515). Analyzing the book in detail, she lays bare the relationship between the film and novel.

¹³³ Although the names of the first two novels pointed to the film names expressly; the last one, *Şirley*, did not. Instead of *Heidi*, the book was named after the artist, Shirley Temple, who performed in the film and was very popular among the children. By releasing the book with reference to Shirley Temple, the publishing house may have thought that the name of the artist would draw much more attention than the original title, Heidi.

series, it did publish cinema novels under the series of “Yıldız Romanlar” [Star Novels] and “Günün Kitapları”¹³⁴ [Novels of the Day]. In particular, the series “Yıldız Romanlar” [Star Novels], which was launched in 1946 and included 27 cinema novels from my database, was closely related with the cinema world. It seems that the series was named after the cinema magazine *Yıldız* which was very popular at the time. It may be suggested that serialized “cinema novels” in the magazine *Yıldız* were so appreciated by the readers that Türkiye Yayınevi, in order to capitalize on the great interest in films, launched a series under the name of “Yıldız Romanlar” [Star Novels]. The company also started to publish the novels of the films and some other bestsellers in the series¹³⁵. The novels of the films were published under the series before and/or after the release of the target films. However; in some cases, I have found out that even the existence of a source film in another culture was enough to publish and advertise the book with reference to that film.

There seems to be a kind of planning carried by Türkiye Yayınevi in publishing “Star Novels” [Yıldız Romanlar] and the magazine *Yıldız*. While the audience was informed of the films with the advertisements and articles in *Yıldız*; Türkiye Yayınevi, in the mean time, printed the novels of the films. This attracted great attention from the audience before or after the release of the films in Turkey. On the other hand I have found out that almost none of the serialized cinema novels in *Yıldız* was published by Türkiye Yayınevi as a book under the series of “Yıldız Romanlar”¹³⁶. At this point, I suggest that Türkiye Yayınevi may have determined a

¹³⁴ At the time, a similar attribute was also used for the films. Many films at cinemas were shown under the name of “Günün Filmleri” [Films of the Day].

¹³⁵ Such relationships between institutions were not restricted to Türkiye Yayınevi and the magazine *Yıldız*. There was a similar cooperation between İstanbul Basımevi and the magazin *Sinemagazin*. In 1944, Cemil Cahit Cem who was the assistant editor in *Yıldız*, parted company with the magazine and published another cinema magazin: *Sinemagazin* (1943-44) by İstanbul Basımevi. The format of *Sinemagazin* was similar to that of *Yıldız*. The magazin published serialized cinema novels. Apart from these, separate cinema novels consisting of 80 pages were published under “Sinemagazin-Filme Alınmış Şaheserler Serisi” [The Series of Sinemagazin-filmed Masterpieces] (1944) by the institution. Both the magazine and the books under the series advertised each other and became popular.

¹³⁶ However, there was an exceptional case: *Jane Eyre*, which was published both as a serialized cinema novel in *Yıldız* and a book in the series. The serialized “cinema novel”, *Jane Eyre*, in the magazine was introduced to be translated by V. Gültekin who was one of the most productive translators in the series of “Yıldız Romanlar”. It started to be published just after the film was made in the USA, before its release in Turkey. Turkish spelling of the book was given in paranthesis in both serialized format and book. The work was presented to be “A 20th Century Fox Film performed by Orson Welles and Joan Fontaine” in the magazine. Although the name of the author, Charlotte Bronte,

norm regarding which cinema novels would be published in the magazine and in the series “Yıldız Romanlar”.

The “cinema novels” in the magazine *Yıldız* mostly consisted of the films which were based on scenarios rather than novels in the source culture. These were all introduced as translations. However the source texts of these “novels” were, most probably, the synopsis provided by the film companies. The agents who were introduced as translators were rewriting the plot and the dialogues in the synopsis. On the other hand, the books published in the series of “Yıldız Romanlar” referred to the films which were based on a novel in the source culture. The series did not include cinema novels which were written from film scenarios or which were re-tellings of the target films. The novels contained about 300-600 pages and were mostly sold for about 2-3.5 Liras. The names of source novels were mostly changed according to the titles used in the screenings of the target films. At the end of these novels, information regarding their films and the artists who took part in the films were mostly provided to the readers: “The Woman in White was filmed by Warner Bros company. Alexis Smith as Marian, Eleanor Parker as Laura and Anne Catherick, Gig Young as Walter and Sydney Greenstreet as Count Fosco featured in the film” [The Woman in White-Beyazlı Kadın, Warner Bros şirketi tarafından filme çekilmiştir. Marian rolü Alexis Smith, Laura ve Anne Catherick rolü Eleanor Parker, Walter rolü Gig Young ve Kont Fosco rolü Sydney Greendreet tarafından oynanmıştır] (Beyazlı Kadın, 1949).

was mentioned; the emphasis was on the scenarists and director: “Taking the subject matter from the novel of Charlotte Bronte, who was the sister of Emily Bronte –writer of “Evergreen Love”; the scenario of the film was written by Aldoux Huxley, Robert Stevenson, John Houseman and the film was directed by Robert Stevenson” [Mevzuu; “Ölmeyen Aşk”ın müellifi Emily Bronte’nin kardeşi Charlotte Bronte’nin romanından alınarak senaryosu Aldoux Huxley, Robert Stevenson ve John Houseman tarafından yazılmış, Robert Stevenson’un rejisörlüğü altında film çekilmiştir] [in *Yıldız*, 01.04.1944 11(124)]. On the other hand the novel which was translated by Saffet Orgun in 1945 republished in the series of “Yıldız Romanlar” just after the release of the film in Turkey, in 1946. As an end note in the novel, it was emphasized that the novel was filmed and Joan Fontaine performed in the role of Jane Eyre while Rochester was Orson Welles. The advertisement of the book was printed rather frequently in the magazine *Yıldız*.

The novels were often advertised in the magazine *Yıldız*. The advertisements were accompanied by pictures reminiscent of the film posters or scenes¹³⁷ and mostly referred to the films, capitalizing on their popularity. For instance, in order to advertise *Bir Genç Kız Yetiştiriyor* [A Tree Grows in Brooklyn], which was published under the series “Yıldız Romanlar” in 1946 – one year after the production of the film and one year before the film’s release in Turkey- a note referring to the film was written in capital letters: “the great novel whose film brought an Academy prize to its artists” [Filmi, artistlerine Akademi mükafatı kazandıran büyük roman] [Yıldız, 01.09.1951 2(36)]. The characters in the novel were introduced one by one with the pictures referring to the film scenes. W. Somerset Maugham’s *The Razor’s Edge* [Şeytanın Kurbanları], which was first published in 1947 – one year after the production of the film, was advertised as “a novel whose film was made by four famous artists” [Dört meşhur yıldızın filmini çevirdiği roman] [Yıldız, 06.01.1951 1(2):12]. For another novel, *Yakut Gözlü Kız* (Jassy) which was published in 1948 – parallel to the screening of the target film, it was written that

Margaret Lockwood who performed in wonderful films such as The Man In Grey, The Wicked Lady, Bedelia, says that Jassy was one of her most beautiful films. The novel of the film attracted unprecedented attention all over the world. This is the 9th novel of Star Novels. It contains 300 pages and costs 250 Kurush.

Yılan kadın, Şeytanın Kızı, Bedalia gibi muazzam filmler çeviren Margaret Lockwood, Yakut Gözlü Kız için en güzel filmlerinden biri olduğunu söylüyor. Bu filmin romanı bütün dünyada eşsiz bir alaka görmüştür. Yıldız Romanlar serisinin 9. kitabıdır. 300 sayfa, 250 Kuruştur. [Yıldız, 15.07.1948 19(221):25]

Türkiye Yayınevi’s advertising the “star novels” were not restricted to the cinema magazine *Yıldız*. From Cantek’s findings, it is apparent that in many other mediums such as newspapers, the novels were advertised with references to their films. His claims regarding the deep motive underlying the institution’s giving preference to publish *Çanlar Kimin İçin Çalıyor* [For Whom The Bell Rings] (1946)

¹³⁷e.g: *Beyazlı Kadın* [in *Yıldız* 1949 21(252); *Çanlar kimin İçin Çalıyor* [in *Yıldız* 01.05.1946 15(174)]; *Anthony Adverse* [in *Yıldız* 01.01.1950 22(256)]; *Jane Eyre* [in *Yıldız* 15.09.1949 21(249)]; *Kabus Şatosu* [in *Yıldız* 15.09.1948 19(225)].

–a novel published under “Yıldız Romanlar”- also support my argument on the series.

‘For Whom The Bell Rings’ was, at first, published as a novel in 1947. The book translated by Vahdet Gültekin, was released by Türkiye Yayınevi. The preference of the publishing house was directly related to the production of its film and the possibility of its release in Turkey in the near future. In the newspaper advertisements of the novel, such a case was capitalized as it was useful in increasing the sales. In the advertisement of the novel published in the newspaper ‘Ulus’ it was stated that: “In the film which will be screened soon in Ankara Movie House; Ingrid Bergman as Maria, and Gary Cooper as Robert Jordan took part. (Ulus, 06.04.1947).

‘Çanlar Kimin İçin Çalıyor’, 1947 yılında önce roman olarak yayımlanır. Vahdet Gültekin’in Türkçeleştirdiği kitap, Türkiye Yayınevi tarafından piyasaya sürülmüştür. Yayınevinin tercihi, romanın filme aktarılması ve yakın bir gelecekte Türkiye’de gösterilme olasılığı ile doğrudan ilgilidir. Kitabın gazete ilanlarında bu durum satışı arttırıcı bir etken olarak görüldüğünden kullanılmaktadır. ‘Ulus Gazetesi’nde yapılan kitap tanıtımında “Pek yakında Ankara Sinemasında gösterilecek olan filmde Maria rolünü Ingrid Bergman, Robert Jordan rolünü ise Gary Cooper oynamışlardır” denmektedir. (Ulus, 06.04.1947). (Cantek, 2008:145)

On the other hand, some cinema novels were not only referred to the films but also compared with them. In order to attract the attention of the audience who were fascinated with the films, the cinema novels were introduced as being much better than the films in the advertisements.

The latest book published in the SERIES of STAR NOVELS, LORNA, is among the greatest love and adventure novels of English literature. The novel, whose film has been released recently, is much more dramatic and better than its film. Till the end, you will not cease reading this novel which was translated in a smooth style by Sayhan Bilbaşar.¹³⁸

YILDIZ ROMANLAR SERİSİ’nin en son kitabı, LORNA, İngiliz edebiyatının en büyük aşk ve macera romanlarından. Geçenlerde filmi

¹³⁸ *İnsanlık Suçu* [A Place in the Sun] which was also advertised to be better than its film at the end of another cinema novel published under the series of “Yıldız Romanlar” -*Peyton Aşkları* [Peyton Place]- may also constitute an example for the case: “A masterpiece whose film shattered the records all over the world and which is much more superior than its film” [Filmi bütün dünyayı altüst eden ve filminden çok daha kuvvetli olan bir şaheser roman] (Metalious 1957).

oyunayan bu eser, filminden çok daha hareketli ve çok daha güzeldir. Sayhan Bilbaşar'ın akıcı bir üslupla çevirdiği bu eseri bitirmeden elinizden bırakamayacaksınız. [Yıldız, 24.01.1953 1(5)]

As films were made from the novels which belonged to popular names in canonical or semicanonical literature; the cinema novels in “Yıldız Romanlar” mainly consisted of contemporary bestsellers or popular novels. But there were also some works which may well be attributed to the canonical authors such as Charles Dickens, Ernest Hemingway, A.J Cronin, and Henryk Sienkiewicz who were known by their realistic approaches to social concerns. However, the cinema novels of these canonical authors published in “Yıldız Romanlar” did not emphasize the realist issues and focused on romantic elements, excitement or action (Tahir-Gürçağlar, 2001:284). The advertisements of some cinema novels in the magazine *Yıldız* also testify to my argument on the popularization of these novels. For instance, Ernest Hemingway’s *For Whom The Bell Tolls* tells the story of a young American in the International Brigades attached to a communist guerilla unit during the Spanish Civil War. The novel was published in the series of “Yıldız Romanlar” in 1946 -after the production of the film, was given notice in the magazine *Yıldız* as “a story of a real and exciting love which takes place in flames and blood” [Yıldız, 15.04.1946 15(173): 25]. The picture drawn on the book cover was also the reminiscent of a scene from the film. Charlotte Bronte’s *Jane Eyre* which was also published as a “star novel” in 1946 - parallel to the release time of the film in Turkey- was described to be “the greatest love story of the west” and advertised with a romantic quotation taken from the book: “Most people found him ugly. But while his fingers were flowing on my neck and his lips on my hair; I was feeling that he was the only one I could ever love” [Çokları onu çirkin bulurdu. Fakat dudakları saçlarımda, parmakları boynumda dolaşırken; onun, sevebileceğim biricik erkek olduğunu hissederdim!..] [Yıldız,01.12.1948 20(230)] The advertisement was again provided with a drawing depicting the film poster and showing the leading artists in the film: Orson Welles and Joan Fontaine. In addition to these cinema novels, Henryk Sienkiewicz’s *Quo Vadis*, which was the winner of the prestigious Nobel prize in 1905 and was published in the series of “Yıldız Romanlar” in 1952 -a year after the production of its film- was given notice in the magazine as follows:

*The last masterpiece of Star Novels. “Quo Vadis” which was translated into all world languages is the greatest novel **including love, brutality and excitement**. “Quo Vadis” was filmed 3 times up to now. It was reproduced as a colour film in Italy last year and cost 10 million Turkish Lira. This is a novel which all cinemafans must read. Price 350 Kurush.*

Yıldız Romanların son şaheseri. “Ko Vadis” dünyanın bütün dillerine çevrilmiş en büyük aşk, vahşet, ihtiras ve heyecan romanıdır. “Ko Vadis” şimdiye kadar 3 defa filme çekilmiştir. En son olarak İtalya’da geçen sene renkli olarak ve 10 milyon Türk Lirasına çevrilmiştir. Bütün sinema meraklıların okuması lazım gelen bir romandır. Fiyatı 350 kuruş. [Yıldız, 06.12.1952 4(102)]

The films of the novels which were greatly enjoyed by the audience may well be influential on publishers’ setting social concerns of the novels aside and focusing on action, romanticism and excitement. The romantic and exciting elements which were brought forward in the films in order to do well at the box-office; may have been highlighted in these novels for drawing readers’ attention to the books and helping them to recall the film in their minds. The promotional statement in the last quotation- “This is a novel which all the cinema fans must read”- also gives forth the publishers’ intent in publishing the novels and clue in their target audiences.

It is interesting that, although the novels published under the series “Yıldız Romanlar” mostly referred to the films and the advertisements in the magazine *Yıldız* were in line with my argument; the promotional statement of Türkiye Yayınevi regarding the series in the magazine did not mention such an attitude or films. They introduced “Yıldız Romanlar” as situated close to the canonical literature which centered around the realism.

Star Novels are tantamount to a great worldwide work; perfect and faultless translation; clear and legible writing; a beautiful binding and a wonderful novel. When discussing the publication of the series, such a leading decision was made. Each work to be included in the series was going to be chosen by a professional committee with marked attention and it was going to be considered that the novel was known world-wide. The translation of the novel was not going to be consigned to an ordinary person but to an expert who knew the two languages very well and could reflect the style of the author. Then the novels were going to be released in a clear and readable format. This attitude was applied to all 16 novels published in this series up to now.

Yıldız Romanlar, dünya çapında büyük bir eser, iyi ve hatasız bir tercüme, temiz ve okunaklı hurufat, güzel bir cilt ve nihayet nefis bir roman demektir. Yıldız romanların çıkarılması kararlaştırıldığı zaman böyle bir prensip kararı alınmıştı. Bu seriye girecek her eser müteahhas bir heyet tarafından büyük bir dikkatle seçilecek ve bilhassa dünya çapında bir eser olmasına dikkat edilecekti. Tercümesi herhangi bir kimseye değil, muharririn üslubunu, havasını aynen verebilecek, o dili ve Türkçeyi hakkile bilen kimselere yaptırılacak ve nihayet temiz ve okunaklı bir şekilde bastırılarak satışa çıkarılacaktı. Bu karar şimdiye kadar ,bu seriden çıkmış olan 16 kitapta aynen tatbik edilmiştir. [Yıldız 20.01.1951 1(4)]

Moreover, some cinema novels which were often advertised with reference to their films and claimed to be as dramatic as the films were sometimes advertised as “the most realist work of the period” (e.g. *Bir Genç Kız Yetiştiriyor* advertisement in *Yıldız* [04.08.1951 2(32)]).

However, in contrast to the institution’s representing itself next to the canonicity; it may be suggested that the norms governing Türkiye Yayınevi’s planning were not totally in agreement with those active in canonical literature. The activities of the institution and its agents were in line with the norms of popular literature. And in such a process, I suggest that foreign films which were produced and imported to Turkey played a significant role. I assume that the deep motive underlying Türkiye Yayınevi’s preference in presenting “Yıldız Romanlar” as mentioned above may well be related to its concern to be associated with the canonical literature which was highly regarded at the time. The emphasis on the selection committee of “Yıldız Romanlar” may have been a reference to the activities of the Translation Bureau which was active in the canonical literature. However, I could not find any information regarding the “professional committee” of “Yıldız Romanlar” in peritextual or extratextual sources. I suppose that ,if there had been, the committee mainly consisted of the agents active in the magazine *Yıldız*. And the foreign films which were produced or imported into Turkey may have greatly influenced the shaping of the committee’s planning of the series’ publication. On another note, it was interesting to find out that the “committee’s” publishing cinema novels under the series “Yıldız Romanlar” was not always in line with the state’s planning of the repertoire of cinema in Turkey. For instance, although the film

of the novel, *For Whom The Bell Tolls* (1946), was banned in Turkey by Central Film Control Commission [Merkez Film Kontrol Komisyonu]¹³⁹ because of the communism propaganda and became the subject of hot debates in 1948 (Cantek, 2008:145-151); the novel of the film had already been published by Türkiye Yayınevi in 1946 and it was often advertised in the magazine *Yıldız* even in the years the film was banned. However, from Cantek's findings, it is apparent that the criticisms regarding the film soon turned towards the novel published by Türkiye Yayınevi. Feridun Osman Menteşoğlu –columnist in the newspaper *Ulus-*, disparaging the quality of language used in its Turkish translation, called the place of the novel in Turkish literature into question and criticized the uncontrolled media at the time (Cantek, 2008:148)¹⁴⁰.

From the extratextual sources, it may be understood that these cinema novels sold well and that the planning strategies of the institution became successful. The letters from the readers, the advertisements in the magazine *Yıldız* and the longevity of the series (1946- 1964) testify in favor of my argument on the reception of these novels:

These novels, being selected by an experienced committee and translated from all European languages into Turkish by competent pens, have become the bestsellers for four years. The name of the series "Yıldız Romanlar" guarantees the best translation and greatest work.

Senelerce bu işde tecrübe sahibi olmuş bir heyet tarafından bütün Avrupa dillerinden büyük bir dikkatle seçilip, en salahiyyetli kalemler tarafından Türkçeye çevrilen bu kitaplar, dört yıldan beri memleketimizde en çok okunan eserler haline gelmiştir. Yıldız Romanlar ismi en güzel tercüme, en büyük eser garantisidir. (Yıldız, 1950:22/262)

My research has revealed that Türkiye Yayınevi, with its publishings, may have set examples for the cinema novels which fall into the categories of **1A¹**, **1A²**,

¹³⁹ The commission which was constituted according to the "Regulation on Controlling the Films and Film Scenarios" [Filmlerin ve Film Senaryolarının Kontrolüne Dair Nizamname] (1939) was tasked with controlling the films to be screened in Turkey. For more information see Cantek 2008 (142-143) and Öztürk 2005 (161-166).

¹⁴⁰ This was not the only case where the norms active in different repertoires collided. The film *Vatan ve Aşk* (Country and Love) was also banned in 1948. Despite the on-going debates concerning the target film, the newspaper *Cumhuriyet* serialized the translation of the novel (Cantek, 2008:157).

1A⁴, 1A⁵ and 1B. The first three novels mentioned before the series “Yıldız Romanlar” – *Gülviver Cüceler Ülkesinde*, *Mavi Kuş* and *Şirley: Dağların Kızı* – may well constitute examples for 1A² as they all had source novels but were translated from target films. At this point, it is necessary to mention that *Gülviver Cüceler Ülkesinde* [Gulliver’s Travels] (1941) and *Şirley: Dağların Kızı* [Heidi] (1941) were the re-translations which appeared as a result of the popularity of their films. It is also interesting to find out that although the source text of *Mavi Kuş* was a French play called *L’Oiseau Bleu* (1908) written by Maurice Maeterlinck; the novelization of the play from an American film took place in the repertoire of Turkish popular literature. In addition, most of the cinema novels published under the series of “Yıldız Romanlar” and “Günün Kitapları” may set examples for 1A¹, 1A⁴ or 1A⁵. The length of the novels, their peritextual elements and their assertive advertisements in the magazine *Yıldız*, cause me to major on the possibility of these groups rather than 1A². However; without a detailed survey on the books, it will be wrong to suggest a certain category for them. With the release of the films, they may have been translated directly from the source novels and capitalize only on the popularity of their films; which makes us classify them as 1A¹. But it is also possible that the translators may have been influenced by the source or target films while translating the source novels into Turkish. This would then make us classify them as 1A⁴ or 1A⁵. In the series of “Yıldız Romanlar”, there were also examples for the re-editions or re-translations which appeared as a result of the popularity of the films and thus may fall into the category of 1B. *Oliver Twist* (1949), *Şeytanın Kurbanları* [The Razor’s Edge] (1947, 1955), *Jane Eyre* (1946), *Bonjour Tristesse* (1956, 1958) may be given as examples for this case.

Eleven cinema novels which were stated to be published by **Altın Kitaplar Yayınevi** in my database were released under “Meşhur Romanlar Serisi” [Series of Famous Novels] between 1956 and 1960. However, the institution did not mention the role of cinema in the promotional statements regarding the strategy in publishing the series.

Altın Kitaplar, like a magazine released regularly, published the novels in the first week of every month. [...] The novels to be included in the

series were determined by a committee of three after scrutinizing the works published in the western languages and selecting the ones which were bestsellers or received prizes.

Altın Kitaplar aylık bir mecmua intizamiyle her ayın ilk haftası çıkar. [...] Seriyi teşkil eden romanlar 3 kişilik bir heyet tarafından, Garp dillerinde yayınlanmış eserler birer birer tetkik edilerek ve içlerinden çok okunmuş, mükafat kazanmış olanlar seçilerek meydana getirilmiştir. (Milliyet, 03.11.1956)

Similar to Türkiye Yayınevi's explanation regarding "Yıldız Romanlar", the institution emphasized its selection committee and the utmost care taken in determining the novels. Here again, this may be interpreted as the publishing house's effort to position itself close to the canonical literature. The role of cinema was by no means mentioned in the decision-making process of the 'committee', although the peritextual and epitextual elements controverted that fact.

Altın Kitaplar's cinema novels which consisted of 200 to 600 pages and sold for about 10 Liras, were mostly edited by Kadri Yurdatap who was an active agent in producing cinema novels in these years¹⁴¹. I could not find any indigenous cinema novels published under the series. All of the novels were translations. They were mostly published a year after the production of the original films. The drawings on the book covers were taken from the film posters or the film scenes. The pictures of the leading artists who took part in the film were mostly provided either in the front or back cover. For example, in *Genç Aslanlar* [The Young Lions] (1959), after stating that the novel was filmed, the names of the artists were written with the characters they performed. On the back cover; pictures of the leading artists who performed in the film -Marlon Brando, Montgomery Clift, Dean Martin- were provided with their names. Another cinema novel, *Devlerin Aşkı* [Giant] (1957), was introduced as "the novel of James Dean's last film" on the front cover.

¹⁴¹ In addition to Altın Kitaplar Yayınevi, Kadri Yurdatap was also active in producing cinema novels for other publishing houses in the 1950s. *Rüzgar Gibi Geçti* [Gone With The Wind] (1953), *Nana* (1955) and *Seba Melikesi Belkıs ve Hazreti Süleyman Hayatı* [La Regina di Saba] (1953) bore the signature of Kadri Yurdatap and published by Sadi Erksan, Samim Sadık Neşriyatı, and A Yayınları respectively. However; different from the novels published by Altın Kitaplar, all these novels were in dime format and introduced to be the novels of the films.

Most of the cinema novels published by Altın Kitaplar included the title of source texts on their covers. These were also the names of the films which were made from and named after the source novels. However, from Tahir-Gürçağlar's statements it is understood that such an attitude was common for some private publishing houses like Türkiye, Arif Bolat and Varlık in the 1950s (2001:278). She argues that such an attitude may have originated from two facts:

One of them was that the Translation Bureau always included the original title of the source text in its translations. Private publishers may have associated this approach with a "prestigious" form of publishing and decided to adopt it in order to look more respectable. A second reason may be the fact that pseudotranslations abounded in the market for translated literature and publishers might have wished to create credibility in the readers' eyes by proving that their translations were indeed "genuine". (ibid)

In line with Tahir-Gürçağlar's statement, my survey has revealed that besides Altın Kitaplar; some cinema novels published by Arif Bolat¹⁴² and Türkiye followed the same pattern. However, in addition to these two points mentioned in the quotation; such an attitude may have also indicated the publishers' intention to capitalize on the popularity of the films which were often advertised in cinema magazines and on film posters with their original titles. With these source titles, it would be easier for movie-goers and cinema fans to match the films and the novels.

Also of interest, Altın Kitaplar often introduced its cinema novels with the advertisements published in the newspaper *Milliyet*, which also revealed the production and marketing strategy of the institution. For instance, *İnsanlar Yaşadıkça* [From Here to Eternity] (1957) was show-cased with the following words in one of the advertisements: "the novel whose film turned out to be a phenomenon" (*Milliyet*, 11.03.1957). The film poster was also provided along with the book cover. Another novel, *Aşk Güzel Şeydir* [Love Is a Many-Splendored Thing] (1956) was introduced as "The novel of a real love whose film caused great excitement wherever it was released" [Filmi her gösterildiği yerde heyecan yaratan hakiki bir aşkın büyük romanı] (*Milliyet*, 04.12.1956).

¹⁴² Arif Bolat Yayınları will be discussed in detail in the case study.

It seems that in the production of cinema novels, Altın Kitaplar followed a strategy similar to that of Türkiye Yayınevi's "Yıldız Romanlar". My survey has revealed that the institution published only the novels of the American films which were based on a source novel. Such a finding made me categorize these novels under **1A¹**, **1A⁴** or **1A⁵**. The length of the novels, peritextual elements and advertisements in the newspapers support my arguments on the classification. However, it is difficult to assert with certainty which cinema novels fall under which of these groups before studying the books in detail. With the release of the films, they may have been translated directly from the source novels; which makes us classify them as **1A¹**. But it is also possible that the translators may have been influenced with the source or target films while translating the source novels into Turkish; which then makes us classify them as **1A⁴** or **1A⁵**.

Çağlayan Yayınevi, too, wanted to have a share of the market created by the cinema novels. In 1954 and 1955, this institution published cinema novels in pocket book format. These novels referred to the films produced in different countries; USA, UK, Sweden, France. The institution gave notice of its cinema novels in the newspapers. For example; in the newspaper *Milliyet* (01.10. 1954), *Sahne Işıkları* [Limelight] (1954) was advertised as the "novel of the film 'Limelight' which was produced by Charlie Chaplin and is to be released in Turkey this winter" [Charlie Chaplin'in çevirdiği, bu kış göreceğimiz Limelight filminin romanı].

Çağlayan Yayınevi did not launch a series of cinema novels. All the novels I have included into my database were published separately except for *Merih'ten Saldıranlar* [Destination Moon] (1954) which was released under a science-fiction series: "Yeni Dünyalarda Serisi" [In New Worlds]. *Merih'ten Saldıranlar* was the first novel of the series. Although I have discovered 7 science fiction novels on space, aliens, and human-alien encounters published under the series; only this first novel of the series has been cited as a cinema novel. There is some definite evidence as to the relationship between the film and the novel. However, I am of the opinion that other novels in the series, which were also added to the database in bold characters, might have influenced by the science-fiction films which were very

popular in the 1950s¹⁴³. Because of the resource shortage on the foreign films screened in Turkey, I could not find satisfactory evidence to be able to cite them as cinema novels. But I believe that as more information regarding foreign films which were screened in Turkey comes to light, different approaches towards the books, which were published under this series and seem to be pseudotranslations¹⁴⁴, may arise.

The cinema novels published by Çağlayan may set examples for various classifications of cinema novels according to my methodology. Although it is difficult to determine which novels fall under exactly which classifications, a rough assumption may be stated regarding these novels. The target novels which were translated from the films based on an original film script rather than source novel/play -such as *Gangsterler Kraliçesi* [Belle Starr's Daughter] (1955) or *Sahne Işıkları* [Limelight] (1954)- may fall under **2A²**, **2A³** or **2A⁴**. The cinema novels which referred to the films based on source novels –such as *Monika* [Sommaren med Monika] (1955)- may be included under **1A²**, **1A³**, **1A⁴** or **1A⁵**.

Plastik Yayınlar, making use of pocket book format like Çağlayan Yayınevi, published a series of Lemmy Caution – a famous character of the author Peter Cheyney- which is included in my database as cinema novels. Although the character was created in the 1930s and 1940s by Cheyney, the translations telling the adventures of Lemmy Caution were published just after the release of its French films in Turkey. The films were screened in Turkey under the names of *Yeşil Gözlü Yosma* [Green-Eyed Coquette] (1954), *Yosmayı Vurdular* [They Shot the Coquette], *Yosmalara İnanmam* [I Do Not Trust the Coquettes], and *Sıra Sende Yosmam* [You Are the Next My Coquette] (1955)¹⁴⁵. Plastik Yayınlar started to published the

¹⁴³ In *B Filmi* (2006), Nur Onur states that the 1950s were the golden years of science fiction films. In these years the number of the sci-fi films increased and the themes of the films were varied (82-95).

¹⁴⁴ The novels published in this series were translated by two translators: A. Kahraman or Necati Kanatsız. They were mostly introduced as translators. In some cases, the names of the agents were written without an attribute. There were not any references to the source authors or texts in the books. Although I searched for the sources, I could not reach any information, which all made me think on the possibility that the novels were pseudotranslations.

¹⁴⁵ Unfortunately, I could not determine which target film referred to which source film. The database of National Library only provides with the names of target films released in these years without mentioning their sources.

series “Lemmi Kovşun” [Lemmy Caution] in 1954 and printed the books under the titles *Yosmanın Tuzağı* [The Trap of Coquette] (1955), *Sarışın Yosma* [Blond Coquette] (1955), *Geri Dön Yosma* [Come Back Coquette] (1956), etc. Although the word “coquette” does not appear on the source books written by Cheyney; the translations all included the word as parallel to the title of the dubbed film, which may show the relationship between the target films and novels published by Plastik Yayınlar.

“Lemmi Kovşun” cinema novels consisted of approximately 120-150 pages. The translation process of these cinema novels may be explained with $1A^2$ or $1A^4$. They may be either translated from the target films released at the time or from source novels with the influence of these films. However, there is still a possibility that they may be pseudotranslations, which may be included in my third group of cinema novels. The novels including the characters and settings of the films may have been originally written in Turkish although they were attributed to Peter Cheyney¹⁴⁶.

Oya Neşriyat, in 1944, published a series of dime novels narrating the adventures of Arşak Palabıyıkyan. Seven novels published under this series have been included in my database as they were closely related with the American films performed by the Marx Brothers¹⁴⁷.

Arşak Palabıyıkyan was the name used in the Turkish dubbed versions for the character performed by Groucho Marx¹⁴⁸ in the original Marx Brothers’ films.

¹⁴⁶ Ekicigil Yayınları also published a “Lemmi Kovşun” [Lemmy Caution] novel in 1955, which has been cited as cinema novel in my database as well. In addition, Plastik Yayınları and many other publishing houses such as Türkiye, Çağlayan released translations of Peter Cheney novels. While some of these have certainly been included in my database, some others were written in bold characters in order to show my hesitation in categorizing them as cinema novels because of the restrictiveness of the sources.

¹⁴⁷ The Marx Brothers were an American family comedy act which drew the great attention of audiences from the early 1900s to around the 1950s. They performed in numerous comedy films. The films were so successful that five of the Marx Brothers’ films were selected by the American Film Institute as among the top 100 comedy films.

¹⁴⁸ “Ferdi Tayfur who dubbed Groucho Marx renamed him as Arşak Palabıyıkyan which referred an Armenian from İstanbul (Palabıyık: bushy-moustache, with the suffix –yan meaning ‘from the family of’ in Armenian) (Gürata, 2007:341)

The dubbed versions of the films and the character Arşak Palabıyıkyan were so appreciated by Turkish audience¹⁴⁹ that the institution released several books based on the settings and characters of these films. The books consisted of 16 pages and were provided with illustrations similar to the film characters. Although the cinema novels under the series were introduced as indigenous books by the institution, they may fall under my third category of cinema novels. It may be suggested that the reception of these cinema novels was mainly governed by the foreign films to which they referred.¹⁵⁰

The cinema novels published by **Ülkü Kitap Yurdu** were mostly for children and they were based on Mickey Mouse films.¹⁵¹ These cinema novels were published in the mid-1930s under “Miki Fare Serisi” [Series of Mickey Mouse]. *Miki Fare Cüceler Ülkesinde* [Mickey Mouse in the World of Dwarfs] (1935), *Miki Fare Yamyamlar Ülkesinde* [Mickey Mouse in the World of Cannibals] (1935), *Miki Fare Devler Ülkesinde* [Mickey Mouse in the World of Giants] (1935), *Miki Fare Robinson* [Mickey Mouse Robenson] (1936) may be given as examples for the books in the series. In the 1940s, with the release of the films, the books started to be published again. While some novels were rereleased such as *Miki Fare Devler Ülkesinde* [Mickey Mouse in the World of Giants] (1944), some others were newly produced, such as *Miki Fare İtfaiye Onbaşı* [Mickey Mouse the Fireman] (1945). These cinema novels were about 40-60 pages and included drawings related with the context. It was stated that the pictures were provided by Walt Disney. Based on my research, I suggest that these books set examples for my third category. They may have been written with the influence of Mickey Mouse films produced in the USA. However in some cases, these cinema novels were written in a way that they referred to two different source texts. Examples would include Mickey Mouse films and *Guliver’s Travels* in *Miki Fare Devler Ülkesinde* [Mickey Mouse in the World

¹⁴⁹ “According to Tayfur , this character was so well-liked that some Armenians living in İstanbul even claimed to be the relatives of Arşak Palabıyıkyan” (Gürata, 2007:341)

¹⁵⁰ In addition to Oya Neşriyat; another publishing house, Nihat Özcan launched a series narrating the adventures of Arşak Palabıyıkyan in 1959. However I could reach only one of the novels published in the series and included it into my database.

¹⁵¹ However; other publishing houses, **Kemal Özcan, Necmettin Salman, Osmanbey Matbaası, Derya Yayınları, Kitap Yayıma Odası, Akay**, also published cinema novels for children based on Mickey Mouse films (See Appendix 1).

of Giants] (1935) or Mickey Mouse films and *Robinson Crusoe* in *Miki Fare Robinson* [Mickey Mouse Robenson] (1936). Ülkü published cinema novels for the young, like *Tarzan ve Altın Arslan* [Tarzan and Golden Lion] (1944) and for adults, such as *Mrs Miniver* (1944). These novels contained 231 and 123 pages respectively. As it is impossible to state exactly into which groups these novels fall before going through a detailed analysis on the books and films, I can only speculate that they may set examples for 1A¹, 1A², 1A⁴.

3.2.4. Translators and Authors

My survey regarding the translators reveals that -except for the invisible ones- there were more than one hundred agents who were active in the production of cinema novels and are included in my corpus. It appears that these agents were presented in diversified ways. While the names of some translators were given with initials, some others were presented with their full names. In some cases, it seems that some of them used pseudonyms. In most of the semi-canonical cinema novels including bestsellers, translators are often visible. They were often introduced to be the translators of the source novels, though I assume that the agents active in these productions may have been influenced by their source or target films as well. On the other hand, dime cinema-novels published by the private publishing houses did not show a concern for the “authorial originality” (Tahir-Gürçağlar, 2001:294), “filmic originality”¹⁵² and translators’ visibility. These cinema novels either re-written after watching the film or translated from the source novel, often did not refer to their sources. The makers of life images active in the production of these kinds of cinema novels introduced themselves with various attributes such as *nakleden* [conveyor], *filmi Türkçeye çeviren* [one who translates the film into Turkish], *Türkçeye çeviren* [one who translates into Turkish], *terceme eden* [translator], *yazan* [writer], *yazan ve hazırlayan* [writer and editor] or even *yayan* [distributor]. As mentioned previously, some of these attributes (e.g. *nakleden*, *hazırlayan*, *yayan*) blurred the line between indigenous writing and translations. As it is impossible to examine all the agents in

¹⁵² What I term “filmic originality” refers to the provenance of the film scenario and includes the works of the scenarists active in producing the films.

my database, only the ones who were active in the above-mentioned publishing houses will be discussed below.

Güven adopted a relaxed attitude towards the authorial and filmic originality in the series of dime cinema-novels . The names of the authors were not often provided in the books. It seems that the names of the artists who performed in the film of the novel was considered to be much more important than the scenarists or the authors: “Boris Karlof ile Basil Rathbone ve Nan Grey’in temsil ettiği korkunç ve heyecanlı filminden iktibas edilmiştir” [The book was borrowed from the fearful and exciting film in which Boris Karloff, Basil Rathbone and Nan Grey performed] (*Londra Kalesi*, 1940). However, it is interesting that although there was not a certain attitude towards the originality of the source text; the agents active in the production of these cinema novels expected others to pay obeisance to their works. For instance in *Yıldız Sultan* (1940) or *Beyaz Esire* [White Captive] (1941) ; while the name of the author or film scenarist was not referenced, in its title page the publishers ironically claimed that all rights of the cinema novel were reserved: “This novel was translated from the great historical film which was performed by the leading Egytian artists Hasan İzzet and Nadiye Naci. All rights of the novel reserved” [“Bu roman Mısır’ın en büyük artistlerinden Hasan İzzet, Nadiye Naci iştirakile çevrilmiş olan tarihi büyük filminden tercüme edilmiştir. İçindeki yazıların her hakkı mahfuzdur”] (*Beyaz Esire* 1941).

The agents active in the production of cinema novels published by Güven Yayınevi were often introduced on the book cover or in the title page under the attributes: *filmi Türkçeye çeviren* [one who translates the film into Turkish]¹⁵³; *Türkçeye çeviren* [one who translates into Turkish]¹⁵⁴; *nakleden* [conveyor]¹⁵⁵; *Tercüme eden* or *çeviren* [translator]¹⁵⁶; *yazan* [writer]¹⁵⁷. In some cases (e.g. *Vatan Kurtaran Aslan*, 1940), only the names of the agents were written on the title pages without referring to them as translators or authors. Interestingly, in some novels,

¹⁵³ e.g. *Doktorun Aşkı* (1941), *Kadın Kalbi* (1941), *Beyaz Esire* (1941)

¹⁵⁴ e.g. *Lekeli Kadın* (1940)

¹⁵⁵ e.g. *Londra Kalesi* (1941), *Tarzan Arslan Adam* (1940), *Mandrake Sihirbazlar Kralı* (1940)

¹⁵⁶ e.g. *Kızım Duymasın* (1941)

¹⁵⁷ e.g. *Salâhaddin Eyyubi ve Boz Aslan* (1941)

conflicting attributes for the agents were used in the same work. For instance in *Yıldız Sultan* (1940), while the translator was introduced as *Türkçeye çeviren* [one who translates into Turkish]; in the title page he was referred to as *nakleden* [conveyor], a notion which blurred the line between translation and indigenous writing.

The most active maker of life images in the production of dime cinema-novels published by Güven was Selami Münir Yurdatap¹⁵⁸. 35 books were credited to him. Some of these books were co-produced by other agents such as F.Y, K. Yusunut or Cevdet Şahinbaş¹⁵⁹. From the detailed study of Tahir-Gürçağlar -who investigates three novels by Yurdatap as a case study, it is understood that Yurdatap was one of the productive agents in the early republican era. He produced numerous works ranging from the genres of detective, adventure, and folk tales to dream interpretations and religious books (Tahir-Gürçağlar, 2001:327). He was introduced as the translator of many books from English, French and Arabic although he claimed to be ignorant of both the English and French languages (Üyepazarcı, 2008:210). My study reveals that this “literary Jack of all trades” (Tahir-Gürçağlar, 2001:327) could not stay away from the effect of newly developing entertainment: cinema. It may be suggested that he was one of the initiators in creating the cinema novel genre in Turkish culture repertoire. Yurdatap mainly took part in the production of the American and Egyptian cinema novels. Almost all of the Egyptian cinema novels in the repertoire were re-written by him. His interest in cinema was not limited to publishing cinema novels. Yurdatap also wrote many articles regarding Egyptian cinema and film artists in the magazine *Yıldız* between the years 1940 and 1954. These articles regarding the films were not published on a regular basis. However they served as advertisements of his cinema novels which were published right after the film releases. In addition to many translated cinema novels, all indigenous cinema novels published by Güven in dime format were credited to

¹⁵⁸ Different cinema novels by Yurdatap were also published by other publishing houses such as Bozkurt, Yusuf Ziya Balıkcıoğlu, Korgunal, Samim Sadık Neşriyatı, Bozkurt. In the cinema novels published by these publishing houses, Yurdatap was introduced in similar ways as mentioned above.

¹⁵⁹ The abbreviations of the names may point the reluctance of other agents to be identified with such non-canonical works or even with Yurdatap whose productions were mostly centered on non-canonical works.

Yurdatap, which indicates that he was also active in the rewriting of Turkish films. The presentation of these indigenous film novels was similar to the foreign ones. In *Kahveci Güzeli* [The Beauty of the Coffee House] (1941) which was the novel of a Turkish film originating from a folk tale; the agent was introduced with the attribute “nakleden” as in the translated cinema novels¹⁶⁰. However, on the title page detailed information regarding the film producer and writer of the film songs was given. In other indigenous cinema novels, the attributes which were not used in translated cinema novels such as “derleyen” [compiler] or “yayan” [distributor] were used on the title pages along with the references to the filmic or authorial originality. These points reveal that the publishing house made a careful approach in the presentation of the indigenous film novels.

As for the makers of life images active in the production of cinema novels published by Türkiye Yayınevi in the series of “Yıldız Romanlar”; “translator” was the only attribute used for the agents active in the translation process. There were many well known and respected translators among them: Vahdet Gültekin, Nihal Yeğınobalı, Yiğit Okur, and others. Vahdet Gültekin¹⁶¹ and Nihal Yeğınobalı, who were probably the most productive translators in producing cinema novels under the series “Yıldız Romanlar”, also wrote many articles and serialized cinema novels under the attribute of translator in the magazine *Yıldız*. While Vahdet Gültekin used mostly the initials of his name or an abbreviated form of it (V.G or V. Gültekin), Nihal Yeğınobalı preferred to write her name in full in the magazine.

On the cover pages of the cinema novels published under the series “Yıldız Romanlar”, the names of the authors and translators were often provided to the

¹⁶⁰ At this point; following Venuti (2007) and Milton (2009) whose ideas on the comprehensiveness of translation theory over adaptation studies were mentioned in 2.2.3, I would like to suggest that the rewrites of the indigenous film novels may be considered to be the products of an intralingual-intermedial **translation** process and thus, the agents active in the production of these novels may also be attributed as **translators**. Investigating the novels of Turkish films from this perspective may open up new frontiers for the people studying these works, the agents active in the their production and their reception in the culture repertoire.

¹⁶¹ Along with Türkiye Yayınevi, Gültekin was also active in producing cinema novels (either separate or in a series) for various institutions such as Arif Bolat Kitabevi and İstanbul Basımevi. He translated many cinema novels under cinema novel series such as Arif Bolat’s “Filme alınmış Şaheserler Serisi” [Series of Filmed Masterpieces] and İstanbul Basımevi’s “Sinemagazin-Filme Alınmış Şaheserler Serisi” [Series of Sinemagazin-Filmed Masterpieces].

readers. This attitude towards authors and translators did not change in the advertisements for the novels. The translators were referenced along with the names of the authors and praised for their fluent, attentive and beautiful translations:

THE MAN WHO HAD EVERYTHING, which is the top novel of LOUIS BROMFIELD -the most famous novelist in American literature- was translated into our language diligently by our esteemed translator Vahdet Gültekin¹⁶².

Bugünkü Amerikan edebiyatının en meşhur romancısı LOUIS BROMFIELD'in en kuvvetli romanı olan MAZİDEKİ AŞK, İngiliz diline ve Türkçe'ye son derece vukufu olan kıymetli mütercimimiz Vahdet Gültekin'in salâhiyetli kalemile ve büyük bir itina ile dilimize çevrilmiştir. [Yıldız, 01.02.1945 12(143)]

However; I have discovered that in the advertisements for the novels, the names of Vahdet Gültekin and Nihal Yeğınobalı were emphasized much more than other agents. The novels they translated seemed to be presented as having the privilege of bearing their names: “The best translation of Vahdet Gültekin whose admirable articles you read in *Yıldız*” (*Yıldız*'da güzel yazılarını okuduğunuz Vahdet Gültekin'in en güzel tercümesi) [*Yıldız*, 15.04.1946 15(173)]. The names of these translators were often written in capital letters together with those of the authors'. I suggest that the reason underlying such an attitude may have been their articles and serialized cinema novels published regularly in the magazine *Yıldız*. As there were many people following these writings, their names may have come to be well known by the fans. Therefore, the names of these agents who were also active in the cinema magazine may have turned out to be commercial elements for the publishers.

On the other hand, authors of the works were sometimes introduced to the readership with reference to the films produced from their novels. However, some authors came to be associated with the films of their works and the translated cinema novels published as tie-ins to those films. With the popularity of these works among the readers, other novels of the same author were translated into Turkish and published by the same institution: “In THE MAN WHO HAD EVERYTHING

¹⁶² For more examples, see the advertisements in *Yıldız* [01.05.1946 15(174)]; [15.06.1948 19(219)]

written by Louis Bromfield -well known for the novels “Rains Came” and “It All Came True” whose films were shown under the titles of HİND RÜYASI and GECE KLUBÜ in our country...” (Memleketimizde HİND RÜYASI ve GECE KLUBÜ adı ile gösterilen filmlerin alındıkları “Rains Came” ve “It All Came True” adlı romanları ile tanınan Louis Bromfield’in MAZİDEKİ AŞK’ında ...) [Yıldız, 01.02.1945 12(143)]

Altın Kitaplar introduced the agents active in the translation process as ‘translators’. Although authors’ names were written on the book covers, the translators’ names only appeared on the title pages in smaller font.

In Çağlayan Yayınevi, one of the agents active in the production of cinema novels published by the institution was Kemal Tahir who used many pseudonyms such as F.M. İkinci and F.M Duran¹⁶³. Necati Kanatsız, Asaf Bıçakçı and Celal Dağlar were other makers of life images who took part in producing cinema novels.

On almost all cinema novels published by Plastik Yayınevi; the name of the author, Peter Cheyney, was written but the translator was only mentioned on the title page. Semih Yazıcıoğlu or Leyla Yazıcıoğlu were the agents active in producing these cinema novels. In all these novels, they were introduced as the translators.

The cinema novels which were published by Oya Neşriyat and are assumed to fall under my third category, bear the author’s name in an abbreviated form: M.P. Some of them even included poems by İ.Ö. The abbreviated forms of the names may have been pertinent to the agents’ reluctance to be associated with these books, which were written after the dubbed versions of the Marx Brothers’ comedy films and had simple plots.

¹⁶³ F.M İkinci was said to be one of the pseudonyms of Kemal Tahir in Tahir Gürçağlar’s study (2001:283, 424). In addition to these, I have found that Kemal Tahir used another pseudonym in his translations: ‘F.M. Duran’. The cinema novel *Gangsterler Kraliçesi* which was introduced as being translated by F.M Duran by Çağlayan Yayınevi in 1955, was re-published as an indigenous novel under the name of Kemal Tahir by İthaki Yayınları in 2006.

Ülkü Yayınevi did not follow a certain attitude toward the agents active in the process. Some of these cinema novels were introduced as being written by Sezai Atila and some others were said to be translated by Ahmet Ekrem. These points reveal the hesitation of the institution in naming the books as totally indigenous or as translations because of the foreign films taken as their sources. While only the name of the author –Edgar Rice Burroughs- was stated on the cover and title page of *Tarzan ve Altın Arslan*, *Mrs Miniver* was stated to be written by Jan Struther and translated by Nihat Birsal and Vahdet Gültekin.¹⁶⁴

3.3. CONCLUSIONS

Chapter 3 has presented general trends in the publication of translated and indigenous cinema novels between 1933 and 1960. It has revealed that in the repertoire of Turkish popular literature, the genre ‘cinema novel’ has existed since the 1930s and was mainly composed of translated novels in the chosen period for the present study. It has become evident that there were undeniable relationships between the repertoire of translated popular literature and that of cinema in Turkey. All these arguments have been grounded on a detailed analysis of the cinema novel databases I established.

The chapter has begun with my explaining the strategies in establishing the databases. The difficulties in researching such a subject have been brought out. Then, the total productions of translated and indigenous cinema novels have been scrutinized. It has been inferred that the rise and fall in the production of cinema novels were related to the developments in the repertoire of cinema. Following the analysis on total production of cinema novels, source cultures of the cinema novels and imported films have been well researched. It has been discovered that foreign film imports and the policies followed by the film importer companies of the time may have had an active role in determining the cinema novels. Thus, we have seen again a parallel between the source cultures of the imported films and cinema novels published in the chosen period.

¹⁶⁴Gültekin was also active in producing cinema novels for Türkiye Yayınevi and Arif Bolat Kitabevi.

My findings have further revealed that private publishing houses had a pivotal role in publishing cinema novels. All the cinema novels were published by these institutions. The presentation and production of indigenous cinema novels by these institutions did not differ from those of translated cinema novels. However, it has become evident that the translators had a leading role in presenting cinema novels as options to the culture repertoire since 93.2 % of the total number of cinema novels were translated but only 6.8 % were indigenous in my database. It has also been discussed that in the production of translated cinema novels, different strategies may have been followed by these agents. Thus it has become evident that many private publishing houses did not restrict themselves to a single option and published cinema novels which may set examples for different classifications mentioned in Section 2.2.3.2.

The attitudes of some publishing houses towards the presentation of translators and authors on cinema novels have been the subject of the last part of the chapter. It appears that there was not a particular strategy in introducing the agents.

Chapter 4 offers case studies on two cinema novels which were translated by two different translators. The findings of the case studies will shed light on the diverse and complex relationships between foreign films and cinema novels which took place in 1944 and 1957 in the Turkish culture repertoire. These will also exemplify the two different groups which have been proposed in Chapter 2.

CHAPTER 4

TWO CASE STUDIES: FROM MOVIE/SCRIPT TO NOVEL

In this chapter a descriptive, explanatory and interpretative comparison of two assumed translations with their sources will be undertaken. My aim through these case studies is to take a closer look on the relationship between films and translated novels which materialized in Turkish culture repertoire at a certain time period.

The two selected translations for the case study are listed below in chronological order with their respective sources:¹⁶⁵

Lord, Robert. (1944). *Seni Bekleyeceğim* [I Will Wait for You].
Translator: Vahdet Gültekin. İstanbul: Arif Bolat Kitabevi.
Til We Meet Again [Film].(1940). Director: Edmund Goulding.USA.

Kahraman, A. [translator]. (1957). *Baby Doll-Taş Bebek* [Baby Doll-Dolly Bird]. İstanbul: Ertem Eğilmez Kitabevi.
Williams, Tennessee. (1956a). *Baby Doll*. New York: Signet Books.

Mention must be made that the choice of these translated novels as case studies is far from being random. They both refer to the films made in America, which was by far the most influential source culture on translated cinema novels between 1933 and 1960 in Turkey.¹⁶⁶ They also serve as examples for two different classifications which have been worked through in 2.2.3.1. While *Seni Bekleyeceğim* is a cinema novel translated from a film; *Baby Doll* -which was introduced to be “the novel of the film” [filmin romanı]- appears to be a translation of a published film script that is, interestingly, different from the released film. Moreover, the year when *Seni Bekleyeceğim* was published is significant as the 1940s were the golden age of the cinema novels. On the other hand, the publishing house of the second case study –*Baby Doll*- comes to the forefront as having been founded by a man of cinema,

¹⁶⁵ The target novels are cited above as they were presented to the target readers by the publishers. The information was gathered from the covers or title pages of the target novels.

¹⁶⁶ This is dealt with in detail in Chapter 3 under the title of *Trends in the Source Cultures*.

Ertem Eğilmez, and is an institution which, to my knowledge, released only translated cinema novels at the time¹⁶⁷.

In this chapter I will first explain the conceptual tools of analysis which will be used in the following case studies. Then I will proceed with the “paratextual” (Genette 1997) and textual analysis of the translated cinema novels.

4.1. TOOLS OF ANALYSIS

While reading the target and source texts comparatively, I will focus on the various strategies carried out by the translators. The analysis will draw mainly on the concepts, terminology and methodology introduced in Descriptive Translation Studies (Toury, 1995). During the analysis of the translated cinema novels, I will mainly dwell on the “textual linguistic norms” which determine the “selection of material to formulate the target text in, or replace the original textual and linguistic material with” (Toury 1995: 59).

Another tool which will be used in the analysis is Gérard Genette’s concept of “paratexts”. Genette, in his book, defines paratext as verbal and other productions which belong to a literary work, which surround and extend it in order to *present* it (1997:1). Therefore his concept of paratext involves authors’ names, titles, prefaces, illustrations, advertisements of the books, and interviews with the authors of the books. He states that these accompanying items “ensure the text’s presence in the world, its reception and consumption in the form of a book” (ibid). He maintains that paratexts are “at the service of a better reception for the text and a more pertinent reading of it (more pertinent, of course in the eyes of the author and his allies)” (ibid:2).

However, Genette, counting translation in paratextual elements, does not even contemplate its autonomous state in the target culture repertoire. Moreover,

¹⁶⁷ The publishing house will be dealt in detail with in coming pages.

while elucidating “official”¹⁶⁸ and “unofficial” paratexts (Genette, 1997:9,10); he never refers to the responsibility of the translator and publisher who are actually the chief agents in communicating the works in the target culture.

Urpo Kovala, stating that “translated literature has special characteristics of its own regarding its position within culture” and qualifying translation as “a different work altogether”, criticizes Genette’s ignorance on translation (1996:120). He suggests that paratextual elements become much more significant in the translation process and that investigation of these elements improve our understanding of translations. However, he argues that such an analysis should stand on a certain cultural context.

What is interesting about the paratexts of translations is not their position around the text, which is often in complete accord with the conventions of the target culture, but their special role as mediators between the text and the reader and their potential influence on the reader’s reading and reception of the works in question. When studying this role, it is necessary to study the historical and cultural context of this process of mediation as well. (ibid.)

Agreeing with Kovala; Tahir-Gürçağlar states that “Genette’s concept of paratext may become a major source of data in a translation history project because it offers valuable insights into the presentation and reception of translated texts themselves” (Tahir-Gürçağlar, 2002:47). She points out that the reception of the texts starts to be formed even before the reading process and assumes that first impressions of translated works are influenced “by the way texts are packaged and presented” (ibid:45). Moreover Tahir-Gürçağlar argues that “paratexts may enter into a dialogical relationship with their main text and alter it” (ibid:46).

¹⁶⁸ “Official” is used for the paratextual elements “for which the author or publisher can not evade responsibility; “unofficial” (or semiofficial) is used for “authorial epitext” such as interviews, conversations (Genette 1997: 9-10).

Following these scholars, I, too, benefit from the peritextual and epitextual elements of the cinema novels in order to reveal the relationship between films and novels.

4.2. FROM MOVIE TO NOVEL: *SENİ BEKLEYECEĞİM* (1944)

Til' We Meet Again (USA) was a black-and-white romance film directed by Edmund Goulding in 1940. It was released by Warner Brothers Company. The principal roles were filled by Merle Oberon and George Brent. The script of the film was written by Warren Duff from an original story by Robert Lord. To my knowledge, neither the story by Robert Lord nor the novelization of the film was published in the U.S.A. On the other hand, in 1944 the novel of the film, *Seni Bekleyeceğim*, was published in Turkey by Arif Bolat Yayinevi under “Filme Alınmış Şaheserler Serisi” [The Series of Filmed Masterpieces]. As for the target film, I found no results in my survey of all the issues of the magazine *Yıldız* from 1940 to 1945 (the time period which includes the years when the source film was made and the target cinema novel was published). I could not find any news, advertisements, or comments regarding the film. Moreover; *Yıldız* [15.07.1945 13(155)], while advertising most of the films released in Turkey in the 1944-1945 season, did not touch on the film ‘*Til We Meet Again*’. Such a lack of data regarding the film in a magazine which was so popular and among bestsellers at the time¹⁶⁹ made me think that the film was not shown in Turkey before or just after the publication of the target cinema novel¹⁷⁰.

¹⁶⁹ Burçak Evren states that *Yıldız* was the most popular cinema magazine in the 1940s and 1950s (1993:18).

¹⁷⁰ However, even after extending my research on the magazine *Yıldız* up to the year 1958, I could not get any information on the film and its release date in Turkey. Thus, it becomes highly probable that the film was not shown in Turkey.

4.2.1. Paratextual Analysis

4.2.1.1. Publisher and Translator

Seni Bekleyeceğim was published by Arif Bolat Yayınevi. This institution was one of the active publishing houses in the 1940s and 1950s¹⁷¹. It published many translations singly or in a series such as “Milyonların Okuduğu Eserler” [Works Read by Millions], “Macera ve Polis Romanları Serisi” [Adventure and Detective Novels], “Dünya Edebiyatından Seçme Eserler” [Selected Works from World Literature]. Besides *Seni Bekleyeceğim*, some other novels published by the institution also are included in my database as translated cinema novels. These cinema novels all of which referred to American films and were published between 1944 and 1947 were released under two series: “Filme Alınmış Şaheserler Serisi” [The Series of Filmed Masterpieces] and “Dünya Edebiyatından Seçme Eserler” [Selected Works From World Literature]. The cinema novels which were released under the series “Dünya Edebiyatından Seçme Eserler” [Selected Works From World Literature] consisted of approximately 300 pages and all referred to a source novel which was later filmed. In these cinema novels, there are indicative statements in the books which reveal the influences of the films on their publications. For instance in *Amber* [Forever Amber] (1947), it was stated that the novel was filmed and that it attracted great interest from the public. As for “Filme Alınmış Şaheserler Serisi” [The Series of Filmed Masterpieces], except for *Seni Bekleyeceğim*, I have found three other cinema novels all of which were published in 1944: *Juarez*¹⁷², *Ölüme Kadar* [Dark Victory]¹⁷³, *Sabah Olmasın* [Hold Back the Dawn]¹⁷⁴. The cinema novels in the series consisted of nearly 80 pages and were sold for 50 or 75 Kurush at the time. The most active agent in the series was Vahdet Gültekin, who also translated many cinema novels for “Yıldız Romanlar” published by Türkiye

¹⁷¹ See Tahir-Gürçağlar (2001: 290,293,295).

¹⁷² Werfel, Franz. (1944). *Juarez*. Translator: Ahmet Hisarlı. İstanbul: Arif Bolat Kitabevi.
Juarez [Film]. (1939). Director: William Dieterle. USA.

¹⁷³ Brewer Jr, George and Bloch, Bertram. (1944). *Ölüme Kadar* [Dark Victory]. Translator: Vahdet Gültekin. İstanbul: Arif Bolat Kitabevi.

Dark Victory [Film]. (1939). Director: Edmund Goulding. USA.

¹⁷⁴ Brackett, Charles. (1944). *Sabah Olmasın* [Hold Back the Dawn]. Translator: Vahdet Gültekin. İstanbul: Arif Bolat Kitabevi.

Hold Back the Dawn [Film]. (1941). Director: Mitchell Leisen. USA.

Yayınevi. Except for *Juarez* (1944), whose Turkish version was attributed to Ahmet Hisarlı (“Türkçesi: Ahmet Hisarlı”); all other novels, including *Seni Bekleyeceğim*, were stated to be translated by Vahdet Gültekin.

Vahdet Gültekin¹⁷⁵ (1912-1989) studied at Galatasaray Lisesi, the French Lycee, and Kabataş Lisesi in İstanbul. He worked as a secretary, writer and translator for the newspapers *Cumhuriyet*, *Vakit*, *Haber*, *Son Dakika*, *Yedigün*, *Mektepli*, and *Yeni Adam*. He was the editor-in-chief for the encyclopedias *Hayat*, *Hayat Aile* and *Doğan Kardeş*. He translated many works from well-known authors such as A. J. Cronin, Ernest Hemingway, Somerset Maugham, and John Steinbeck. Most of these works were published by Türkiye and Arif Bolat Yayınevi¹⁷⁶. As mentioned in the previous chapter, he was also an active agent in the magazine *Yıldız* in the 1940s. As a translator, he wrote many serial cinema novels for the magazine under the names of Vahdet Gültekin, V. Gültekin or V.G. His cinema novels became so popular among the magazine readers that they wrote many letters to the magazine regarding these serials¹⁷⁷. Besides these serials, he also wrote many articles on foreign film stars and music for *Yıldız*¹⁷⁸.

4.2.1.2. Epitextual Elements

I could not locate any criticisms or reviews on Gültekin’s *Seni Bekleyeceğim*. However this is not surprising as, at the time, “the field of translated popular literature has largely been exempt from discussions about translation” (Tahir-Gürçağlar, 2001:43). The only epitextual elements I could find are advertisements of the novel - along with other epitextual elements regarding the series and other publications of the institution- on the back covers of other cinema novels published in the same

¹⁷⁵ General information on Vahdet Gültekin was obtained from Işık (2007). Although he was a researcher, biographer and a prolific translator who had his name on more than 100 translated novels; his name is absent from many encyclopedias and biographies regarding men of literature.

¹⁷⁶ Some of these are also included into my database of translated cinema novels.

¹⁷⁷ One of the notes written on the readers’ column (agony column) in *Yıldız* in answer to a reader’s request has been given as an example for this in the previous chapter. See p. 133.

¹⁷⁸ As an example for his works in the magazine *Yıldız*; an article on a film star, Dorothy Lamour [in *Yıldız*, 15.05.1943 9(103)]; serial cinema novels such as *Ayrılan Kalpler* [Separated Hearts] [in *Yıldız*, 01.08.1943 9(108):24-25] and *Talih Yıldızı* [Lucky Star] [in *Yıldız*, 01.01.1944 10(118):19-21] may be given.

series. All these offer significant insights into the strategies of publishing *Seni Bekleyeceğim* and the series in which it was released.

The back covers of *Juarez* (1944) and *Ölüme Kadar* [The Dark Victory] (1944)¹⁷⁹ were largely allotted for a cinema almanac published by Arif Bolat Yayınevi. Following the introduction of the almanac and its contents; the publishing house stated that this “chic-designed” and “superb” work was for all cinema lovers and for choosy people. In my view such an eye-catching advertisement indicates the targeted readership of the institution in publishing “Filme Alınmış Şaheserler Serisi” [The Series of Filmed Masterpieces], the novels which were also advertised on the same back cover.

Following the almanac, another conspicuous element on the back covers was the part where Arif Bolat Yayınevi explained the content of “Filme Alınmış Şaheserler Serisi” [The Series of Filmed Masterpieces]. It was stated by the institution that the series was composed of “the films which drew great interest of the audience in recent years; the most distinguished silver screen masterpieces to be shown next season and great western novels which were put on film” [Geçen yılların en çok alaka toplayan filmleri, gelecek mevsimde gösterilecek en seçme perde şaheserleri, Garp dünyasının filme alınmış en büyük romanları]. With such a statement it becomes clear that, under the series, Arif Bolat Yayınevi published not only the novels of the films which had been screened in Turkey, but also those of the films which were not screened yet. The explanation may also make one think that the institution did not restrict itself to written literary texts which were then filmed (“great western novels which were put on the film”) but also took other kinds of texts such as original scenarios or film plots as a source (“the films which drew great interest of the audience in recent years; the most distinguished silver screen masterpieces to be shown next season”). At this juncture it can be safely argued that this practice of providing different options contributed to the “proliferation of

¹⁷⁹ See Appendix 5.

options” in the repertoire of translated literature, the discourse regarding which was mainly shaped by the translations of canonical literature at the time¹⁸⁰.

The institution advertised *Seni Bekleyeceğim* [Til’ We Meet Again] (1944) on the back covers of other cinema novels with the following words: “A romance and an adventure novel performed by *Wuthering Heights*’s matchless artist Merle Oberon and George Brent. As a second book of “The Series of Filmed Masterpieces”, it was translated by Vahdet Gültekin with a beautiful and vivid style” [*Ölmeyen Aşk* filminin eşsiz yıldızı Merle Oberon’la George Brent’in çevirdikleri büyük bir aşk ve macera romanı. Film şaheserleri serisinin ikinci kitabı olarak Vahdet Gültekin tarafından güzel ve kuvvetli bir üslupla çevrilmiştir]. Introducing Gültekin’s translation as a translated novel, this short statement also provides us with significant clues regarding the novel and film.

First of all; it appears that the institution, rather than referring to the target film of the novel *Seni Bekleyeceğim*, opted for capitalizing on another foreign film *Ölmeyen Aşk* [Wuthering Heights] (USA, 1939) which had already been screened in Turkey in 1941¹⁸¹ and had engaged great attention from Turkish moviegoers. When such an advertising strategy is interpreted together with the above-mentioned general strategy of the institution in publishing the series (publishing the novels of “**the films which drew great interest of the audience in recent years or the most distinguished silver screen masterpieces to be shown next season**”); *Seni Bekleyeceğim* may well have been among the novels whose films were expected to be shown. Otherwise, the publishing house would have referred to the target film of *Til’ We Meet Again* and its box-office return in Turkey as it did for other novels such as *Juarez* and *Ölüme Kadar*. Consider the advertisements of these novels which were also published on the back covers:

¹⁸⁰ Tahir-Gürçağlar states that between 1923 and 1960, the “discourse on translation crystallized mainly in *Tercüme*, the Translation Bureau’s journal, and in several dailies and literary magazines where writers, publishers and translators associated with the translation of canonical literature raised their views” (2001:149). She further argues that “translators, writers or publishers active in the field of popular translated literature remained absent from the extratextual discourse and did not offer their views on the functions or definitions of translation” (ibid). For more information see Chapter 3 in Tahir-Gürçağlar 2001.

¹⁸¹ In *Yıldız* [01.01.1941 7(76)], it was certainly stated that the film *Ölmeyen Aşk* [Wuthering Heights] was released in Turkey and attracted a great deal of attention.

The advertisement of *Ölüme Kadar* [Dark Victory] on the back covers of *Sabah Olmasın* [Hold Back the Dawn] and *Juarez*:

The struggle of a young girl destined to blindness against death and love. This film in which Bette Davis and George Brent performed was also released in our country and received great interest from people. It was also translated by Vahdet Gültekin.

Kör olmağa mahkum bir genç kızın ölüm ve aşkla mücadelesi. Bette Davis ve George Brent'in oynadıkları bu film de memleketimizde en çok tutulan eserlerden biri olmuştur. Türkçeye gene Vahdet Gültekin tarafından çevrilmiştir.

The advertisement of *Juarez* on the back covers of *Sabah Olmasın* [Hold Back the Dawn] and *Ölüme Kadar* [Dark Victory]:

The film which has been performed by the most vigorous artists such as Bette Davis, Paul Muni, Brian Aherne and released for months in our country is about a love affair taking place at the time of the Mexican revolution. The novel of the film was translated with clear Turkish by Ahmet Hisarlı.

Dünyanın en kuvvetli karakter yıldızlarından Bette Davis, Paul Muni, Brian Aherne tarafından çevrilen ve memleketimizde aylarca gösterilen bu film, Meksika ihtilali içinde geçen acıklı bir aşk macerasını canlandırmaktadır. Eserin romanı Ahmet Hisarlı'nın temiz dili ile Türkçe'ye çevrilmiştir.

As is apparent in these advertisements, when the target film had been released prior to the cinema novel by Arif Bolat Yayinevi, the institution certainly opted for drawing on it. When all these findings are associated with the lack of information regarding the film in the magazine *Yıldız*, it can be suggested that the film of the novel, *Til' We Meet Again*, had not been released in Turkey prior to the publication of *Seni Bekleyeceğim*.

Secondly; in the advertisement of *Seni Bekleyeceğim*, there also seems to be a strong emphasis on the film stars. By making mention of Merle Oberon and George Brent, the institution tries to catch the attention of readers interested in cinema. However, when looking at the advertisements of other cinema novels published under the same series, it becomes clear that this was not a unique strategy for *Seni Bekleyeceğim*. In all the advertisements, the publishing house capitalized not only on

the films but also on the popularity of the film stars. The novels of the films in which either Bette Davis or George Brent or both starred, were published by Arif Bolat Yayinevi. Such a point indicates that the institution opted for publishing the novels of the films which starred artists who were popular among Turkish audiences.

Thirdly; by presenting Gültekin's *Seni Bekleyeceğim* as the translation of "a romance and an adventure novel" from which the film was made, the publishing house explained their source as a novel. There is no indication that Gültekin's translation was a novel translated from a film. The institution also assured Turkish readers that they would read a novel full of romantic and action elements. As is seen from other advertisements mentioned above, such a strategy of Arif Bolat Yayinevi may well be generalized to cover other cinema novels published under the same series.

Finally; the institution's emphasis on the translator's name -Vahdet Gültekin- and his "beautiful and vivid style", reveals that the translator played an active role in deciding the nature of translation. Mentioning Gültekin's name and his style, rather than the author or script writer, Arif Bolat Yayinevi may have assumed the translator as the author of the cinema novel. However, such an emphasis on the translator may have also resulted from the institution's desire to capitalize on the popularity of Vahdet Gültekin who was writing serial cinema novels and articles in the magazine *Yıldız* in those years.

4.2.1.3. Peritextual Elements

In line with the series format, *Seni Bekleyeceğim* consists of 71 pages. The front cover¹⁸² of the cinema novel is arranged in a format similar to those of others published in the same series. It features the portrait photos of two lovers -Merle Oberon and George Brent- close to each other. The photograph is very similar to the one released by Warner Brothers Film Company promoting the film¹⁸³ and takes almost all the space on the cover. At the top, the name of Robert Lord is written in

¹⁸² See Appendix 6.

¹⁸³ See <http://www.imdb.com/media/rm1735694336/tt0032176>, see also Appendix 7.

capital letters which points out that he is the author of the source text. With the epitextual elements regarding *Seni Bekleyeceğim*, it has become evident that the publishing house explained the source of it as a novel which was then filmed in the source culture. Such an attitude has also been reinforced by attributing it to Robert Lord on the front cover. However, my survey on Robert Lord has revealed that he was an American screenwriter and film producer *and* did not write any novels. Moreover although the original story from which the screen play *Til' We Meet Again* (USA, 1940) was written belongs to him, the film is mostly attributed to its screenwriter Warren Duff rather than to Robert Lord¹⁸⁴.

So then, the strategy of Arif Bolat Yayınevi regarding the authorial and filmic originality raises some question marks in my mind: why did it choose to present *Seni Bekleyeceğim* as if it were a translation of a source novel and why did it allow Robert Lord to be seen as the writer of that “assumed” source novel? In my view, such a strategy may have originated from two points: the institution’s attitude towards translation and the strategy of the translator. It appears that Arif Bolat Yayınevi and the agents active in it broadened the concept of translation with what they did in practice. But their hiding such a distinctive practice and presenting it as a translation from a novel rather than a film may have resulted from their adherence to the generally accepted definition of translation at the time. They may have regarded the process of literary translation as a transference from one written text (e.g. novel, story) to another. Therefore they may have felt the need to attribute the target text to a source novel rather than a film. On the other hand, the translator may not have stuck to the film script written by Warren Duff. He may have carried some changes in the plotline of the film but he may still have preserved the plot of the unpublished original story by Robert Lord in broad strokes¹⁸⁵.

When we continue looking at other elements on the front cover, we see that the title of the book is written in grande capital letters and sited in a film strip. Below

¹⁸⁴ In the screen credits of the source film, Warren Duff’s name is written at the top of the film frame in grande capital letters. Robert Lord is only referred as the owner of the original film story and written under it with smaller fonts.

¹⁸⁵ This assumption will be clarified in the textual analysis.

it, the name of the source film (Til' We Meet Again) is given with a smaller font but in capital letters. However, providing the film title on the book cover along with the title of the translated cinema novel is not peculiar to *Seni Bekleyeceğim*. On the front covers of all other cinema novels published in the same series, the film titles are provided¹⁸⁶. The presentation of the translations with the names of the source films may have been related to the institution's concern in drawing the attention of the movie-goers who were acquainted with the original film titles thanks to the cinema magazines of the period. At the bottom of the cover, the series title and the publisher's name are given in capital letters and *Seni Bekleyeceğim* is mentioned as the second novel of "Filme Alınmış Şahseserler Serisi" [The Series of Filmed Masterpieces].

On the title page¹⁸⁷, the name of the author and the book and film titles are again sited similar to the front cover. However, besides the book and film titles, what is immediately eye-catching is the name of the translator which is situated in the middle of the page. The publishing house presents the translator, Vahdet Gültekin, in bold capital letters just like the 'assumed' author of the 'assumed' source novel – Robert Lord. But Gültekin's name, sited in the middle of the page, attracts more attention than that of Robert Lord. Such a strategy carried by the publisher reinforces my inferences regarding the advertisements of the book where the translator was introduced with his "beautiful and vivid style" as if he was the author of the cinema novel. Below the translator's name, there is a small paragraph in a frame which provides data on the source film *and* strengthens the relation between the translation and source film: "This novel was filmed by director Edmond Goulding on account of Warner Bros studios under the name of 'Til' We Meet Again' and the leading roles were performed by Marle Oberon and George Brent" [Bu roman 'Til' We Meet Again' adı altında, rejisör Edmond Goulding tarafından Warner Bros stüdyoları hesabına filme alınmış ve başrolleri Marle Oberon ile George Brent temsil etmişlerdir]¹⁸⁸.

¹⁸⁶ Such a strategy was also carried out by Türkiye Yayınevi and Altın Kitaplar for most of the cinema novels they published.

¹⁸⁷ See Appendix 6.

¹⁸⁸ This strategy was also valid for the other cinema novels published in the same series.

On the last page of the book, a list of works published by Arif Bolat Yayınevi is given under a general title “Beğeneceğiniz Kitaplar” [The Books You Will Like]. The books are gathered under six subheadings: “Yerli Romanlar” [Indigenous Books], “Filme Alınmış Şaheserler Serisi” [The Series of Filmed Masterpieces], “Meraklı Zabıta Romanları” [Curious Detective Novels], “Tercüme Romanlar” [Translated Novels], “Kadın Kitapları” [Women’s Books], and “Sair Tercümeler” [Other Translations]. What is interesting here is that the publishing house, though introducing the agents as translators near the book titles, does not include “Filme Alınmış Şaheserler Serisi” [The Series of Filmed Masterpieces] under the title of “Tercüme Romanlar” [Translated Novels] or “Sair Tercümeler” [Other Translations]. Such a strategy reinforces my above-mentioned inferences regarding the institution’s attitude towards translation. By including only the works which were probably thought to fit into the ‘generally accepted definition of translation’ -from a written text in source language to a written text in target language- under the title of translation, the publishing house may have abstained from incorporating the series of cinema novels into these. Different strategies may have been carried by the agents in the process (such as rewriting the plot of the film in a novel format in the target language or translating from a film script rather than a novel). On the other hand, exclusion of the cinema novels from translated works may also be a testament to the emphasis on the status of translators as the authors of the cinema novels. Such a case once again underlines their active roles in producing these works.¹⁸⁹

4.2.2. Textual Analysis

The detailed analysis on the epitextual elements regarding *Seni Bekleyeceğim* has revealed that the film of the novel –*Til’ We Meet Again*- was not shown in Turkey before –or even after- the publication of the cinema novel. Thus it becomes highly probable that the translator could not see the film. On the other hand, as mentioned in the part with which peritextual elements have been dealt, there were not any source novels, stories or novelizations published regarding the film in the source culture. So

¹⁸⁹ The back cover of *Seni Bekleyeceğim* can not be seen due to the black binding. Therefore I cannot give information about it. However, I suppose that it may have been similar to the back covers of other cinema novels mentioned in the part where epitextual elements are discussed.

then, what was taken as a source by the translator while rewriting the film in Turkish in a novel format? How was Gültekin informed about the film *Til' We Meet Again*? There seems to be two possible ways of answering these questions.

Firstly, and most probably, the translator and publishing house may have been in contact with the film importer companies in Turkey. Having been informed on the films which would be screened next season, they may have requested the dialogues sent with the films. After getting a three or four-page summary of the film dialogues from the company, Gültekin may have set a topic out of these dialogues and put them into a novel format¹⁹⁰.

Secondly, the answers to the questions may be connected to Gültekin's relationship with the magazine *Yıldız*. As mentioned previously; in the 1940s, the magazine *Yıldız* published serialized cinema novels in almost every issue. These serial cinema novels were usually either from the films which were released in other countries and weren't yet shown in Turkey or those which were underway. The agents, who were presented as the translators of these serialized cinema novels, were informed on the foreign films and their plots by the reporters of the magazine abroad¹⁹¹. The news about the films –either completed or underway- were also published in almost every issue under the titles such as “Hollywood Haberleri”¹⁹² [Hollywood News] or “Sinema Haberleri”¹⁹³ [Cinema News]. By extending the data obtained from these sources, the translators may well have provided the magazine readers with the serialized cinema novels which lasted several weeks. At this juncture, it can be suggested that Gültekin, who was also an active agent in the magazine *Yıldız* during these years and wrote a vast number of serialized cinema novels which drew great attention of the magazine readers, may have obtained the

¹⁹⁰ Such an assumed strategy for *Seni Bekleyeceğim*, is also in line with Garan's arguments (1949: 6-7) on the cinema novels published at the time. This has been dealt with in detail in Chapter 1. See p. 18.

¹⁹¹ For example, see Üstel, S. *Columbia Stüdyosunda Bir Gün* [in *Yıldız*, 15.05.1944 11(127)]; Üstel, S. *Hollywood'dan Geliyorum* [in *Yıldız*, 01.06.1944 11(128)]; Soyukut, S. *Lana Turner'la konuştum*. [in *Yıldız*, 01.01.1944 10(118)]

¹⁹² For example, see *Yıldız*, 15.10.1944 12(137)

¹⁹³ For example, see *Yıldız*, 15.06.1944 11(129)

necessary information on the film *Til' We Meet Again* via his contacts with other agents in the magazine and decided to write the novel of the film in Turkish.

One way or another, it seems that the point of origin for Gültekin's *Seni Bekleyeceğim* was a film in the source culture. Therefore, in this part while analyzing the textual elements of the translation, the source will be assumed to be the film *Til' We Meet Again*.

4.2.2.1. Translator's Strategies

As the texts in the source and target cultures pertain to different worlds - cinema and literature- even at first sight, it seems inevitable to encounter differences between the works and the direct interference of the translator in transferring a film into a novel. However, such an assumption is reinforced when it appears that the translator did not see the film but only had the brief film plot or a dialogue list. After reading Gültekin's *Seni Bekleyeceğim* and watching the source film *Til' We Meet Again*, these assumptions go beyond being hypothetical. It becomes evident that the translator reorganized and restructured the film in such a way that a cinema 'novel' which differed considerably from the film emerged in the target language. This cinema novel which can be certainly attributed to Gültekin and his authorship revolves around the two lovers as is the case with the film¹⁹⁴. However the reorganized chain of events and characters distinguishes the novel from the film.

¹⁹⁴ The plot of the source film is as follows: Fugitive Dan Hardesty meets and is attracted to Joan Ames in the Bar of All Nations in Hong Kong. As he leaves the bar, Dan is arrested by Steve Burke who is a police detective and has pursued Dan for a long time in all corners of the world. He is now determined to bring Dan back to San Quentin for execution. Steve takes his prisoner aboard a ship where Joan, who is also attracted to Dan, travels. She has an incurable heart ailment and waits for death. The two lovers meet again on board. But they hide their tragic fates from each other. Dan's old friend, Rocky and Dan's former lover, the Countess de Bresac also travel on the same ship. Dan, together with Rocky and the Countess, formulates an escape plan when the ship docks at Honolulu. According to the plan the Countess will make a pass at Steve and divert his attention away. As the ship reaches the harbor, the countess gives her lover Steve some sleeping pills and prevents him from imprisoning Dan in the ship's room. The countess also makes another plan for Dan in Honolulu. She arranges someone to smuggle Dan out of the harbor. But Dan could not abandon Joan at the last minute and endangers his chance of freedom. Because at the end of the day in Honolulu; Joan, after hearing that Dan will leave her, collapses. Dan takes her to the ship where Steve is waiting for him. On board, Dan learns from Joan's friend that she has an incurable ailment. But he hides his knowledge from Joan. When Joan feels much better, Dan bids farewell on condition that they will meet once more on New Year's Eve in Mexico. However, as the ship docks in San Francisco, a reporter learns of

Below, some extracts chosen from the target text will be given in order to exemplify the vast number of strategies carried by Gültekin with a view to creating a cinema ‘novel’ in Turkish. These will be dealt with under three headings: additions, omissions and treatment of proper names.

4.2.2.1.1. Additions

Gültekin rewrote the source film in novel format in third person singular, which arouses the feeling that an omniscient narrator who saw the film was telling all the events. Such an attitude enabled him to apply numerous manipulations and put his own interpretation on the events. However my survey has revealed that he not only commented on the film plot but also invented many dialogues and scenes in his version, which contributed his creating a novel out of the source film.

Parallel to the advertisements of the novel which have been dealt with in the epitextual elements, it appears that Gültekin, first of all, aimed to produce “a romance and adventure novel”. To put forth the adventure and romance-related elements, he invented various details for undetailed scenes in the film, adding new dialogues. Here is just one of the numerous examples for the scenes he invented in order to romanticize the relation between the two lovers, Dan and Joan:

Target text (in Gültekin: 44)

*-Nereye gidiyorsun, Joan? Ne oldu? Dur ben de geliyorum.
Kızın yine kalb sancısı tutmuştu.
Kamarasına koştu, kendini yatağa attı ve ilacını içti.
Dan, arkasından kamaraya girdiği zaman onu arkası üstü uzanmış
buldu. Gözleri yaşlıydı.
-Ne o? Ne var Joan? diye sordu. Ağladın mı? Neden?
Joan hıçkırarak hıçkırarak:
-Bilmem, dedi. İçimden bir ağlamak geldi işte. Sebebini bilmiyorum.
Kalbim tutmuştu. İlacımı içtim, biraz istirahat edeyim, dedim. Biraz evvel
içinde bulunduğum saadetten birden bire öyle uzaklaşmıştım ki, her
şeyimi, bütün varlığımı kaybetmiş gibi boşaldım.*

Dan's story and rushes to make an interview with Joan. He finds out that Dan will be sentenced with capital punishment. At the end, while departing the ship, the lovers hug each other for the last time and do not reveal that they knew the secret of the other.

Sonra kolunu uzattı, Dan'ı kendisine doğru çekti:

-Gel, dedi, gel yanıma.

Dan yaklaşmak istemedi:

-İstirahat et, yavrum, dedi. Bak görüyorsun: Doktorların dediği doğru; heyecan sana yaramıyor.

Joan ısrar etti:

-Hayır! Gel yanıma, Dan! Benim sana ihtiyacım var! Yaşamak için kalbimin aşka ihtiyacı var. Ölsem bile saadetten öleceğim... Öyle mesudum ki, Dan!

Delikanlı, onun saçlarını okşayarak cevap verdi.

-Ben de mesudum Joan. O kadar mesudum ki, hayatımda bu derece büyük bir saadeti şimdiye kadar ne duydum, ne de tahayyül ettim. Bundan dolayı sana müteşekkirim. Ömrümde bir daha bu kadar mesut olacağımı hiç zannetmiyorum. Ayrıldığımız zaman...

-Joan birden heyecanlanarak, onun sözünü kesti:

-Ne diyorsun, Dan? Neden bahsediyorsun? Niçin ayrılmanın lafını ediyorsun? Ayılacak mıyız?

Dan cevap vermedi. Biran durdu.

Joan, ona daha fazla sarılarak:

-Ayrılmayacağız, değil mi? Söyle! Yarın beraberiz, değil mi?

Delikanlı onu tekrar saçlarından öperken:

-Evet, yarın beraberiz, dedi. Ömrümün bütün dakikaları senin olsun isterdim...

Joan gözlerini kapadı ve başını sevgilisinin kolları arasına bıraktı. İki sevgilinin dudakları birleşirken uzaktan uzağa kitaraların sesleri geliyordu.

Target text in back-translation:

-Where are you going, Joan? What happened? Stop, I'm coming too.

The girl's heart began to ach again.

She rushed to her cabin, tumbled into bed and took her medicine.

When Dan came to the cabin, he found her lying on her back. She was in tears.

-What's the matter? What happened, Joan? Did you cry? Why?

Through her sobs, Joan said:

-I don't know. I just wanted to cry. I don't know the reason. My heart ached. I took my medicine and I wanted to rest. I felt so distant from the bliss I was in a little while ago that I cried as if I had lost everything.

Then she reached out and pulled Dan into her arms:

-Come, she said, come to me.

Dan didn't want to get closer:

-Take a rest, my dear. You see, the doctors are right; excitement is not good for you.

Joan insisted:

-No! Come to me, Dan! I need you. If I am to live, my heart needs love. Even if I die, I will die from love... I am so happy, Dan!

The young man caressed her hair in reply.

-I'm so happy too, Joan. I am so happy that I have neither felt nor imagined such a bliss. For this, I am indebted to you. I don't think that I will ever be happy like this again in my life. When we break up...

Joan, getting excited all of a sudden, interrupted him:

-What are you saying, Dan? What are you talking about? Why are you mentioning the separation? Are we going to break up?

Dan didn't answer. He stopped for a moment.

Joan, nestling to him, said:

-We won't break up, will we? Tell me! We will be together tomorrow, won't we?

The young man, while kissing her hair, said:

-Yes, we will be together tomorrow. I wish all the moments of my life could be spent with you.

Joan closed her eyes and let her head be in her darling's arms. As the two lovers kissed, the sound of ukeleles was heard from a great distance away.

As is apparent from this excerpt, Gültekin in order to dramatize the relation between Dan and Joan drew on many romance-related elements in the part he added to the film plot: tears, illness, kisses, music, eloquent dialogues. Moreover, he opted for a dialogue-based narration and gave every small detail regarding the characters. Such an attitude may be taken as indicative of his concern for visualizing the setting in the readers' minds. Below, there is another example where he continued to use a strong visual language along with the metaphors and adjectives which were added for exaggerating the sensational aspects of the novel:

Target text (in Gültekin: 19)

Salonun göz kamaştırıcı aydınlığından ve artık kulakları rahatsız etmeye başlayan gürültüsünden sıyrılarak güvertenin serin mehtabına ve derin sessizliğine çıkarken Joan, Dan'a:

-Bu merdivenler hiç bitmese, göklere kadar, bulutların arasına beraber çıksak, diyordu.

Dan yanıbaşında, koluna girmiş ve geceleyin rüzgarda sallanan bir manolya gibi titreyen kıza baktı ve gülümsüyerek:

-Çıkabilir misin bulutlara kadar? diye sordu.

-Sen yanımda oturursan çıkabilirim, Dan.

Delikanlı, artık müphemliğin perdesinden sıyrılarak bir hakikat şeklini almaya başlayan sevginin tatlı heyecanını iliklerinde hissetti ve ayaklarının altında basamaklar bulunduğunu hissetmeden, uçar gibi güverteye yükseldi.

Fakat merdiven güvertede sona erdi ve onlar, kavuşamadıkları bulutları uzaktan seyretmek üzere hasır şezlonglara arkası üstü uzandılar. şimdi sanki dünyanın kenarından sarkmış ve aya doğru uzanmışlardı:

Gece harikuladeydi. Geniş –ölçülemeyecek kadar geniş-, derin –hesaplanamayacak kadar derin- koyu mavi bir enginin ortasında korkmadan duran ay, yeryüzündeki insanlara bakıyor, sanki o alaylı gülüşüyle insanlarla eğlenerek onları de enginlere atılmak için kandırmaya çalışıyordu.

Joan’la Dan ayın bu davetine kanmışlar, yeryüzünde olduklarını unutmuşlardı.

Halbuki, birkaç metre altlarında vapurun içki ve dans salonunda, Dan’ı yakından alakadar eden bir planının ilk hatları çiziliyordu.

Target text in back-translation:

While they were moving up to the cool moonlight and deep silence of the deck after getting free of the dazzling radiance of the saloon and the noise which had started to grate on their ears, Joan said to Dan:

-I wish these stairs did not end and we could go on up to the sky through the clouds together.

Dan looked at the girl near him. She was smiling, yet trembling like a magnolia leaf which was wobbling in the wind at night. He asked:

-Can you go up to the clouds?

-If you are with me, I can, Dan.

The young man felt totally the sweet excitement of the love which had started to take the shape of a fact, freeing itself of the cloak of secrecy.

He went up to the deck as if he was flying, not even feeling the stairs.

But the stairs ended on the deck, so they lay down on their backs on the straw deckchairs. Now, they felt as if they were suspended between the earth and the moon.

The night was wonderful. The moon was standing fearlessly in the middle of the high sea, which was too extensive and deep to measure. It seemed to be looking at the people on the earth and making fun of them with that sardonic smile, and trying to deceive them into going into the high sea.

Joan and Dan were nearly taken in by the moon and forgot they were living on the earth.

However, one or two meters below, in the saloon, the outlines of a plan were being drawn up which was closely related to Dan.

Except for the sensational, romance-related elements; the translator also opted for exaggerating or adding elements which are intriguing and action-related. As seen in the last part of the above excerpt; while connecting the events with each other, he – as an omniscient teller- inferred that something would happen soon. On the other

hand, he, exaggerating the action-related parts which indeed took a few seconds in the film, aimed to pique the interest of the readers who were looking for “a romance and an adventure novel” as stated by the publisher in the advertisements. Here is a short excerpt from a page-long struggle where the translator presented small details on a scene lasting a very short time in the film.

Target text (in Gültekin: 6)

Dan’ın sol eli, birdenbire Steve Burke’in tabanca tutan bileğine sarıldı, sağ eli de bir yumruk halinde çenesine indi. Fakat Steve br yumrukta yere serilecek adamlardan değildi. Hatta sarsılmamıştı bile. Sağ eli ile bir yumruk salladı ve Dan, rüzgara kapılmış bir yaprak gibi sarsıldı ve geri geri giderek arkasındaki duvara çarptı. Doğrulamaya çalışıyordu, Steve’in ikinci bir yumruğuyla yere yıkıldı, duvarın dibine boylu boyunca uzandı. Fakat Steve’in vücudu nasıl bir yumrukla sarsılmayacak kadar kuvvetliyse, Dan’ın da iradesi aynı nispette sağlamdı.

Target text in back translation:

Dan’s left hand suddenly caught Steve Burke’s wrist holding the gun, his right hand delivered a blow towards Steve’s chin. But Steve was not the kind of a man who would lick the dust. He didn’t even stumble back, but , with his right hand, he struck Dan a blow. Dan, like a leaf going adrift with the wind, quaked and crashed into the wall behind him. He was trying to stand up, but with Steve’s second blow, he fell flat on his face next to the wall. However, Dan’s self-control was just as strong as Steve’s body which was tough enough not to quake from a single blow.

As seen above, the translator also added his own comments on the characters in order to offer more clues about them. With the lengthy inferences and descriptions on the characters, he may have aimed to make the book read as a novel rather than a script composed of dialogues. However by adding new scenes, details related to the characters and by delving into their inner lives, he changed their characteristic features and influenced their receptions by the readers. As a result, new characters which were considerably different from those of the film emerged. Consider the following excerpt where the translator entered into the spirit of Dan:

Target text (in Gültekin: 25)

Yeni aşk...Erkeğin aradığı ise sadece buydu. Dan bunu kendi kendine itiraf ediyor, fakat erkelerin bunun aksini yapamayacaklarını düşünerek kendisini mazur görmeye çalışıyordu. Kadınlar da aynı şekilde hareket etseler ortada mesele kalmayacaktı. Fakat kadınlar öyle yapmıyorlardı. Aşkta kalplerini sevdikleri erkeğe muvakkat bir zaman için verdiklerini akıllarına getirmiyorlar, sanki bir ebediyet yoluna girmiş gibibütün hayatlarıyla bağlanıyorlardı. Aradan seneler bile geçse sevdikleri erkekten veya kendilerini sevenden, hayatlarının sonuna kadar aşk istemekte hak görüyorlardı. Dan, düşüncelerinin burasında kendi kendine başını salladı ve içinden “Hakları da var” dedi. “Çünkü bir kadının kalbi şüphesiz erkeğinden daha kıymetlidir. Mesela Liz...”Evet, Liz’i düşünüyordu. Fakat zihninde Joan da sıra kendisine gelek üzere bekliyordu.

Target text in back-translation:

New love... The only thing a man looked for was that. Dan was confessing this to himself, but thinking that men could not do otherwise, he tried to excuse himself. If women had behaved in line with this, there would have been no problem. But women didn’t behave that way. They didn’t think that, in love, they were giving their hearts to the men they lusted after temporarily. Women, in true love, latched on to men with all their lives as if it would be eternal. Even after years passed, they felt justified to demand love from the man they loved or the man who loved them, till the end of their lives. Dan, at this point in thought, nodded his head and silently said: “However, they are right”. “Because, certainly, a woman’s heart is more precious than that of a man’s. For example, Liz...” Yes, he was thinking of Liz. But in his mind, Joan was waiting her turn.

While Dan’s relationship with the Contess (Liz), his former lover, was not emphasized in the film; in Gültekin’s version, Dan appeared to be a romantic man torn between two lovers: Liz and Joan. For reinforcing such a case, the translator also opted for additional dialogues for Liz and Dan. In translation, Dan sometimes questioned himself about the situation he was in and made inferences on the subjects such as men, women and love as cited above. With the changes in the dialogues and additional scenes, Dan was also shown as a guilty but benevolent man in his relationship to Steve. However such expansions cannot be restricted only to the main

character. Almost all characters had additional dialogues and different relationships with other people when compared with the film.

Gültekin also added some expressions or paragraphs which emphasized that the cinema novel in the reader's hand is a translation telling the story of the people living in another country. Consider the paragraph where the translator invented a new scene in his version, delved into the feelings of the man waiting on Dan and also formed his own view on the European and the American: "The waiter was cognizant of the way how to wait on the European. Above all, when he realized that the man opposite to him was an American, he prepared the cocktail in a minute in order to evidence that he, too, knew that time was money" [Garson Avrupalılara nasıl hizmet edilmesi gerektiğini biliyordu. Hele karşısındakinin bir Amerikalı olduğunu anlayınca, vaktin nakit olduğunu kendisinin de bildiğini ispat etmek için, kokteyli bir dakikanın içinde hazırladı] (in Gültekin: 3) He also left the greeting words as they were in English: "Hello, Rocky" (in Gültekin: 34), "Hello, Steve" (ibid: 54). Moreover, in another dialogue which did not appear in the film but was added to the translation by Gültekin the Contess said to Steve: "Yes! Just as we, the French, say: 'Parlez-moi d'amour!' Tell me about love!" [Evet! Biz Fransızların dediği gibi: 'Parlez-moi d'amour!' Bana aşktan bahset!] (ibid: 39). With all these, the translator may have wanted to alienate the readers from the work and aimed to reinforce its reception as a translation. However, one may not speak of a total alienating strategy as Gültekin also added some Turkish expressions to his translation such as: "Allahaismarladık" meaning "Good-bye" (in Gültekin: 4,5,68); "Vallahi" meaning "In truth" (ibid:38, 64); "Vesselam" meaning "That's it" (ibid: 48) ; "Maşallah" meaning "May God preserve him from evil" (ibid: 51,54).

Another interesting addition carried by the translator was the song lyrics. While dramatizing the scenes and emphasizing the romantic paragraphs he added, he opted for drawing upon the songs: "But, was such a judgement true? Didn't love have a share in his feelings for Liz? In a song, wasn't it said that 'Memories are more long-lasting than dreams?' Indeed, Joan was filling his heart just with a dream while Liz was doing that with sweet memories" [Fakat acaba bu hüküm doğru muydu?

Liz'e karşı duyduğu hisler arasında acaba sevginin de bir payı yok muydu? Bir şarkıda: "Hatıralar hülyalardan daha uzun ömürlüdür" denilmiyor muydu? Hakikat aranırsa Dan'ın kalbini Joan belki sadece bir hülya ile, Liz ise tatlı hatıralarla dolduruyordu] (in Gültekin:24). Or in another example, after a romantic dialogue between Dan and Joan, the translator wrote that: "At Dan's words, a song came back to Joan's memory and she started to hum it: 'If I'm rueful, sad; if I'm happy or pleased; these all up to you'" [Dan'ın sözleri üzerine Joan'ın aklına şu şarkı geldi ve hafif bir mırıltı halinde onu söylemeye başladı: "Kederliysem, mahzunsam; mesut veya memnunsam; hepsi sana bağlıdır"] (in Gültekin:43). In my view, such a strategy carried by the translator is due to the popularity of the foreign film songs at the time and the great interest of the readers in them¹⁹⁵. The translator who was well aware of it may have wanted to capitalize on the songs which he invented¹⁹⁶.

4.2.2.1.2. Omissions

Along with the additions, the translator also opted for several omissions in the film scenes, which enabled him to invent new ones for his own version and create his own plotline. For example in the film, after talking to Dan's friend Rocky, the Contess planned to chat with Steve, intending of diverting his attention away from Dan. To

¹⁹⁵In 1943, the magazine *Yıldız*, for which Gültekin wrote many cinema novels and articles on stars, started to publish film songs at the request of magazine readers. There was such a great interest by the readers that the magazine allocated a column for the songs. Throughout the 1940s –after 1943-, in every issue one or two foreign film songs were published with their translations. Here is the explanation of the editor for allocating a place for the film songs: "Our readers, in Dert Ortağı –readers' column- often request for the English lyrics of the film songs and sometimes their Turkish phonetic transcriptions. In the previous issue, we provided the song "They Met Down in Rio". Now, in these pages we provide you with two other songs with their English lyrics and Turkish spellings. Without the need for your requesting one by one, we are going to publish the songs we find in this column"

(Okuyucularımız Dert Ortağı'nda sık sık filmlerde geçen şarkıların İngilizce sözlerini ve bazen de bu şarkıların Türkçe okunuşlarını istiyorlar. Geçen sayıda "They Met Down in Rio" şarkısını vermiştik. Bu sayfalarda diğer iki şarkının İngilizce kelimeleri ile Türkçe okunuşlarını veriyoruz. Teker teker istemenize hacet bırakmadan, bulduğumuz şarkıları sıra ile bu sütunlarda vereceğiz) [in *Yıldız*, 15.08.1943 10(109)]

However, besides allocating a column for the foreign songs and their translations; on heavy demand, Türkiye Yayınevi –the publisher of the magazine- released a special edition for foreign film songs and their translations. This edition was published in 1946 and consisted of 66 pages. For one of the advertisements of this special edition emphasizing the heavy demand of the readers, see *Yıldız*, 15.05.1948 19(217).

¹⁹⁶ I found no results in my survey on the songs, which made me think that Gültekin may have invented these.

attain her goal, while climbing up to the stairs in the saloon, she pretended to collide with Steve and entered a conversation. Besides this, there were also other scenes which emphasized that the side which was eager for a relationship was the Contess'. However in Gültekin's version the scene on the stairs, along with many others, was omitted and replaced with his own version. He, with the additional dialogues, made Steve and Rocky formulate a plan for stealing the Contess's heart and pointed out that Steve was longing for a relationship with her. I take all these as an indication of Gültekin's aim to produce a more adventurous and romantic plot which would preserve the readers' curiosity during the reading process.

4.2.2.1.3. Treatment of Proper Names¹⁹⁷

My survey on the proper names in Gültekin's translation has revealed that he mainly opted for retaining the original spellings of the proper names: "Dan Hardesty", "Steve Burke", "Mennie", "Mister Burke". As for the names of countries; unless there is an equivalent word in Turkish for them (such as Marsilya for Marseille; Cezayir for Algeria; Kahire for Cairo), he again continued with their original spellings such as "San Francisco", "San Quentin". Such an attitude is well in line with his strategy of alienating the readers from the work and emphasizing its being a translation.

4.2.3. The Status of *Seni Bekleyeceğim* as a Cinema Novel

With the paratextual and textual analysis, it becomes evident that *Seni Bekleyeceğim* as a translated cinema novel, took its source from a foreign film rather than a target film *or* novel or novelization in the source culture. Such a relationship between the film and novel may well be classified under the group 2A³, which has been mentioned in detail in 2.2.3.1.¹⁹⁸

¹⁹⁷ The treatment of proper names helps me examine the strategies of the translators in the translated cinema novels from a different perspective. While the adoption of the original spelling will be taken as a strategy "interfering with the text's fluency, alienating the reader from the translation"; the usage of phonetic transcription will be considered as a strategy "facilitating reader's identification with the narrative and its fictive characters" (Tahir-Gürçağlar, 2001:325,326).

¹⁹⁸ At this point, it must be mentioned that the absence of a target film *or* source novel or novelization can not stop me from classifying the case under this group. Because as it has been mentioned in

From the descriptive analysis of the translation, it has become evident that Arif Bolat Yayınevi capitalized on the source film which had not been released in Turkey yet. By providing the readers with the novel of a source film, which lacked a novel or novelization in source culture, the publishing house offered a new option to the translated popular literature where the definition of assumed translation seemed to be restricted only with the transferences between written literary texts. Moreover, in such a process, it has become certain that the translator played an active role and acted as the author of the translated cinema novel. The strategies he carried helped him in transferring a film in the source culture into a novel in the target culture. Basing his work on the main events in the source film; he adopted a vast number of manipulations in his version: added new scenes, invented dialogues, provided lengthy descriptions, delved into the characters, made interpretation on the events. Moreover in order to create a romantic and adventure novel as promised by the publishing house in the advertisements, he emphasized the romance and action-related elements which were either in film or added by him. It has also appeared that by using a strong visual language and metaphors, he aimed to make the visualization of the scenes easier for the readers. By the retaining of the original spellings of the proper names and the adding of other foreign elements, he assured readers that they were reading the novel of a foreign film.

4.3. FROM SCRIPT TO NOVEL: *BABY DOLL* (1957)

Baby Doll (USA) was a drama film directed by Elia Kazan in 1956¹⁹⁹. It was released by Warner Brothers Company. The principal roles were filled by Carroll Baker, Eli Wallach, Karl Malden and Mildred Dunnock. The script for the film was a compilative work written by Tennessee Williams from his own one-act plays: *27 Wagons Full of Cotton* and *The Long Stay Cut Short/or/The Unsatisfactory Supper*.

2.2.3.1., there can be some missing loops in the real world. What is important here is the translation process.

¹⁹⁹ Information on the film *Baby Doll* (1956) was compiled from the screen credits (generic) of the film I watched, Williams (1956a; 1956b), Uzun (2006). See also <http://www.answers.com/topic/baby-doll-film>, <http://movies.nytimes.com/movie/review?res=9b02eedb1e30e03bbc4152dfb467838d649ede>, <http://www.imdb.com/title/tt0048973/>, <http://www.time.com/time/magazine/article/0,9171,808872-1,00.html>

However, the script which Williams wrote was filmed with some changes by Roberta Hodes -who was introduced in the screen credits (generic) of the film as being responsible for the script and continuity. Many of Tennessee Williams' plays were adapted to the screen, but we may conclude that *Baby Doll* has a space apart for being Williams' first original screen play.²⁰⁰ It was nominated for four Oscars one of which was in the category of "Best Writing, Best Adapted Screenplay" and won all the awards.²⁰¹ On the other hand, following its release, the film caused a sensation among religious quarters and drew the condemnation of the Roman Catholic Church.²⁰² Moreover, in Time magazine -published on 26.12.1956- it was stated that "*Baby Doll* (Newtown; Warner) is just possibly the dirtiest American-made motion picture that has ever been legally exhibited".²⁰³

I have found out that along with the film, the book *Baby Doll* by Tennessee Williams was first published in 1956 by New Directions Books. The edition which was published by Signet Books was the reprint of the script for the film published by New Directions (Williams, 1956a:1). These two editions, as mentioned in the books, were not in a novel format. They were both introduced as "the script for the film". The presentation of these editions as "the script *for* the film" rather than "the script *of* the film" may be the differences between the film and the published script.²⁰⁴

The translation of *Baby Doll* (Williams, 1956a) was published in Turkey in 1957 by Ertem Eğilmez Kitabevi. A. Kahraman appears as the translator of the book which was introduced as "the novel of Elia Kazan's latest film". As for the target film's release, I could not find an actual date for reference. In *Hayat Sinema Yıllığı*; while reporting the films which were to be released in 1957 and 1958 in Turkey, Tuncan Okan (1958) mentions *Baby Doll* along with its translation in paranthesis:

²⁰⁰ As examples for other film adaptations from Williams' plays; *A Street Car Named Desire* (1951) by Elia Kazan, *The Night of the Iguana* (1964) by John Huston, and *The Rose Tattoo* (1955) by Daniel Mann may be given.

²⁰¹ The other three categories were "Best Actress in a Leading Role", "Best Actress in a Supporting Role" and "Best Cinematography, Black-and-White".

²⁰² See <http://movies.nytimes.com/movie/review?res=9b02eedb1e30e03bbc4152dfb467838d649ede;http://www.time.com/time/magazine/article/0,9171,808872-1,00.html>

²⁰³ <http://www.time.com/time/magazine/article/0,9171,808872,00.html>

²⁰⁴ This will be discussed in more detail in the textual analysis.

Sokak Çiçeği. But one may infer from Okan's further explanations in the article that such information cannot be taken for certain. On the other hand, the Internet Movie Database writes that the film was shown in Turkey in 1963. Yet, lacking evidences which would support this claim makes me abstain from stating a precise release date for the target film.

4.3.1. Paratextual Analysis

4.3.1.1. Publisher and Translator

Baby Doll-Taş Bebek was published by Ertem Eğilmez Kitabevi. However, in the catalogue of National Library, the entry 'Ertem Eğilmez Kitabevi' results in only one of the translated cinema novels of the publishing house: *Şehvet Kışlası*. But my survey on the second hand book sellers and internet database has revealed that there are 3 other translated cinema novels released by the same publisher (See Appendix 1). Other than these 4 books, I could not find any information regarding Ertem Eğilmez Kitabevi; which makes me think that the publishing house was short-lived and published only these cinema novels. The name of the institution may offer a clue in its founder, Ertem Eğilmez²⁰⁵, whose name rings a bell. Eğilmez was one of the famous directors, producers and screenwriters in Turkish cinema. His name was behind many popular Turkish films between the years 1961 and 1988. He established his first film production company, Efe Film in 1961. With Metin Erksan and Kemal Tahir, Eğilmez wrote film scripts. In 1964 he founded a new film production company: Arzu Film. Although Eğilmez's intense pre-occupation with cinema falls after his publishing of the cinema novels cited in the present thesis, it may be speculated that his personal interest in cinema was influential in his publishing activities.

²⁰⁵ He was also founder of Çağlayan Yayınevi which was active in the 1950s in the field of popular literature and famous for its Mike Hammer books translated by Kemal Tahir. Some of the books published by Çağlayan Yayınevi are also included in my database as translated cinema novels and a detailed explanation regarding those has been provided in the previous chapter. The publishing activities of Çağlayan Yayınevi were also investigated by Tahir-Gürçağlar (2001:297,298). She also examined two books, which were published by the same institution, as case studies. (ibid:424-452)

A. Kahraman was stated as the translator of *Baby Doll*. The entry with this name in the National Library catalogue results in 18 books which are mostly translations by Çağlayan Yayinevi (17 books) and Ertem Eğilmez Kitabevi (1 book). I have found out that he was also the translator of other two cinema novels which were published by Ertem Eğilmez Kitabevi²⁰⁶. My survey on the name has revealed that it was a pseudonym. However, the question of to whom it belongs is not easily answered. Tahir-Gürçağlar (2001:283), in her study, regards as a possibility that A. Kahraman may be one of the pseudonyms of Kemal Tahir. On the other hand, Işıklar-Koçak's findings based on the memoirs of Ertem Eğilmez, reveals the probability of its usage by Ertem Eğilmez²⁰⁷ (Forthcoming, 2011). The arguments of these scholars regarding the pseudonym A. Kahraman have led me to think on the possibility of its being a "house pseudonym", a byline which is used by various staff or free-lance writers working for a publishing house²⁰⁸ (Larson, 1995:9). As the name A. Kahraman was used only by Çağlayan Yayinevi and Ertem Eğilmez Kitabevi which were both closely associated with Ertem Eğilmez, the probability of its being a house pseudonym used by both Ertem Eğilmez and Kemal Tahir –who worked for the same institutions- increases. However, based on my examination on the strategies carried by the translator²⁰⁹ in *Baby Doll*, I assume that in this case the pseudonym refers to Kemal Tahir. As will be seen in the textual analysis of *Baby Doll*, the translator opted for many additions or omissions in his version which are in accord with Tahir's own world-view and autorship.

²⁰⁶ These cinema novels which are also included in my database as translated cinema novels are *Şehvet Kışlası* (1957) and *Sayonara* (1957).

²⁰⁷ In her article which unearths how pseudotranslations of sex manuals have a share in pseudo/translators' creating a freer discourse on women's sexuality in Turkey, Işıklar-Koçak mentions the book *Sex in 10 Lessons* which was presented to be originally written by Laurent Chavernac, a French doctor, and translated by A. Kahraman. While revealing that the book was a pseudotranslation as it did not belong to Laurent Chavernac, she discusses that A. Kahraman may be a pseudonym of Ertem Eğilmez: "A. Kahraman seems to be a pseudonym Eğilmez used as the translator, since he clearly states in his memoirs that he collected the bits and wrote the book" (Işıklar-Koçak, forthcoming: 2011)

²⁰⁸ Larson (1995:9) argues that house pseudonyms are commonly used in the novelizations in the USA. He also gives the long-running Nick Carter mystery novels as examples for the books written under a house pseudonym.

²⁰⁹ The translator's strategies will be analyzed in detail in coming pages.

Kemal Tahir²¹⁰ (1910-1973) worked as a clerk, journalist, editor, translator, proofreader and reporter for various magazines and newspapers. His poems and short stories were published in the magazines *Yeni Kültür*, *Geçit* and *Yedigün*. In the mid 1930s, after being acquainted with Nazım Hikmet, he started to translate works of Stalin and other socialist leaders. In 1938 he was charged with his political ideas – communism- and spent 15 years in prison. After imprisonment, he became the representative of a newspaper in İstanbul and did translations on commercial subjects. Tahir was an active agent both in popular and high literature. He was one of the most prolific and debated novelist in Turkish literature (Tahir-Gürçağlar, 2001:422). He was known for his Marxist views on social issues and his ideological stance was thought to have shaped his writing. He mostly put his popular works on paper under pen names. Such an attitude was argued to be due to the thematic, stylistic and ideological differences among his popular works and his novels written under his own name (Tahir-Gürçağlar, 2001:424). In the 1950s, he translated many popular works under different pen names for Çağlayan Yayınevi. He was especially famous for his Mike Hammer translations and pseudotranslations.²¹¹

4.3.1.2. Epitextual Elements

Although I could not find any reviews or criticisms regarding *Baby Doll*, the advertisement of it which was published on the last page of the first cinema novel published within the same series and an article on the film published in the magazine *Yeni Yıldız* may offer insights into the comparison of release dates of the two works and their reception by the public in Turkey.

On the last page of the translated cinema novel *Şehvet Kışlası* (1957), which was also translated under the same pseudonym ‘A. Kahraman’, *Baby Doll* was advertised with the following sentences: “The Latest Film of the Genius Director **ELIA KAZAN** is **BABY DOOL-DOLLY BIRD**. You Are Going to Read the Novel

²¹⁰ Biographical information on Kemal Tahir is mainly compiled from Tahir-Gürçağlar 2001 (422-468); Coşkun 2006.

²¹¹ For more information on Kemal Tahir and his translations for Çağlayan Yayınevi, see 6.4 in Tahir-Gürçağlar (2001).

of the Film, From Which Millions of Cinemagoers in America Desist Because of the Fear of Committing a Sin, in the Series of BOOKS OF THE CENTURY. [Dahi Rejisör **ELİA KAZAN'IN** Son Filmi **BABY DOOL'DUR –TAŞ BEBEK**. Amerika'da Binlerce Seyircinin Günah İşlemek Korkusu ile Seyretmekten Vaz Geçtikleri Bu Filmin Romanını ASRİN KİTAPLARI Serisinde okuyacaksınız]²¹². From the advertisement it is apparent that while the author of the source book, Tennessee Williams, was invisible, the director of the film, Elia Kazan and his film Baby Doll were emphasized in bold characters and capital letters. The emphasis on the director's name may have resulted from the popularity of Kazan's other previously released films which were great hits with the Turkish audience. Ertem Eğilmez Kitabevi, while emphasizing the name of the film and announcing the name of the cinema novel with an advance notice to the audience, made an explanatory note regarding the original name of the film: "Dolly Bird" [Taş Bebek] which, in colloquial Turkish, refers to sexy young woman, usually fashionably dressed. Such a translation of the title may well have provided clues about the film. Moreover, with the second part of the advertisement, the institution may have aimed to arouse curiosity among the public. This sentence which emphasized the religious items and aimed at drawing attention to them may have been said to complement the sexuality evoked by the explanation "Dolly Bird" [Taş Bebek]. Based on these ideas, it may be speculated that readers who encountered such an advertisement may have thought that they would read a novel which was taken from an Elia Kazan film and which was loaded with erotic and irreligionist elements. On the other hand, it may be inferred that the target film in Turkey had not been released yet. Otherwise, the publishing house may have referred to the interest of the Turkish audience in the film and emphasized its box-office return in Turkey. So then there may have been no need for explaining the title of the work with the words "dolly bird"; as the audience would have been acquainted with the main character of the film: Baby Doll.

In the magazine *Yeni Yıldız* (07.02.1957: p.19); a ghostwritten article, under the name of "Canlı Bebek" [Alive Baby], informed the magazine readers about the source film and reactions of the American society towards the film. It does not

²¹² The sentences are taken directly from the advertisement. Thus the misspellings and bold characters pertain to the publishing house.

provide us with the criticism of the cinema novel. However, it may be suggested that being related to the film, the article may also be taken as the epitext of the cinema novel since it may have contributed in shaping the ideas of the readers about the book.

In the article, unlike the advertisement by the publishing house, Tennessee Williams was mentioned in detail. Personal views on the author were given: “TENNESSEE WILLIAMS, for some reason, carries a grudge against the South states. He jumps at every opportunity in order to stage the depravity in these regions in all its nakedness” [TENNESSEE WILLIAMS, Birleşik Amerika’nın Güney eyaletlerine karşı her nedense derin bir kin besler. Bu bölgelerdeki ahlak düşüklüğünü bütün çıplaklığı ile sahneye koymak için hiçbir fırsatı kaçırmaz]. The plot of the film was also provided for the readers; some comments on the film and on reactions of the America society were stated:

Elia Kazan’ın renksiz olarak çevirdiği bu film ilk sahnesinden seyirciyi bulanık bir hava içinde tahrik etmektedir.[...]Düşük seviyeli, sapık duygulu bir çevrenin beyaz perdede canlandırılmasını görmek, gençler için zararlı olabilir. Piskopos Spellman bu düşünce ile filmi yasak etmiş olsa gerek. Fakat Tennessee Williams ve Elia Kazan’ın birleşerek meydana getirdikleri bu film, şüphe yok ki, sanat bakımından büyük bir başarıdır. [...]Baby Doll baştan başa gerçek bir hava içinde çevrilmiştir. Bu hava tahrik edici ise gerçeğin kendisinde aranmalı.

This film which was made by Elia Kazan in black and white, stimulate the audience with a misty ambiance from the beginning. [...] To see the low-level, deviant feelings of a society on the silver-screen may be harmful for the youth. The Bishop Spellman may have forbidden the film for this reason. However the film which was a collective work of Tennessee Williams and Elia Kazan is, certainly, a notable success. [...] Baby Doll is filmed realistically from end to end. If such a realistic view is provocative, then the real world should be questioned.

On the other hand, while in search of the reasons for the banning of the film by the religious quarters in America, the posters and advertisements of the film released in America were mentioned: “On the posters of the film, there are sentences like these: “She is a nineteen-year-old woman. Married, but still virgin. She makes her husband keep away, etc, etc.” [Film afişlerinde şöyle cümlelere rastlanıyor: “On

dokuz yaşında bir kadın. Evli, ama henüz kız, kocasını yanına yaklaştırmıyor, filan falan”].

While the film and its impression on the American people were dealt in detail in the article and the posters of the source film were criticized, there was not any information on the target film and its impression in Turkey. Such a case again increase the possibility that the film was not at cinemas in Turkey in 1957, when both the article and the cinema novel were published. On the other hand, similar to the advertisement of the cinema novel mentioned above, the criticism on the film emphasized its being loaded with erotic elements. Mentioning the views of some religious quarters, the film was introduced as the subject of hot debates. The views cited in the magazine in the year the cinema novel was published may have also had influence on the thoughts of Turkish moviegoers regarding the film and its tie-ins. Being provided with the views centering on the sexuality and deviance, the moviegoers may said to have expected a ‘stimulative’ work.

4.3.1.3. Peritextual Elements

Baby Doll by Ertem Eğilmez Kitabevi is a pocket book consisting of 112 pages. Like the other three translated cinema novels published by the same institution, it was released under the series title “Asrın Kitapları” [Books of the Century]. It is mentioned as the third book of the series and was sold for 1.5.Liras at the time.

The front cover²¹³ of the translated cinema novel is the same as that of the book published by Signet Books and the film poster²¹⁴. There is an illustration of a girl with a nightdress, sucking her thumb in a crib. The figure of the girl is placed against a black background, which brings her to forefront. The title of the book, *Baby Doll*, is placed on the top of the page in a big font but with small letters. Below it, with smaller font but in capital letters, “Taş Bebek” [Dolly-Bird] is written. Such a presentation seems to be parallel to the advertisement mentioned above in the

²¹³ See Appendix 8.

²¹⁴ See Appendix 7.

epitextual elements. The names of the writer and translator are not mentioned on the cover page.

Interestingly, on the title page²¹⁵, “Taş Bebek” is emphasized as the name of the book. It is written in bold and capital letters *and* placed in the middle of the page. “Baby Doll” is written at the top of the page as “Baby Dool” with capital letters but in a smaller font. Such a misspelling may result from the inattentive approach of the publishing house. Below the titles, the book is introduced with reference to Elia Kazan, whose name is written in capital letters: ELIA KAZAN’in en son filminin romanı [the novel of ELIA KAZAN’s latest film]. This is again in line with the attitude shown in the advertisement of the book and is clearly indicative of the desire of the publishing house to capitalize on the popularity of Elia Kazan and his films. Unlike the source film and source book where the name of Tennessee Williams appear in capital letters, the translated cinema novel does not mention him anywhere. Also, the name of Roberta Hodes who is introduced as being responsible for the script and the continuity in the screen credits of the source film is not touched on either, though it is stated that the book is “the novel of the film”.

By introducing the translation as “the novel of the film”, Ertem Eğilmez Kitabevi, pointing out a different translation practice, offers a new option for the repertoire of translated literature. From the presentation of the book and agent as “çeviren” [translator]; one may at first glance assume that the source of the target novel is not a story or novel but a film. However based on the epitextual elements mentioned above, the analysis on the translator’s strategies (which will be carried in the following pages) and the description of the characters in the translated novel, it can be clearly stated that the novel is not the translation of the film but the script for the film written by Tennessee Williams in 1956.

On the title page, below those mentioned above, ‘A. Kahraman’ is introduced in bold, capital letters with the attribute “çeviren” [translator], which clearly indicates that the book in the reader’s hand is a translation. I have found no results in my

²¹⁵ See Appendix 8.

survey on why Kemal Tahir chose a pseudonym like this. However, the purpose of his using a pseudonym may have originated from his attempt to distinguish this popular cinema novel from his other literary works:

By adopting a number of pseudonyms throughout his literary career, Kemal Tahir systematically excluded some of his works from his own biography. His popular works, i.e. romances, melodramas and thrillers, consistently appeared under various pseudonyms, whereas his realist fiction treating social issues such as village life and Turkish history were published under his own name. In his letters, he made it quite clear that he used pseudonyms whenever he was not happy with his own production, which was always the case with his popular fiction (Yazoğlu 1993: 212-213). (Tahir-Gürçağlar, 2001:427)

Inside *Baby Doll*, there are not any illustrations or photographs taken from film scenes. On the back cover²¹⁶, there is an advertisement for another translated cinema novel to be published in the same series, *Zarak Han*: “The novel of the masterpiece film created by ANITA EKBERG and VICTOR MATURE” [ANITA EKBERG ve VICTOR MATURE’ün yarattıkları şaheser filmin romanı]. There is also an illustration of these two film stars. It is similar to the poster of the original film. The picture features a female belly dancer and a man who are lying on the floor. The man is illustrated to be lying behind the woman and his hand is on the hip of the belly dancer. It seems that the picture which is placed against a red background emphasizes the eroticism in the work. This back cover offers valuable evidence about the strategy of the institution while publishing the series. First of all it may be inferred that the novels are mostly introduced as “the novel of the film” and aimed at the kind of readership which is interested in films. Presenting the cinema novels to the readership, the publishing house capitalizes on the well-known names in the world of the cinema rather than the authors or script writers. While the name of the director, Elia Kazan, is thrust to the forefront in *Baby Doll*, in *Zarak Han* the names of the film stars, Anita Ekberg and Victor Mature, are emphasized in capital letters. Moreover, it appears that Ertem Eğilmez Kitabevi also developed a strategy for choosing the films whose novels would be published under the series title “Asrın Kitapları” [Novels of the Century]. From the peritextual elements of the cinema novels, it becomes clear

²¹⁶ See Appendix 9.

that the publishing house released the novels of the films which pushed forward the elements related to sexuality²¹⁷.

4.3.2. Textual Analysis

Both the source script for the film which was written by Tennessee Williams before the production of the film and the script of the source film to which Elia Kazan, Tennessee Williams and Roberta Hodes contributed, narrate the story of mainly four people: Baby Doll, Archie Lee Meighan, Silva Vacarro and Aunt Rose Comfort²¹⁸. However, the script of the film directed by Elia Kazan is not parallel to the script for the film written by Tennessee Williams. This was also mentioned in the publisher's note of the book by New Direction Books:

*Mr. Williams wrote and dispatched to Mr. Kazan a proposed script, quite different from the two short plays. **With some changes this was filmed** the following winter mainly in the Mississippi rural area which had been the original setting of the two short plays. [...] Many who came to read *Baby Doll*, including his (Tennessee Williams') publishers, felt that although few shooting scripts have ever been published, **this one was publishable as it stood**. (Williams, 1956b:5)*

On the other hand, relying on the presentation of the translated cinema novel as “the novel of the film” by Ertem Eğilmez Kitabevi, one may at first think that *Baby Doll* by Kemal Tahir is the rewriting of Elia Kazan's film and, thus, parallel to the film scenes. However, after reading the script for the film by Tennessee Williams and watching the source film by Elia Kazan; I have concluded that the cinema novel is not the rewriting of the film. The scenes which are in the script for the film by

²¹⁷ At this point, as an additional point of information, the cover of the first novel published in the series of “Asrın Kitapları” [Books of the Century] may also back up this inference. On the cover of *Şehvet Kışlası* (1957), whose name -from the word go- clues the reader in to the subject of the book, illustrates a soldier from the waist down. He holds a rifle in his hand and between his legs a picture of a man and woman who are making love is seen on the background.

²¹⁸ Archie Lee is an owner of a Southern cotton gin. He is married to luscious girl, Baby Doll, who is 19 and refuses to sleep with her husband until she reaches the age of 20. They stay in separate rooms. Baby Doll sleeps in a crib and sucks her thumb. Baby Doll's aunt Rose Comfort stays with them in the same house. Archie Lee, while looking forward to Baby Doll's twentieth birthday, grows impatient. At the same time, he is being infuriated by a Sicilian, Silva Vacarro, who has recently converted his business. One night in anger, Archie Lee burns down Silva Vacarro's cotton gin. Vacarro decides to take revenge from Archie Lee. In order to reveal Archie Lee's crime, he attempts to seduce Baby Doll.

Williams but absent in the film, were included in the translated cinema novel by Kemal Tahir. The scenes which are in the film but absent in the script, were also not included in the target novel. The ending of Tahir's version was in line with the script by Williams but was totally different from the film's ending. Moreover the description of some characters in the target cinema novel is not compatible with the ones in the film, which backs up the argument that the translator did not see the film²¹⁹. These findings, when supported by the others mentioned in the epitextual elements, make it definite that the target cinema novel is not the translation of the film as it was claimed to be by the publishing house. But it does seem to be the translation of the script for the film which was written by Tennessee Williams from his two short plays before the production of the film. Thus in this part of the thesis, the target cinema novel and the script for the film by Williams will be analyzed comparatively.

4.3.2.1. Translator's Strategies

The target cinema novel includes 112 pages while the script for the film consists of 128 pages. The translation seems to be shorter than the source text. However, at this point what is more important than the number of pages is the shift of the genre in the translation process. While the source text is in the script format, the target text which is assumed to be the translation of it, is in the novel format. Such a strategy regarding the presentation of the work in a different format may have well resulted from the attitude of the publishing house. Because as mentioned previously, the texts which were published by Ertem Eğilmez Kitabevi and capitalized on the films were always released as a 'novel' rather than script.

The shift in the genre (from script to novel), in itself, foreshadows some changes made in the target text. Below, Tahir's strategies which affected the structure and style of the target cinema novel will be dealt with under three headings: additions, omissions *and* treatment of proper names.

²¹⁹ This argument will be dealt with in the textual analysis.

4.3.2.1.1. Additions

Throughout his translation, Kemal Tahir seems to have made a vast quantity of additions. My survey on these has revealed that there are mainly three types of additions: stylistic, explanatory, idiosyncratic.

4.3.2.1.1.1. Stylistic Additions

In the source text, the stage directions are mostly written in a simple style in order to provide stars or director with instructions while performing for the film. However such a short and simple style may have been found so inadequate by Kemal Tahir in presenting his work as a novel in the target culture that he exercised vast stylistic additions. He embellished the style of Williams by inventing various details for undetailed stage directions. Below, the excerpt taken from the beginning of the target text presages the additions made by Tahir during the translation process:

Target text (in Tahir: 3)

Yatak sadece bir beşikten ibaretti. Dökme demirden yapılmış fantezi çiçek desenleri ile süslü, demode büyücek bir beşik. Beybi Dol beşiğin içine büzülmüş yatıyordu. Altın sarısı saçları güzel yüzüne dökülmüş, uyurken açılan geceliği kusursuz bacağını ve paçası büzgülü iç çamaşırını meydanda bırakmıştı. Kolsuz geceliğinin örtemediğ kolları pamuk pamuktu.

Beybi Dol uyuyordu.

Uyuyordu, fakat odanın içini sinsi bir ısrarla dolduran bir tıkırtı uykusu arasında kulaklarına sınıyor, onu rahatsız ediyordu. Bu ses duvar içinde bir yeri kemiren bir farenin çıkardığı tıkırtıya benziyor, fakat daha müphem, daha ısrarlı, adeta daha tehlikeli bir mahiyet arz ediyor gibiydi.

Beybi Dol, uyku ile uyanıklık arasında, biraz kımıldandı. Gözlerini araladı ve masum bir bebek gibi emmekte olduğu baş parmağını ağzından çıkardı. Uykusunu rahatsız eden tıkırtı hala devam ediyordu. Beybi Dol kulak kabarttı. Tıkırtı, anormal bir vaziyet sezmiş gibi kesiliverdi. Genç kız gözlerini kapatır kapatmaz tıkırtı tekrar başladı ve Beybi Dol tekrar gözlerini açtı. Artık iyiden iyiye uyanmıştı. Tekrar kulak kabarttı. Ses arkasını dönük bulunduğu duvardan geliyordu.

Target text in back-translation:

The bed was made like a crib, an outdated, largish crib which was made of cast-iron, ornamented with a fancy flower design. Baby Doll was curled up in the bed asleep. Her golden yellow hair was falling across her beautiful face. Her nightdress, which had pulled away as she slept, uncovered her flawless leg and gathered underwear. Her arms, which the nightdress could not cover, were as white as cotton.

Baby Doll was sleeping.

She was sleeping, but a clatter which was filling the room with a sly persistence, was pervading her ears during her sleep and making her uncomfortable. The noise was like the clatter of a mouse which was nibbling something, but it was more obscure, more persistent and more dangerous.

Baby Doll, in a half awake-half asleep state, moved slightly. She half opened her eyes and took out her thumb which she was sucking like an innocent baby. The clatter which disturbed her sleep was still going on. Baby Doll listened. The clatter stopped as if it sensed an abnormal state. It started again just as the young girl closed her eyes, and Baby Doll opened her eyes again. Now she was totally awake. She listened again to the sound. It was coming from the wall which was behind her.

Source text (Williams, 1956a:7)

INTERIOR. DAY.

A voluptuous girl, under twenty, is asleep on a bed, with the covers thrown off. This is BABY DOLL MEIGHAN, ARCHIE LEE's virgin wife. A sound is disturbing her sleep, a steady sound, furtive as a mouse scratching, she stirs, it stops, she settles again, it starts again. Then she wakes, without moving, her back to that part of the wall from which the sound comes.

As can be inferred from the expansion cited above, Tahir made use of strong visual language in his translation. By this, he may have been trying to help the readers visualize the setting within which the story took place. Such an intention seems to be in line with the representation of the novel: 'the novel of the film'. The exhaustive visual elements which can be found abundantly in the cinema novel may have acted as film frames in readers' minds. However with these additions, it also becomes clear that the translator had not watched the film. He often invented dialogues and new scenes which are not in line with those of the script by Williams or of the film. For example; although the character Silva Vacarro -which is enacted by Eli Wallach- appears as having a short, thin moustache and straight hair in the film, he is described

as a tall man with a long, thin moustache and wavy hair in the target cinema novel (in Tahir: 25). Here is another one of the examples Tahir added to the target cinema novel which is lacking in the script written by Williams and is different from the film scene:

Target text (in Tahir: 17)

Beybi Dol'un araladığı kapıdan, doktor yerine hemşire çıktı. Sivri burnunun üzerine acaip bir şekilde oturan kalın çerçeveli gözlüklerini düzelterek, Beybi Dol'un arkasında, odanın orta yerinde, kabahat yapmış bir ilk mektep talebesi gibi duran Arçi Li'ye baktı.

Target text in back-translation:

From Baby Doll's slightly opened door, a nurse, rather than a doctor, appeared. Adjusting her thick-framed glasses which weirdly fit on her long nose, she looked at Archie Lee, who was standing behind Baby Doll in the middle of the room, looking like a primary school student who had been caught misbehaving.

Source text (Williams, 1956a: 19)

RECEPTIONIST
(Appearing)

While embellishing the style, Tahir also exaggerated the sensational aspects given in the stage directions and delved into the emotions of the characters. Below, as he was changing the script by Williams through additions, he incorporated his own comments regarding the situation. More than that, at the end of the expansion Tahir, as if shriving, explained why he wrote so many things.

Target text (in Tahir: 52)

Uzun otların arasında yan yana yürümeye başladılar. Beybi Dol Vakarro'nun söylediklerinden pek bir şey anlamıyordu. Fakat bu anlayamadığı sözler bile ruhunda akisler yapıyor, o güne kadar mevcudiyetinden bihaber olduğu derin köşelerin şuurunu alevlendiriyordu. Doğru, genç adamın sözleri Beybi Dol'un benliğinde yeni ufuklara kapılar açamamıştı. Genç kadının idraki mükalemeyi o hedefe eriştirecek kadar anlayış gösteremezdi. Fakat manalarının derinliğine uzanamadığı bu sözler onda yeni ufuklara açılabilen

kapıların mevcudiyeti şuurunu uyandırmıştı. Fakat bu hissi bile daha ziyade gölgeli, müphem bir şuardan ibaretti.

Vakarro'nun hissiyatı bambaşkaydı. Bütün şımarık hareketleri, cehaleti ve dar muhakemesiyle veya bunlara rağmen, yanındaki genç kadın tam manasıyla ve bütün varlığıyla muhteşem bir dişi numunesiydi. Sıhhatli, dolgun, koparma çağına gelmiş olgun ve lezzetli bir yemiş. O sözlerini genç kadının anlaması için sarfetmiyor, kendi erkeklik gururunun müphem bir noktasının tatmini için söylüyordu. Böylece aralarında her ikisinin izahtan aciz kaldığı karşılıklı bir cazibe teessüs etmiş, karanlık ruhlarını yüz yüze getirmişti. Bu acayip cazibeye genç ve güzel bir kadının, genç ve sıhhatli ve bekar bir erkeği kendine çekmesi şeklinde izah etmek, bu cazibenin bünyesinde yer eden bütün bir müzdeviç psikolojik unsurlar silsilesini hiçe saymak olurdu.

Target text in back-translation:

They started to walk together through the tall grasses. Baby Doll did not thoroughly understand what Vacarro said. But even these words which she could not understand were setting off a reaction inside her; they were starting a fire in the corners of her mind of which she had been unaware existed until then. True, the words of the young man could not stimulate Baby Doll's personality. The understanding of the young girl was not good enough to pick up on his words and their meaning. However, these words which she could not understand aroused a feeling that there were doors which could open to new horizons. But even such a feeling was composed of a shady, indefinite consciousness.

Vacarro's feelings were quite different. Because of -or despite- her spoiled behaviours, ignorance and lack of capacity, the young woman next to him was, in the strict sense, a glamorous type of woman. She was healthy, plump, and a delicious, mature fruit which could be plucked. He was talking to her for the purpose of satisfying his virility, not for making her understand him. Thus there occurred a mutual affection which they both could not explain, and this confronted their dark sides. Explaining such a weird affection between them as the impression of a beautiful, young woman on a young, healthy, single man, would be disregarding the chain of psychological elements determinant in such an affection.

Source text (Williams, 1956a:54)

They are walking together. There is the beginning of some weird understanding between them.

Tahir also glamourized his work with metaphors and used inverted sentences; which reinforced the air of the work as a ‘novel’. Here are some examples for translator’s figurative style:

Target text (in Tahir: 52,53)

Evin yan tarafına varınca, bahçenin ortasında metruk fakat adeta şairane bir heybetle oturmuş, tekerleksiz Pierce 1 Arrow marka kadim bir limuzinin önünde durdular. Bazı fakir köylerde raslanan ve güneşin altında oturarak randevusuna geç kalmış ölümü senelere dağılan bir sabırla bekleyen kadim ihtiyarlar gibi bu eski araba iskeletinin de, sanki gene senelerin körletemediği bir sabırla, mutlak tahribini, tamamıyla ufalanıp, toza toprağa karışmasını bekler bir hali vardı.

Target text in back-translation:

When they came up to the house, they stopped in front of a very old, wheelless Pierce-1-Arrow limousine which sat, statuesquesly and poetically, alone. Like very old people, residing in some old villages, sitting in the full glare of the sun and waiting with patience spread through years for a missed appointment; this car frame, too, seemed to be waiting, again with much patience, unblinded by the years, for its absolute ravage, which is tantamount to crumbling, turning to dust, and vanishing into thin air.

Source text (Williams, 1956a: 54)

They have stopped strolling by a poetic wheelless chassis of an old Pierce-Arrow limousine in the side yard..

Another example:

Target text (in Tahir: 90)

Beybi Dol, hemen kalkmadı yerinden, hemen düşmedi Vacarro’nun peşine. Yuvadadan düşmüş yaralı ve yalnız bir kuş gibi biraz sallandı yerinde.

Target text in back-translation:

Baby Doll didn’t so readily stand up and chase after Vacarro. She only wobbled a little like a lonely and wounded bird which fell from the nest.

Source text (Williams, 1956a: 97)

BABY DOLL is left alone, bewildered, sitting alone on the big staircase.

With these last two expansions where literary and metaphoric language was used, it becomes more evident that the translator rewrote the script for the film and appeared as a novelist in the target culture. Such an attitude also seems to be in line with Aziz Nesin's comment on Tahir's identity as a translator: "I think those novels which he wrote under the name (Bedri Eser) and other pseudonyms were sketches and research for the novels he wrote as Kemal Tahir. Even those Mayk Hammer action novels which he adapted under the guise of translation bear traces of today's Kemal Tahir" ["Bence (Bedri Eser) ve başka takma adlarla yazdığı o zamanki romanları, Kemal Tahir adıyla yazdığı romanlarının müsveddeleri, araştırmalarıydı. Hatta, çeviri imiş gibi uyarladığı Mayk Hammer adlı vur kır romanlarında bile, bugünkü Kemal Tahir izleri vardır."] (in Tahir-Gürçağlar, 2001:466)²²⁰.

Besides expansions at the sentence or paragraph level, Tahir also added some words and idioms in his dialogues in order to reflect the colloquial language used by Tennessee Williams. He made the characters utter expressions like: "havayı alırsın" [you whistle for it] (p.9), "kütük gibi sağır" [deaf as a post] (p.10), "havyar kesiyor" [he lets the grass grow under his feet] (p.12), "boşu boşuna safra taşıyamayız ki" [we can't flog a dead horse] (p.15), "gırla gidecek" [it will be sold abundantly] (p. 24), "pişmiş kelle" [cheshire cat] (p. 39), and "araklamak" [to pilfer] (p.99).

4.3.2.1.1.2. Explanatory Additions

In his translation, Kemal Tahir added sentences or paragraphs -sometimes paragraphs of a full page- with intent to fill the gaps of information and make the plot understandable for the readers. Let us consider the following example:

²²⁰ The translation belongs to Şehnaz Tahir-Gürçağlar.

Target text (in Tahir: 5,6)

-Niye sıvışacak mışım. Biraz hava almak için pencerenin önüne kadar gidiyorum.

Ama Beybi Dol ipin ucunu o kadar kolay bırakacağa benzemiyordu. Daha hızını alamamıştı. Mantıksız babasının lüzumundan fazla saf ve aşık bir pamuk işçisi olan Arçi Li ile yaptığı komik anlaşmayı, Tanrı buyruğu gibi telakki ediyor, şımarık bir ısrarla “anlaşma” diye dayatıyordu. Anlaşma mucibince Beybi Dol ile Arçi Li evlenmişlerdi. Fakat, Beybi Dol “evlenmeğe hazır” oluncaya kadar bu nikahın sadece bir muamele olarak kalması icap ediyor ve Arçi Li karısının yanına varamıyordu. “Evlenmeye hazır” olacağı günü de Beybi Dol kendisi yirmi yaşına basacağı gün olarak tespit etmişti. Halbuki kadınların erken yaşta olgunluğa erdiği bu cenup eyaletinin tipik bakirelerinden olan genç kız, dolgun göğsü, dolgun kalçaları, ve işvebaz tavırlarıyla kadınlık çağına çoktan varmıştı. Arçi Li ise, zaten aşkın şehvi arzularının pençesine kendini kaptırmış, yanına bir türlü yaklaşmadığı genç ve güzel karısının şımarık şuhluklarıyla büsbütün çileden çıkmıştı. Çileden çıkmıştı ama, ne arzularından kurtulabiliyor, ne de esiri olduğu bu arzuları tatmin etmek için bir yol bulabiliyordu.

Beybi Dol devam etti:

-Eğer İdeal Taksit Mobilya şirketi parasını ödeyemedin diye gelir de, beş takım mobilyamızı alıp götürürse anlaşmamız tamamen bozulur, suya düşer. Anladın mı?

Target text in back-translation:

- I'm not leaving. I'm just going to the window to get some fresh air. But Baby Doll did not seem to let it go that easily. She was regarding the ridiculous agreement between his unwise father and Archie Lee, the bloody fool lover and cottonworker, as a command of God; she was definitely imposing it as an “agreement”. According to the agreement, Baby Doll and Archie Lee had gotten married. However, until Baby Doll was “ready for marriage”, this marriage contract should remain on paper, and Archie Lee couldn't consummate the marriage with his wife. Baby Doll determined that the day when she was going to be “ready for the marriage” would be her twentieth birthday. However, the young girl, who was among the typical virgins of this southern state where the women matured in their early ages, had already reached her femininity with her plump breasts, plump backside, and sassy attitude. As for Archie Lee, he was already wrapped up in the clutches of his lustful desires and felt he had gotten cheated by the sassy seductions of his young and beautiful wife to whom he could not come close. Although he felt cheated, he could neither get rid of the desires nor find a way to satisfy them.

Baby Doll continued:

- If Ideal Pay Furniture Company comes here and takes back our five sets of furniture because you couldn't pay for them, our agreement will be completely broken. Got it?

Source text (Williams, 1956a: 9,10)

ARCHIE: Just going to the window to get a breath of air....

BABY DOLL: Now I'm telling you that if the Ideal Pay As You Go Plan Furniture Company takes those five complete sets of furniture out of this house then the understanding between us will be canceled. Completely!

Kemal Tahir's expanded version continued with more details on Archie Lee and Silva Vacarro, which I have not included here. As apparent above, while in the script by Williams, the cause of the marriage on paper –“agreement” (Williams, 1956a)- is not given and the mental state of the characters is left to script readers as the dialogues flow; Tahir, between the dialogues, felt the need of eliciting the background of the “agreement” with the comments he made on the characters. Such an attempt, leaving little to the reader's consideration, may have ensured an easily readable novel.

4.3.2.1.1.3. Idiosyncratic Additions

Besides the stylistic and explanatory additions mentioned above, there are also others which neither served Tahir's own stylistic purposes nor aimed at explaining the points which were out of focus. The idiosyncratic additions seem to be related to either Kemal Tahir's own perception of the source work or to Ertem Eğilmez Kitabevi's publishing strategies. These self-imposed norms observed by the translator become more apparent throughout his expansions on the character descriptions.

Archie Lee whose hopelessness is not emphasized much in the source text was often highlighted by the translator in the target cinema novel. In the page which is not in the source text but added to the target text in order to summarize the story of the film beforehand and make the readers understand the subject easily; Archie Lee pitied as a “poor man” [Adamcağız] (in Tahir: 21), was described as follows:

Target text (in Tahir: 6,7)

Derdi bir değildi ki. Beybi Dol ve bu sözde nikah başlı başına bir dert. Onu eriten, devamlı bir şekilde şuurunu, mantığını kemiren bir dert. Ama dahası vardı: Arçi Li'nin ufak kendi çapında bir çırçır atolyesi vardı. Burada, civar çiftçilerin pamuğunu, ücreti mukabilinde, çiğidinden ayırır, geçinip giderdi. [...] Gelgelelim, işgüzar İtalyanın biri sanki yeryüzünde başka yer kalmamış gibi, kalkmış hemen yakınında, adeta burnunun dibindebir çırçır atolyesi kurmuştu. [...] Gayet tabii Arçi Li'nin müşterilerinin çoğu ondan yüz çevirmiş, pis İtalyanın atolyesine rağbet göstermeğe başlamışlardı. Evvela Arçi Li bunu hazmedemiyordu. Ayrıca işinin azalması dolayısıyla, mali vaziyeti bozulmuş, planları altüst olmuştu. İdeal Taksit Mobilya Şirketi ile yaptığı iş de bu planlar meyanındaydı. Taksitleri ödemediği için şirket birkaç kere ihtar etmiş, taksitlerini ödemediği takdirde mobilyaları geri alacakları tehdidi ile zavallı adamı büsbütün müşkül duruma sokmuşlardı.

Target text in back-translation:

His life was filled with troubles. Baby Doll and this pseudo marriage was, in itself, a trouble... one which blew his fuse, and nibbled at his mind and his logic. But that wasn't all. Archie Lee had a small cotton gin. There, he got the cotton from the farmers and separated their seeds for a fee; he was just muddling along. [...] However, a smart aleck Italian, as if there was no other place, established a cotton gin next to Archie Lee, right under his very nose. [...] To make matters worse, most of Archie Lee's customers left him and rushed to this sordid Italian. Of course, Archie Lee could not tolerate such a situation. Moreover, because of the decrease in his work, his financial condition grew worse and all his plans collapsed. His bargain with Ideal Pay Furniture Company was among these plans. Because he could not pay the installments, the company warned him several times and put the miserable man in an awkward position, telling him that they would take the furniture back if he could not make the payments.

It is apparent from the citation above that Tahir showed a sympathy to the man who was having troubles inside and outside the house. The translator's sympathy for the man and his centering on the character's desperation seem to be in accord with the attitude in his own works:

In the early years when he started to write novel, Kemal Tahir grounded his works on the tragedy of individual. The person, who may be defined as 'trapped' and thus in a tragedy because of exterior conditions or

his/her characteristic features, is his main subject. Kemal Tahir's people in tragedy are the ones torn between the social conditions and their egos - which mainly take shape with these conditions. For example, in the novels Krduman and Saęırdere, Mustafa from Yamren may set a typical example for his early novels which are based on the tragedy of individual.

Kemal Tahir, roman yazmaya bařladıęı ilk yıllarda ferdin dramını anlatmayı esas almıřtır. Gerek dıř řartlar, gerekse kendi ferdî özellikleri tarafından 'Křeye sıkıřtırılmıř insan' olarak tanımlanabilecek drama dřmř insan onun esas konusudur. Kemal Tahir'in drama dřmř insanları toplumsal řartlar ile bu řartların byk etkisiyle řekillenen kendi benlikleri arasında kalan insanlardır. Mesela, Krduman ve Saęırdere romanlarındaki Yamrenli Mustafa, yazarın ilk dnemde ferdin dramını esas alan romanlarına tipik rnektir. (Cořkun, 2006:107)

On the other hand, Kemal Tahir's Baby Doll was also rather different from William's. As can be also inferred from the parts cited above, she was depicted as more sexy and attractive in Tahir's descriptions. In the parts where her relationships both with Archie Lee and with Vacarro were mentioned, erotic elements were included in the translation. Many adjectives were added in order to introduce the young girl as an irresistible woman. Let us consider the sentences which are lacking in the source script but were added to the cinema novel by the translator:

Target text (in Tahir: 84)

Elbisesini giymeye fırsat bulamadıęı iin hala kombinazonlaydı. Hareketten yanakları al al olmuř, altın saları daęılmıřtı. Kořarken dolgun gęsleri diri diri sallanıyor, bazen ani bir isyanla kombinezonundan dıřarı fırlıyordu.

Target text in back-translation:

Since she could not find an opportunity to put on her dress, she was still in her underwear. Because of moving quickly, her cheeks were ruddy and her golden yellow hair was blowing. While running, her plump breasts shook, and sometimes with a sudden revolt, they moved out of her underwear.

The strategy of the translator in depicting the girl as more attractive and sexy appears to be in line with the strategy of the publishing house in releasing the cinema

novels published within the same series and with the epitextual elements of the novel mentioned above in detail. In the advertisement of the novel, both the film and the novel of the film were presented as erotic works. Also, the books published in the series stood out because of their sexual elements in their paratexts. Thus the translator complying with the general concept of the series and being in full accordance with the advertisement; highlighted the eroticism which was not that much in the source text. On the other hand such a strategy and the woman figure depicted with Baby Doll in the cinema novel were not unfamiliar to Kemal Tahir. Because in Tahir's own novels, women mostly appear as sexual objects and are dissolute (Coşkun, 2006:128).

The last character which will be dealt with in terms of addition is Silva Vacarro. In the source text, Vacarro, being an Italian business man, seems to highlight two points which are generally found in William's plays²²¹: the discrimination of the local people against foreigners and capital-labour relationship. However, in translation it appears that while the elements which are related to the attitudes of people toward foreigners were reflected as it is, the translator made additions regarding the relationship between the peasant workers and Vacarro. On the page where the translator shifted source dialogues and added three long paragraphs for describing Vacarro which are lacking in the source script, it becomes more clear:

Target text (in Tahir: 25,26)

Pazarlık elbisesini giymiş kasaba halkı, temiz gömleklerinin içinde rahatsızlık alametleri gösteren fakir işçiler ve en renkli en şatafatlı basmalarını kuşanmış genç ve yaşlı kadınlar arasında, bütün bu muvaffakiyetli işlerin başarıcısı ve bu geceki şenliğin siklet merkezi genç bir adam, canlı siyah gözleriyle her tarafı herkesi kontrol ediyor [...] Hali tavrı oldukça küstah, kendinden emindi. [...] Silva Vacarro bir müddet evvel kasabaya gelmiş, küstah ve müteşebbis hareketleriyle bu cenup kasabası halkının bir çok ferdinin antipatisini kazanmıştı. [...] Eserinden ve kendinden memnundu fakat içi rahat değildi. Çünkü mağrur ve küstah Vacarro kendi hedefine erişirken birçok kimseyi ezmiş,

²²¹ The information is obtained from Ezici, T. (<http://dergiler.ankara.edu.tr/dergiler/13/190/1464.pdf>); Haley, D.E. (<http://www.etsu.edu/haleyd/xch1.html>); Uzun, S. (2006).

bilhassa küçük çırçircıların ticari hayatına, altından kalkamayacağı bir darbe indirmişti.

Target text in back-translation:

A young man who had prospered successfully in his work was now the focus of the festival tonight, among townspeople who had worn their respectable clothes, poor workers who were uncomfortable in their clean shirts, and young and old women who had worn their most colorful and showy dresses. This young, successful man was checking out every place and every person with his gleamy black eyes [...] His manner was rather insolent and he was self-assured. [...] When Silva Vacarro came to the village not long before, he –with his insolent and enterprising behaviours- got the repugnance of the people living in this southern village. [...] He was content with himself and his work, but at the same time he wasn't satisfied. Even though Vacarro seemed to achieve his goal, he was fastuous and insolent and seriously hurt many people. In particular, he delivered a big blow to the business lives of the small gins.

From the example above, one may infer that Tahir did not exhibit the sympathy –which he did for Archie Lee- for Vacarro. When looking at the adjectives added to the sentences for describing peasants and Vaccaro, it becomes apparent that Tahir emphasized the differences between the world of a business owner and the world of peasants. He particularly pointed out the oppression felt by the peasants. At this point it should be noted that the translator's treatment of the character Vacarro may have resulted from his own ideological stance, which was also influential in his indigenous writings: “Kemal Tahir's indigenous writing was largely influenced by his political ideas which he developed into a unique and paradoxical type of realist, nationalist Marxism throughout his career” (Tahir-Gürçağlar, 2001:466).

4.3.2.1.2. Omissions

Compared with the extensive number of additions, omissions applied by the translator in his work seem to be much fewer in number. However, they still need to be mentioned under different titles: omission of religious items, omission of foreign names and omission of dialogues.

4.3.2.1.2.1. Omission of Religious and Supernatural Items

In Tennessee Williams' plays, along with sexuality, religion and religious items play an important role in dealing with the destructive impact of society on the sensitive non-conformist individual²²². At this point, Türel Ekici²²³ argues that religion is one of the defense mechanisms Williams' protagonists use in order to escape from the "corrupted world". In *Baby Doll* too, along with the sexuality, religion and religious items are of importance. In the main character, Williams combines sex and religion. However, in Tahir's version, it appears that while the sexual elements are expanded with vast additions, the religious items were passed over. He applied vast omissions at the level of words, sentences and paragraphs –even up to a page. For instance, the sentences which includes "Bible" (Williams, 1956a:47), "Ten Commandments" (ibid:56), and ghost (ibid:92) were omitted from Tahir's version. A Christian hymn "Rock of Ages" which is repeatedly used in the source script either turned into "şarkı" [song] (in Tahir: 47) in translation or was totally ignored. On the other hand, the part where Vacarro tells of supernatural events regarding the fire set by Archie Lee with intent to frighten god-fearing Baby Doll, covered a paragraph which did not emphasize the unearthly elements. Below are two short excerpts from the deleted part which in fact reaches up to a page.

Source text (Williams, 1956a: 73)

SILVA: I see it as more than it seems to be on the surface. I saw it last night as an explosion of those evil spirits that haunt the human heart – I fought it! I ran into it, beating it, stamping it, shouting the curse of God at it![...]

Source text (Williams, 1956a: 74)

SILVA: [...] I believe in ghosts, in haunted places, places haunted by the people that occupy them with hearts overrun by demons of hate and destruction. I believe this place, this house is haunted [...]

²²² See Haley, D.E. (1999) (<http://www.etsu.edu/haleyd/xch1.html>)

²²³ See Ezici, T. (<http://dergiler.ankara.edu.tr/dergiler/13/190/1464.pdf>);

However in the source script by Williams, it appears that these unearthly statements by Silva Vacarro are of importance because they are the mainspring of pious Baby Doll's drawing closer to him and the affection between the two. Even as Baby Doll is frightened by what Vacarro tells, she resorts to him. But in the translation, Tahir not only deleted these parts but also intervened in the situation with a short paragraph he added. He commented on the feelings of Baby Doll and attached her fear of supernatural elements to her womanhood: "These last words were raising a new doubt on the reason why she was innerly anxious about going in. But she, even herself, didn't completely analyze the suspicion yet. Maybe, it was based on woman instinct" [Bu son sözleri için içine girmeğe neden korktuğu hakkında yeni bir şüphe uyandırıyordu. Ama kendisi bile daha henüz bu şüpheyi tamamiyle tahlil etmemişti. Belki sadece kadın insiyakına dayanıyordu] (in Tahir: 69).

In my view, Kemal Tahir's strategy of omitting religious or unearthly elements in his version may have sprung from two concerns. Firstly, he may have thought these elements were unnecessary or unsuitable for Turkish readers. Secondly, his personal view on religion may have shaped these deletions. At this juncture, Coşkun's arguments may back up this assumption:

Kemal Tahir assumes religion as a structure belonging to the physical rather than a metaphysical world. Religion which is accepted as a social reality is not influential on the author's life. [...]In a letter written to Fatma İrfan; expressing that "today we see that religion is more inessential, more worthless than a glass of water", he states that religion, with the changing time, losted effect it had on societies in old ages. Such a viewpoint he had regarding religion would be seen in his novels.

Kemal Tahir dini, metafizik alemden ziyade fizik aleme ait bir yapı olarak görmektedir. Toplumsal bir realite olarak kabul edilen din, yazarın hayatında etkili değildir.[...]Fatma İrfan'a yazdığı mektupta, 'Bugün dinin bir bardak sudan daha önemsiz, daha kıymetsiz kaldığını görüyoruz.' diyerek değişen çağla beraber dinin de eski dönemlerde toplumlar üzerinde sahip olduğu etkisini kaybettiğini belirtir. Dinle ilgili bu bakış açısı, yazarın romanlarında da da görülecektir. (Coşkun, 2006:338,339)

Considering these thoughts mentioned above, it may be stated that Tahir, just as he did with his additions, manipulated the source text with the omissions he carried regarding religious elements. By highlighting only sexual elements and eliminating the religious ones, he made changes in the main theme of the source script where Williams used spiritual items with a view to reflect his characters' being torn between religion and a 'corrupted world'.

4.3.2.1.2.2. Omission of Dialogues

Except for the omission of sentences or paragraphs related to the religious elements, some utterances of the supporting characters were either attributed to main characters or totally eliminated by Tahir. At this point it seems that he left out elements that were not central to the progression of the main plot. For instance, the scene regarding Aunt Rose is deleted in the translation: "IN HOSPITAL ROOM. AUNT ROSE COMFORT is sitting by a friend who is in her death coma. AUNT ROSE eating chocolate cherries" (Williams, 1956a:98). In another example, the scene where Rock and Archie Lee talk to each other, Tahir omitted the character Rock and attributed his utterances to one of the main characters, Silva Vacarro:

Target text (in Tahir: 42)

Arçi Li, gözler parlayarak:

-Durun! dedi. Tek kelime söylemeyin. Bırakın keşfedeyim. Küçük parmağımın söylediklerine bakılırsa pamuğunu bana işletmek için getirdin. Vakarro sen çok şanslı bir adamsın.

Vakarro soğuk bir tavırla:

-Neden öyle? diye sordu.

Target text in back-translation:

With bright eyes, Archie Lee said:

-Stop! Don't say a word. Let me see if I can figure it out. According to the rumors of my little finger you brought your cotton here to get it processed. Vacarro, you are really a lucky man.

With lots of self-confidence, Vacarro asked :

-Why is that?

Source text (Williams, 1956a: 44)

ARCHIE: Don't say a word. A little bird already told me that you'd be bringing those twenty-seven wagons full of cotton straight to my door, and I want you to know that you're a very lucky fellow.

ROCK: (Dryly) How come?

In the above example it seems that Tahir, deleting Rock *and* making Archie Lee and Silva Vacarro talk to each other, aimed to revolve the story around main characters. Conversely, by omitting the words “twenty-seven wagons full of cotton”, Tahir ignored Williams’s emphasis on the source of the script for the film. The translation of the idiom “little birds told me” as “küçük parmağımın söylediklerine bakılırsa” [According to the rumors of my little finger] may also attest to the negligence of the translator and publishing house in editing.

4.3.2.1.2.3. Omission of Foreign Cultural Elements

Tahir also opted for omissions at the level of words regarding the foreign and cultural elements. For example, the brands such as “Sears and Roebuck” (Williams, 1956a:40), dish names such as “Eggs Birmingham” (Williams, 1956a:115,117), names of songs such as “Sweet and Lovely” (Williams, 1956a:118) were all eliminated in the translation and replaced with umbrella terms such as “marka” [brand] (p.38), “yemek” [dish] (p. 104) or “şarkı” [song] . At this point, Tahir may have thought that those elements were irrelevant to Turkish readers. I take such an attitude as a clear indication of Tahir’s intention of writing easily readable material.

4.3.2.1.3. Treatment of Proper Names

My survey on the treatment of proper names has revealed that Tahir mostly opted for the phonetic transcriptions of the names. Archie Lee Meighan became “Arçi Li Migan”, Vacarro was transcribed as “Vakarro”, Aunt Rose as “Roz hala”, Mac as “Mak”, Doctor John as “Doktor Con”, Franklin Delano Roosevelt as “Frank Delano Ruzvelt”. Such a strategy may have carried with a view to providing the readers with an easily readable novel which would slip by like a film without causing distractions.

However one may not speak of a total consistency regarding proper names in Tahir's version when titles of courtesy came into play. While the names remained as they were spelled in Turkish, the titles of courtesy preceding them were dealt with diversely: Mrs. Meighan emerged as "Misis Migan", Mister Vacarro as "Mister Vakarro" or "Mr. Vakarro", Miss Rose Comfort as "Mis Roz Komfort". Such an inconsistent attitude is not surprising for the time since the publishers or translators active in the popular literature did not pay enough attention to the works they produced (Tahir-Gürçağlar, 2001:241).

The main character, Baby Doll, which also names the book emerges with its phonetic transcription as "Beybi Dol" throughout the novel, though on the cover page it was written with its original spelling as "Baby Doll". However such inconsistency regarding Baby Doll may have not been the result of inattention. The publishing house or translator may have purposely left the title with its original spelling considering the forthcoming film and the epitextual elements published in Turkey which mostly referred to the name "Baby Doll".²²⁴

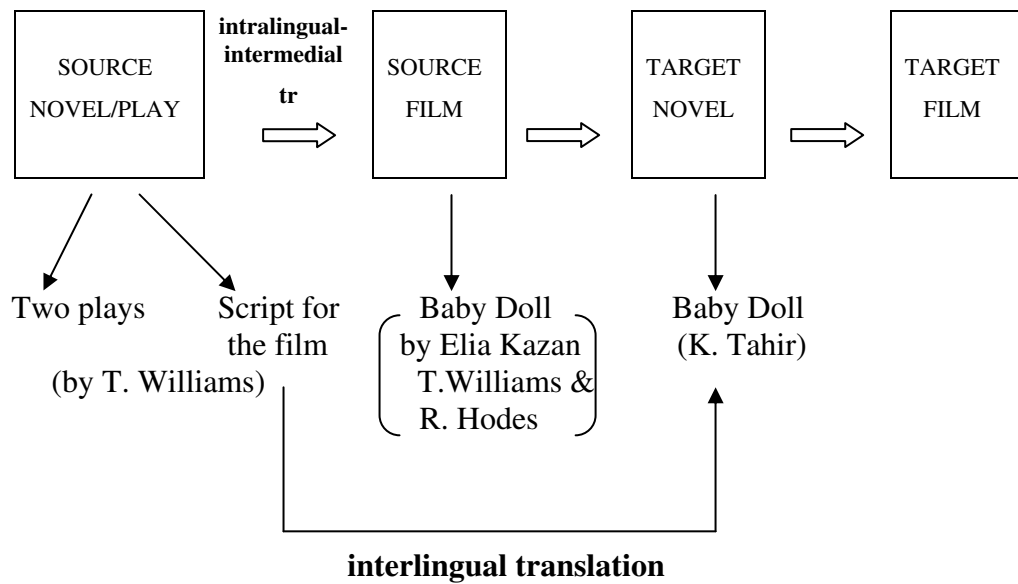
On the other side, the typographical errors such as "Vaakrro" for Vacarro, "Baby Dool" or "Beyli Dol" for Baby Doll may well be indicative of the publisher's releasing the book in haste with negligence.

4.3.3. The Status of *Baby Doll* as a Cinema Novel

At first glance, Kemal Tahir's *Baby Doll* appears to have a complicated pedigree since, in hand, we have two source plays (*27 Wagons of Full of Cotton* and *The Long Stay Cut Short/or/The Unsatisfactory Supper*) from which the script for the film was written, a source film whose script was different from the predetermined script and a target cinema 'novel' which was not published in a script form but claimed to be the 'novel' of the film. However when we handle the relationship between all these from the viewpoint suggested in 2.2.3.1, it becomes easier to construe the case.

²²⁴ Some of these epitextual elements were mentioned in 4.3.1.2.

According to the proposed classification mentioned in the thesis, let us begin by designating the source of the film in the source culture. Is the film based on a source novel, play or any other literary text or not? According to the analysis mentioned above, it certainly appears that the film (the script of the source film) in the source culture is based on three texts: two plays and a script for the film written by Tennessee Williams. Then, it becomes clear that the target novel will be among the classifications mentioned in my first group. Let us go on with determining the source of the target novel. Did Tahir's *Baby Doll* take its source from the source plays or script for the film written by Tennessee Williams or from the source film whose script was written by Tennessee Williams together with Roberta Hodes? Based on the paratextual and textual analysis presented above, it becomes clear that, though the target novel was presented as the "novel of the film", it was translated from the script for the film written by Williams before the production of the film. Then the relationship between the texts appear below:



Such a relationship between these texts may well be categorized under group²²⁵ 1A¹. From the descriptive analysis on the case, it has become apparent that the publishing house, by introducing the target novel as "the novel of Elia Kazan's

²²⁵ At this point it is necessary to mention that the change in the order of target novel and target film may not prevent one from analyzing the case under this group since I have already stated that "the sequence of the works may change or some missing loops may be well observed" (see p. 77).

latest film”, wanted to capitalize on the source film. Moreover the institution’s skipping over Tennessee Williams’ name, its presenting the translator’s name in bold capital letters the same size as that of the film director, and the liberties Kemal Tahir took in his translation have shown us that a cinema novel was created in the target culture. Indeed, the translator acted as a novelist and rewrote the source script for the film in a novel format for Turkish readers. He opted for many manipulations in his version. By applying a vast number of additions, omitting the foreign elements in it *and* making use of strong, visual and colloquial language; Tahir assured Turkish readers that they would enjoy an easily-readable cinema ‘novel’. However, he not only changed the structure of the source text but he also intervened in the thematic features of Williams’ text by omitting the religious and supernatural elements, placing significant emphasis on sexual elements and remodeling the main characters.

4.4. CONCLUSIONS

The two case studies dealt with in this chapter have proved that the repertoire of translated popular literature in the chosen period was influenced by the options (films) possessed by another repertoire (cinema) in the culture. It has appeared that, being well aware of the popularity of the foreign films among the people at the time, the publishers wanted to capitalize on the ready-made audience.

Considering the degrees of canonicity²²⁶; it may be suggested that these translated cinema novels published by two different private publishers, fell in the category of non-canonical novels or bestsellers. They offered different forms of translation practices which were/are different from what was/is understood as “translation proper”. They introduced new options, diverse translation practices, into the translated literature. In both cases the target production was a novel though the

²²⁶ Tahir Gürçağlar argues that there were degrees of canonicity. She suggests that apart from the canonical works and non-canonical works, there are “semi-canonical” novels which “can be positioned on a middle ground between canonical literature and non-canonical short narratives with uncomplicated plots that have been referred to as ‘people’s books’ ” (2001:240). She defines “semi-canonical” works as “consisting of some bestsellers that were popular among the readership, although they were not regarded highly by the literary ‘institution’ ” (ibid).

source was either a movie or a script in the source culture. Thus, there became two different transfer operations during the translation process: from movie/script to novel and from source language to target language. The translators played an active role in these processes. They really did act like the authors of the novels in the way that they created another text in another format in Turkish. They took many liberties in making sure that their works were read as a ‘cinema novel’ by Turkish readers. Opting for a vast number of manipulations –such as additions and omissions, the translators reorganized and restructured their sources and contributed to the development of a new genre –cinema novel- in the target literary repertoire. The authoritative role of translators was also exemplified through the case studies carried by Tahir-Gürçağlar (2001) and Işıklar-Koçak (2007), who studied the time period involving the years of the case studies in this thesis. Tahir-Gürçağlar states that the writer-translators active in the translated popular literature were not attentive to “the unitary structure of their source texts and that they freely manipulated the integrity and fullness of these texts” (Tahir-Gürçağlar, 2001:471). She further argues that these strategies adopted by the translators did not conform to the norms introduced by the “central planning” carried by the Translation Bureau and she brings to light a “peripheral planning” carried by a significant number of private publishing houses and translators between 1923 and 1960. On the other hand, Işıklar-Koçak’s findings, in her study of translated popular texts on women’s sexuality between 1931 and 1959, support those of Tahir-Gürçağlar. She, too, reveals that “private publishing companies and the translators had their own poetological motivations and constraints in the case of non-literary text production on women’s sexuality” (Işıklar-Koçak, 2007:235). In this sense, my findings in these case studies complement and strengthen those of Tahir-Gürçağlar (2001) and Işıklar-Koçak (2007).

As for the function of these translated cinema novels in the repertoire, it may be stated that, with their strong visual language and easily readable format, they may have given the people reading pleasure, facilitated the reading process and become useful in directing people towards reading. At this juncture, the influence of the films released in the country *and* the life images provided with their wonderful scenes and famous artists may have played a key role in the pleasure readers may have had

during the reading process. Below a famous American novelizer, Ed Naha, while expressing her views on novelizations and their functions, underlines their roles in shaping the acquisition of reading habits.

Paperbacks are usually the first books a young reader buys. We owe it to them to do the best, most thought-provoking work we can; not only to satisfy their interest in the movie we are translating, but to inspire them to look towards larger, more bountiful fields of literature, be it science fiction, fantasy, contemporary Americana or the classics. We are the Pied Pipers, here. It's up to us to weave a tune that will lead them into bigger and better things. (in Larson, 1995:45)

CONCLUSION

The aim of the present study was to disclose and problematize the relationship between the repertoires of cinema and translated popular literature. In order to achieve this aim, I began by exploring the previous studies completed on the subject in the world and particularly in Turkey. In Chapter 1, this was carried out on three levels. On the first level, the works on cinema and translation which have been carried out within the scope of translation studies were analyzed. It became evident that these studies regarding cinema or films were mainly centered on subtitling and dubbing in the world. As for Turkey, it appeared that films were hardly the subject of scholarly works in translation studies. However, my survey revealed that there were a few translation scholars, such as Dirk Delabastita and Şehnaz Tahir-Gürçağlar, who mentioned the relationship between films and novels while dwelling on other subjects. Having focused on the arguments of these scholars, I discovered that there were much more complicated cases regarding the relationship between cinema and translated literature. At this juncture, I discussed that Delabastita's chart on the relationship between films and novels was far from satisfying in examining the mutual interactions between the translated novels and films.

On the second level of my literature review, I set out to trace any studies on cinema novels in the fields of literature and cinema. But, I discovered that neither men of literature nor the scholars in the field of cinema in Turkey have problematized the notion of the cinema novel. I found out that the relationship between films and novels was discussed from another point of view excluding the cinema novels. They dwelled on either the influence of cinema on the authors' styles or the adaptations from novels to films.

On the third level of my literature review, I discovered that cinema novels were mentioned, though not thoroughly, in some non-scholarly works which were primarily dwelling on other subjects. Although none of these problematized the cinema novels from the point of literature and translation studies, they provided me

with invaluable data on the diverse relationships between films and translated novels. It also appeared that the relationship between films and novels had a long record going back to the Ottoman period. At the end of Chapter 1, I was able to conclude with certainty that cinema novels as an overlooked field of research was waiting to be discovered *and* harbored significant and diverse practices of translating in Turkish culture.

The first section of Chapter 2 was devoted to the theoretical framework of the thesis. Explaining the notions of “culture repertoire” and “culture planning”, I suggested that these would be the pivotal elements of the thesis as they helped me problematize the translated cinema novels within a wider context. These two notions would also comprehensibly reveal the relationship between two different systems: cinema and translated literature. The second section of this chapter further dealt with the methodology for analyzing the translated cinema novels in the Turkish culture repertoire. However, I started explaining what would not be used as a methodological tool in the present study rather than what would be used. I dwelled on the two notions –novelization and adaptation- which were generally adopted in the studies of literature and cinema for explaining the relationship between films and novels. I argued that these notions, while explaining the intralingual and intersemiotic relationship between novels and films, fell short of analyzing the interlingual and intermedial ones I encountered throughout my research. Thus I concluded that in the cases where there was a change of language, translation studies could provide us with the necessary tools in order to investigate the complex relationship between novels and foreign films in a culture repertoire.

However, as there was not any comprehensive methodology for explaining the relationship between novels and foreign films from the point of translation studies, I, drawing upon various methodologies, had to formulate my own classifications. I grounded my proposed classification for analyzing translated cinema novels on two pillars. The first pillar of the methodology was based on Roman Jakobson’s concepts of “intralingual translation”, “interlingual translation” and Mieke Bal and Joanne Morra’s notion of “intermedial translation”. As

Jacobson's "intersemiotic translation" was restricted with the transfers from word to image, I opted for using a more comprehensive term such as "intermedial translation" which meant translating across media and included all intertextual, intersemiotic, and interdisciplinary practices. These three types of translation, "intralingual", "interlingual" and "intermedial" translation, helped me in explaining the complex relationship between films and novels. The second pillar of the classification was related to the categorization of translated cinema novels in terms of their origins. At this point, I drew upon and expanded the methodology Larson used in classifying the novelizations in a single language. Just as he did, I investigated translated cinema novels under three groups. While my first group took its starting point from novels in the source culture, the second one took its origin from films in the source culture. These first and second groups were also divided into subgroups according to the differences in the translation process and the elements included in the groups. On the other side, my third group included the novels written by Turkish authors, but based on the characters, settings or concepts of foreign films. It was suggested that the cinema novels which fell under my third group may well have been received as translations by the readers.

In order to verify and exemplify the diverse relationship between novels and films in the Turkish culture repertoire, in Chapter 3, I presented a database of translated and indigenous cinema novels published between 1933 and 1960. The years chosen for the database were far from being random. The time frame was significant for many reasons. First of all it involved the year 1933 when, to my knowledge, the first translated cinema novel in Latin script was published. The period also included the 1940s which were the hey-days of foreign films and cinema novels. This time was also important in analyzing the influence of films in isolation from those of DVDs, television or videos. On the other hand, there were several academic studies carried out in the scope of translation studies that dwelled on translated popular literature, translated classics, and non-literary translated texts. These studies focused on the same time period. Such a study was thought to complement and strengthen these works.

Against all the odds mentioned at the beginning of the chapter, I compiled three different lists: one for translated cinema novels, one for indigenous cinema novels *and* one for the texts and novels regarding cinema, films, and film stars. The last one did not involve what I categorized as a cinema novel in this thesis. It was provided in order to give a general idea of the influences of cinema on the publishing business. The other two lists of translated and indigenous cinema novels can well be considered as the first attempt at such a categorization in Turkey. This categorization also brought about the revelation of the genre –cinema novel- which has been overlooked for a long time in the Turkish literary repertoire. However, one certainly cannot claim that all the cinema novels cited under the list of translated cinema novels were based on a text, novel or film in a source culture. Some of these may well have been pseudotranslations. Additionally, there were some translations found which appear as concealed facts in the Turkish literary repertoire and are included in the list of translated cinema novels²²⁷.

My survey in Chapter 3 revealed that 93.2 % of the total number of cinema novels were translations whereas only 6.8 % were indigenous texts. Thus it became evident that the genre of the cinema novel in the Turkish literary repertoire was mainly composed of translations. Further study of the lists also demonstrated that there were some peak points in the overall distribution of translated cinema novels, such as the late 1930s and the 1940s. After 1945, the number of translated cinema novels started to decrease and never again reached the numbers in the previous periods. All these findings regarding the translated cinema novels were discussed as being related to the developments in the repertoire of cinema and the socio-political conditions of the period. It appeared that the late 1930s and the 1940s were the years when people of all ages were captivated by the glamour of the films, almost all of which were foreign. In these years cinema was a newly developing entertainment and it took time to spread around all over the country. There was a limited number of movie houses and these were restricted with certain cities. Along with this, the cinema tickets were very expensive. Until the 1950s -when the movie houses,

²²⁷ For example, although the cinema novel *Lorel Hardi Acemi Aşıklar* (1941) was credited to Kemal Özcan with the attribute “yazan” (writer) on its title page; I found out that it was originated from a foreign film, *Beau Hunks* (1931).

spreading around the country, started to increase in number, the films began to be within easy reach and ticket prices started to decrease- the magic of cinema, compared with any other time, aroused much more interest among people. Moreover, it was discussed that the difficult conditions of the Second World War had an influence on people's being inclined towards the films. As people wanted to escape from the negative aspects of the war and the struggle for life, they opted for taking refuge in the films which were providing them with fantastic lives. Considering all these things, it was stated that such a golden era of cinema was not overlooked by the publishing houses. Willing to capitalize on this newly developing but popular entertainment and ready-made audience; they published numerous cinema novels especially between 1933 and 1945. These cinema novels, being cheaper and reaching larger masses when compared to the films, became popular among the people. Thus, it appeared that the combination of two popular forms of the time –cinema and novel- turned out to be successful. On the other hand, my survey on the indigenous cinema novels yielded data that they were always outnumbered by translated cinema novels. Such a fact was attributed to the numerical and technical superiority of the foreign films over the indigenous ones at the time.

Chapter 3 further examined the source cultures of the films whose novels were published between 1933 and 1960 in Turkey. At this juncture, it was underscored that the source cultures examined in this part should not be regarded as source languages. The source cultures referred only to the countries in which the films of the cinema novels were produced. It was demonstrated that the foreign film imports and the policies followed by the film importer companies had an effect on the sources of the cinema novels. With the film choices they made, film importer companies of the time influenced the repertoire of popular literature when cinema novels were considered. In other words, it seemed that the planning in the repertoire of cinema also influenced that of the translated popular literature. In order to reveal the close relationship between the worlds of cinema and literature at this point, I provided a detailed analysis on the film imports of the time. It became apparent that when the whole time period was considered, American films appeared to have a numerical superiority over others. In line with such information, it was found that

194 novels out of 295 cinema novels in my databases were related to the American films. These were followed by Turkish (20), French (19), Egyptian (18), German (10), and British (4) cinema novels. I also took a closer look at the years between 1939 and 1948. This time period became prominent because of two reasons: 1) It pointed out the golden era of the translated cinema novels; 2) There were significant developments in the repertoire of cinema.

My findings regarding the foreign film imports in this period revealed that Second World War was influential in the shaping of the repertoire of cinema in Turkey. While the films imported from European countries outnumbered the Hollywood films before the war, the situation reversed throughout and after the war. It was demonstrated that during the war, American films invaded the Turkish cinema sector. This situation also continued after the war despite the 1948 regulation on levies. Another significant development in the repertoire of cinema was the increase in the number of Egyptian films. American films which were imported to Turkey through Egypt brought the Egyptian films along with them. However, the Egyptian film imports were found to be influenced negatively from the 1948 regulation and were wiped out of the repertoire of cinema in Turkey. Such a closer look at the developments in the repertoire of cinema between the years 1939 and 1948, accounted for the proportion of source cultures regarding the films whose cinema novels were published in Turkey in the golden era of the genre 'cinema novel'.

My survey revealed that along with the developments in the world of cinema; between 1939 and 1948 American cinema novels were by far the front runners. 128 novels out of 194 American cinema novels were published. These were followed by the Egyptian cinema novels and it became evident that all Egyptian cinema novels (18) were published in this period. In the same years, Turkish cinema novels (9) took third place. It was interesting that 9 out of 20 Turkish cinema novels were published in this period although the Turkish audience preferred watching foreign films rather than indigenous ones and Turkish cinema was not in its golden age. At this point it was inferred that the glut of translated cinema novels set off the publishing of Turkish ones and thus, the imported genre –cinema novel- became an integral part of

the Turkish culture repertoire. It was also surprising to discover that all the Turkish cinema novels were published before the boom in Turkish cinema. So, it became apparent that the increase in the number of Turkish films did not trigger the publishing of Turkish cinema novels.

Chapter 3 also explored the publishers of the cinema novels which were included in my databases. My survey on the publishers showed that all the cinema novels were published by private publishing houses. I found out that 60 private publishing houses were involved in publishing cinema novels between 1933 and 1960. These publishing houses were the effective planners in the Turkish culture repertoire as far as the production of cinema novels was concerned. 12 of these private publishing houses ran some series for the cinema novels they published, such as “Güzel, Resimli, Heyecanlı, Yeni Sinema Romanları” [Beautiful, Illustrated, Exciting, New Cinema Novels] (by Güven Yayınevi); “Filme Alınmış Şaheserler Serisi” [Series of Filmed Masterpieces] (by Arif Bolat Kitabevi); Sinema Romanları Serisi [Series of Cinema Novels] (by Ucuz Kitaplar Yayınevi, Korgunal Basımevi, İmer Kitabevi, and Bozkurt Kitabevi). Some others published them under different series whose names did not directly refer to films or cinema. My survey on the publishers of cinema novels continued with the detailed analysis of the activities of seven private publishing houses which were active in producing translated cinema novels. The strategies of Güven Yayınevi, Türkiye Yayınevi, Altın Kitaplar Yayınevi, Çağlayan Yayınevi, Plastik Yayınlar, Oya Neşriyat, and Ülkü Kitap Yurdu in publishing cinema novels were investigated in depth. All these publishing houses were found to capitalize on the films in various ways. It was also revealed that they did not confine their practices to a sole definition of cinema novel and introduced many options by producing various cinema novels which set examples for my classifications proposed in Chapter 2.

The attitude toward the representation of translators on cinema novels was analyzed under a separate heading in Chapter 3. It was found out that there was not a certain strategy in introducing the agents. These agents were introduced with various attributes such as *nakleden* [conveyor], *filmi Türkçeye çeviren* [one who

translates the film into Turkish], *Türkçeye çeviren* [one who translates into Turkish], *terceme eden* [translator], *yazan* [writer], *yazan ve hazırlayan* [writer and editor] or even *yayan* [distributor]. However some of these were also used in indigenous cinema novels and therefore, the attributes such as *nakleden*, *hazırlayan*, *yayan* blurred the line between indigenous writing and translations. The agents active in the publishing houses which were dealt with in detail in this chapter, were examined closely. It appeared that some agents came to the forefront as far as cinema novels were considered. It was also revealed that some of the translators opted for using pseudonyms or abbreviations instead of their real names.

In Chapter 4, two case studies were carried out in order to exemplify the close relationship between the worlds of translated popular literature and cinema in the Turkish culture repertoire. With these studies it was also demonstrated that the two private publishing houses, expanding the concept of translation, offered new options to the repertoire of translated literature with the cinema novels they released.

For the study, Vahdet Gültekin's *Seni Bekleyeceğim* (1944) and Kemal Tahir's *Baby Doll* (1957) were chosen. The chapter started with the explanation of the tools of analysis which would be used in the two case studies. Each case study involved the analyses of epitextual and peritextual elements, and the translator's strategies. Paratextual analyses gave clues about the possible reception of the cinema novels by the readers, release dates of the films, and strategies of the two institutions in publishing the cinema novels. The analyses on the translators' strategies revealed that besides linguistic transference, there also became another transfer operation during the translation process: from movie/script to novel. Although the two target products were in novel format, the source texts of those were released under different formats in the source culture. Uncommonly, one of them was a film and the other was a film script. However, I found out that the sources of the translations were hidden from the readers. Vahdet Gültekin's *Seni Bekleyeceğim* (1944) was presented as the translation of Robert Lord's novel. But my survey on the source revealed that Robert Lord, an American screenwriter and film producer, had not written any novels. The original story from which the script of the film was written belonged to

him but this story was not also published. My findings revealed that the source for the translation was only the film *Til' We Meet Again* (1940). On the other side, although Kemal Tahir's *Baby Doll* (1957) was presented as the novel of the film, it became apparent that it was the translation of the film script written by Tennessee Williams before the production of the film.

In order to create a cinema 'novel' out of a film and a film script; the two translators reorganized and restructured their sources and acted as an author. With extensive manipulations through numerous additions and omissions in their novels, translators formed their own styles in their works. They opted for several interventions and assured their readers that they were reading a cinema novel. It became apparent that both Gültekin and Tahir used strong visual language in their easily-readable cinema novels. However, while Vahdet Gültekin seemed to have followed a policy of foreignizing strategy in his version, Kemal Tahir appeared to have followed a policy of domesticating strategy in his work. Considering the publishers and translators' ignoring the textual integrity and authorial originality in their versions, it was stated that these translations did not conform to the norms introduced by the "central planning" carried by the Translation Bureau. In that sense, these two works may well be considered cases of "resistant" translation. As for the function of these translated cinema novels, it was suggested that by capitalizing on the popularity of the films *and* providing the readers with an easily-readable format and a strong visual language, these novels may have built up a passion for reading.

With systemic, descriptive, explanatory and interpretative analysis of the databases of cinema novels and the two case studies it provided, this thesis revealed and analyzed the close relationship between the worlds of cinema and translated popular literature. It became evident that the outcomes of foreign films were not restricted to the repertoire of cinema but also influenced the norms and strategies of translated popular literature in Turkey. It was discovered that publishers and translators who wanted to capitalize on the popularity of the foreign films contributed to the development of a new genre, the cinema novel, and produced diverse popular cinema novels with different strategies they pursued.

In the light of the data provided in the present thesis, it becomes evident that my thesis, which is the first to analyze and problematize the relationship between the worlds of cinema and translated literature in the Turkish culture repertoire, is an incomplete move to this 'new' intertextual area. Although the findings of the thesis have provided answers to some of the questions formulated initially, they have also led to many other questions which are related to the interrelations between two fields (translation and cinema) and which are waiting to be answered. For example: Were there any differences between the strategies used in the indigenous and foreign cinema novels? Were the films influential on the canonical literature? Were there any canonical works which were filmed and became popularized by being published as cinema novels in the Turkish literary repertoire? Did it create an ambivalent status for these canonical works? Were there any literary genres (e.g. western novels) which were imported to Turkey along with the films? Were there any other functions of the cinema novels in the Turkish culture repertoire? How was the genre influenced by the television films, series, and DVDs? Can the scope of the genre be expanded in order to include the TV tie-ins today?

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APPENDICES

APPENDIX 1. Translated Cinema Novels (Methods in establishing the database were explained in Chapter 3. See 3.1.)

	FILM	COUNTRY	FIRST RELEASE DATE	TRANSLATED CINEMA NOVEL	DATE OF PUBLISHING	AUTHOR	TRANSLATOR	PUBLISHING HOUSE
1	The Lady with the Black Gloves	AT	1919	Siyah Eldivenli Kadın	1933	Muharrem Zeki Korgunal		İstanbul: Yusuf Ziya Kütüphanesi
2	Tarzan Films	USA	1918-1960 (in Turkey: 1925,1934, 1935, 1946)	Tarzan'ın Canavarları	1935		İngilizce'den dilimize çeviren: Ali Rıza Seyfi	İstanbul : Sinan Matbaası Neşriyatevi
3	Mickey Mouse Films	USA	1928-1960	Miki Fare: Cüceler Ülkesinde	1935	Sezai Atillâ ; resimler çizen Cemal Görkey		İstanbul:Ülkü Kitap Yurdu
4	Mickey Mouse Films	USA	1928-1960	Miki Fare Yamyamlar Ülkesinde	1935	Sezai Attilâ ; resimleri çizen Münit Fehim		İstanbul:Ülkü Kitap Yurdu
5	Mickey Mouse Films	USA	1928-1960	Miki Fare Devler Ülkesinde	1935 (third ed.: 1944)			İstanbul : Ülkü Kitap Yurdu
6	Mickey Mouse Films	USA	1928-1960	Miki Fare Robenson	1936		Çeviren: Ahmet Ekrem	İstanbul: Ülkü Yayınevi
7	Carmen	1-FR 2-UK 3-USA 4-JP 5-UK 6-ES&DE 7-AR	1-1926 2-1927 3-1927 4-1929 5-1931 6-1938 7-1945	Karmen	1936 (second ed.: 1945)	Prosper Mérimeé	Çeviren: Avni İnsel	İstanbul: Hilmi Kitabevi

	FILM	COUNTRY	FIRST RELEASE DATE	TRANSLATED CINEMA NOVEL	DATE OF PUBLISHING	AUTHOR	TRANSLATOR	PUBLISHING HOUSE
8	La Dame Aux Camelias	FR	1934 (in Turkey: 1934)	Kamelyalı Kadın	1937		Çeviren: Mithat Cemal	İstanbul: Sühulet Kitabevi ve Semih Lütfi Matbaası sahibi Semih Lütfi Ercives
9	La Dame Aux Camelias	FR	1934 (in Turkey: 1934)	Kamelyalı Kadın	1937		Çeviren: Mustafa Nihad Özön	İstanbul: Remzi Kitabevi
10	Romeo and Juliet	USA	1936	Romeo ve Jülyet	1938	İlhan Siyami Tanar		İstanbul: Sühulet Kitapevi
11	Island of Lost Souls	USA	1932 (in Turkey 1933)	Doktor Moro'nun Adası	1938 (second ed.: 1942)	H.G. Wells	Tercüme eden: Hamdi Varoğlu	Ankara: Kanaat Kitabevi
12	La Dame Aux Camelias	FR	1934 (in Turkey 1934)	Kamelyalı Kadın	1938			İstanbul: İnkılab Kitabevi
13	The Invisible Man	USA	1933 (in Turkey 1934)	Görünmeyen Adam	1938	H. G. Wells	Çeviren: Kemal Tahir	İstanbul: İnkılab yayınevi
14	Romeo and Juliet	USA	1936	Romeo ve Jülyet	1938	W. Shakespeare	Çeviren: Kamuran Günseli	İstanbul: Çığır Kitabevi
15	Aleksandr Nevskiy	RU	1938	Aleksandr Nevski	1938			
16	The Barbarian	USA	1933	Şeyh Ahmed'in Aşk Macerası	1939		Nakleden: S.M. Yurdatap	İstanbul: Güven Yayınevi

	FILM	COUNTRY	FIRST RELEASE DATE	TRANSLATED CINEMA NOVEL	DATE OF PUBLISHING	AUTHOR	TRANSLATOR	PUBLISHING HOUSE
17	Salome	USA	1923	Salome-Kızıl Rakkase	1939	Oscar Wilde	Filmi Türkçeye çeviren: Selami Münir Yurdatap	İstanbul: Güven Basımevi
18	The Great Waltz	USA	1938	Büyük Vals	1939	Muharrem Zeki Korgunal		İstanbul: ? Yayınları Sinema Romanları serisi
19	Suez	USA	1938	Süveyş Fedaileri	1939		Nakleden: Selami Münir	İstanbul: Ucuz Kitaplar Yayınevi Heyecanlı, resimli, sinema romanları serisi: 3
20	Madame X	USA	1937	Damgalı Kadın	1939	Yazan: F. Yaylalı		İstanbul: Bozkurt Kitabevi Sinema Romanları serisi
21	Laurel and Hardy films	USA	1921-1951	Lorel Hardi İstanbul'da	1939	S.M. Yurdatap		İstanbul: Bozkurt basımevi Fevkalâde güldürücü ve heyecanlı fantazi resimli roman
22	Doumou' el hub	EG	(in Turkey 1939)	Aşkın Gözyaşları: Meraklı,hissi,heyecanlı, sinema romanı	1939 (other ed.s: 1940, 1941)		Nakleden: S.M. Yurdatap	İstanbul : Bozkurt Kitabevi

	FILM	COUNTRY	FIRST RELEASE DATE	TRANSLATED CINEMA NOVEL	DATE OF PUBLISHING	AUTHOR	TRANSLATOR	PUBLISHING HOUSE
23				Kırık Zambak	1939	yazan: Selami Münir Yurdatap		İstanbul : Güven Yayınevi
24				Kırık Zambak	1939	Yazan:Muharre m Zeki Korgunal		İmer Kitabevi Sinema romanları serisi:3
25				Raca'nın Hazinesi	1939	Yazan:Muharre m Zeki Korgunal		İmer Kitabevi Sinema romanları serisi:2
26	Carmen	1-FR 2-UK 3-USA 4-JP 5-UK 6- ES&DE 7- AR	1-1926 2-1927 3-1927 4-1929 5-1931 6-1938 7- 1945	Endülüs Geceleri: Karmen	1939 (second ed.: 1940)	Yazan: M. Korgunal		İstanbul: Korgunal Yayınevi Sinema Romanları Serisi:I
27		FR		Kadınlar Hapishanesi	1939		Fransızca aslından tercüme eden: Mehmet Alaçan	İstanbul: Ucuz Kitaplar Yayınevi Güzel ve heyecanlı sinema romanları serisi
28	Romeo and Juliet	USA	1936	Romeo ve Jülyet	1939		Çeviren: A.B Şenkal	İstanbul: Ucuz Romanlar Yayınevi
29	Treasure Island	USA	1934, (in Turkey 1935-1936)	Define Adası	1939	Robert Louis Stevenson	Hulâsa eden Muzaffer Nayir	Ankara: Kanaat Kitabevi

	FILM	COUNTRY	FIRST RELEASE DATE	TRANSLATED CINEMA NOVEL	DATE OF PUBLISHING	AUTHOR	TRANSLATOR	PUBLISHING HOUSE
30	Romeo and Juliet	USA	1936	Romeo ve Jülyet	1939		Tercüme eden: Ertuğrul İlgin, R.G. Argın	İstanbul: İnkılab Kitabevi
31	Carmen	1-FR 2-UK 3-USA 4-JP 5-UK 6- ES&DE 7- AR	1-1926 2-1927 3-1927 4-1929 5-1931 6-1938 7- 1945	Karmen (2 volumes)	1939	Prosper Mérimeé	Çeviren: Halikarnas Balıkcısı	İstanbul: Tan Basımevi, Cep Kitapları
32	Yaşasın Aşk	EG	1937	Yaşasın Aşk	1939 (second ed.:1940)		Arapçadan Tercüme eden: Selami Münir Yurdatap	
33				Cennet Adada Kasırga: sinema romanı	1939		Çeviren: V. Gültekin bastıran: SMY	
34		EG		Çöl Kızı Cemile ile Şeyh Abdullah: Fevkalâde heyacanlı, meraklı aşk ve ihtiras resimli sinema romanı	1939	SMY		
35				Raca'nın Hazinesi	1940	Selami Münir Yurdatap		İstanbul:? Güzel, resimli, heyecanlı yeni sinema romanları serisi
36	Tarzan Films	USA	1918-1960 (in Turkey: 1925,1934, 1935, 1946)	Tarzan : Arslan Adam	1940 (other ed.: 1941)		Nakleden: Selâmi Münir Yurdatap, Cevdet Şahinbaş	İstanbul: Güven Basımevi Resimli Güzel Sinema Romanları

	FILM	COUNTRY	FIRST RELEASE DATE	TRANSLATED CINEMA NOVEL	DATE OF PUBLISHING	AUTHOR	TRANSLATOR	PUBLISHING HOUSE
37	Tarzan Films	USA	1918-1960 (in Turkey: 1925,1934, 1935, 1946)	Tarzanın Maceraları ve Aşkı	1940			İstanbul: Güven Basımevi
38		EG		Yıldız Sultan	1940		Nakleden: S. M. Yurdatap	İstanbul:Güven Basımevi Resimli,heyecanlı, güzel sinema romanları
39				Saadet Yuvası: Fevkalade acıklı,meraklı ve ibret verici aşk faciası	1940	S.M. Yurdatap		İst: Güven Basımevi. Resimli heyecanlı güzel sinema romanları serisi
40	Mandrake the Magician	USA	1940	Mandrake: Sihirbazlar Kralı	1940		Nakleden:S. M. Yurdatap	İstanbul: Güven Basımevi Resimli,heyecanlı, güzel sinema romanları
41	Laila momtera	EG	1940	Lekeli Kadın	1940 (second ed.:1941)			İstanbul: Güven Basımevi Resimli heyecanlı güzel sinema romanları serisi

	FILM	COUNTRY	FIRST RELEASE DATE	TRANSLATED CINEMA NOVEL	DATE OF PUBLISHING	AUTHOR	TRANSLATOR	PUBLISHING HOUSE
42	The Adventures of Robin Hood	USA	1938	Vatan Kurtaran Aslan	1940	Daniş Remzi Korok; Selami Münir Yurdatap		İstanbul: Güven Basımevi Resimli, heyecanlı, güzel sinema romanları serisi
43	The Series of Flash Gordon	USA	1936-1940 (in Turkey: 1942,1943)	Baytekin Yıldızlar Diyarında	1940		Nakleden: S. M. Yurdatap	İstanbul: Güven Basımevi Resimli, heyecanlı, güzel sinema romanları
44	Zorro Films	USA	(1920-39)	Maskeli Onikiler (Maskeli Süvari)	1940		Nakleden: M. Yurdatap, Cevdet Şahinbaş	İstanbul: Güven Basımevi Cinâî, Resimli, Polis ve Macera Romanları ; I
45				Uçan Adam: sinema romanı	1940	Jules Verne	Çevirenler: Y. Sihay, SMY	İstanbul: Güven Yayınevi
46	1-Dracula 2-Dracula's Daughter	USA	1-1931 (in Turkey 1935) 2-1936	Drakyola/Kan İçen Adam	1940		Çeviren: Selami Münir Yurdatap	İstanbul: Güven Basımevi
47		EG		Ümid Şarkısı: Neşidei Emel	1940		Filmi Türkçeye çeviren: S.M. Yurdatap	İstanbul: Yusuf Ziya Balıkcıoğulları Kitabevi, Çığır Kitabevi
48	Arsene Lupin	USA, FR	1909-1944 (in Turkey 1938-1939)	Arsen Lüpen	1940		Nakleden: SMY	İstanbul: Güven Yayınevi

	FILM	COUNTRY	FIRST RELEASE DATE	TRANSLATED CINEMA NOVEL	DATE OF PUBLISHING	AUTHOR	TRANSLATOR	PUBLISHING HOUSE
49	Sherlock Holmes	USA	1916-1939 (in Turkey 1934)	Şerlok Holmes	1940		Nakleden: SMY	İstanbul: Y. Ziya Balçıkıoğlu Cahit ve Ş. Kitabevi
50	Sherlock Holmes	USA		Kralın Hazinesi/Şarlok Holmes	1940		Nakleden: SMY- F.Yaylalı	İstanbul: Güven Yayınevi Resimli Güzel Sinema Romanları
51	La canción de Aixa	ES	1939	Ayşe İki Aşk Arasında	1940	yazan: S.M. Yurdatap		İstanbul: Ziya Balıkçıoğlu Cahit ve Ş Kitabevi
52	1-L'Atlantide 2-The Mistress of Atlantis	1-FR 2-USA	1- 1921,1932 (in Turkey 1932) 2-1939	Esrarengiz Ülke Atlantid	1940		Nakleden: S. M. Yurdatap, K. Yusunut	İstanbul: Güven Yayınevi
53	The Son of the Sheik	USA	1926	Şeyhin Oğlu ile Oyuncu Yasemin	1940		Nakleden: S. M. Yurdatap	İst: Korgunal Yayınevi Sinema Romanları Serisi:II
54	Widad	EG	1936	Vedad: Yanık Esire	1940		Türkçeye çeviren: SMY	İstanbul: Ucuz Kitaplar yayınevi
55	The Son of the Sheik	USA	1926	Şeyhin Oğlu	1940	Edit Mod Hol	Türkçeye çeviren: SMY	İstanbul: Emniyet Kütüphanesi

	FILM	COUNTRY	FIRST RELEASE DATE	TRANSLATED CINEMA NOVEL	DATE OF PUBLISHING	AUTHOR	TRANSLATOR	PUBLISHING HOUSE
56				Seven Kadın	1940,41	Yazan R. Gökdemir, H. Bayraksan		İstanbul : Y.Z.B.oğlu Kütüphanesi, Y.Z. .B. oğlu Kütüphanesi Sinema Serisi ; no.1.
57	Şehvet Kurbanı	TR (From an American film)	1940	Şehvet Kurbanı: Hissî meraklı âile faciası	1940		Nakleden: F.-S.	İstanbul: ? Resimli sinema romanları.
58	China	USA	1915	Çin Korsanları	1940		Çeviren: Selâmi Münir Yurdatap	İstanbul : Y. Ziya Balçıkıoğlu Cahit ve Ş. Kitabevi,
59			(in Turkey 1935)	Hind Esrarı	1940		Çeviren: SMY ve K. Yusunat	İstanbul: Güven Basımevi
60	Gone With the Wind	USA	1939 (in Turkey 1953)	Rüzgar Gibi Geçti	1941 (other eds.: 1942- 1943)	Margaret Mitchell	Çevirenler: Avni İnsel, Hilmi Ziya Ülken	İstanbul: Hilmi Kitabevi
61	Gulliver's Travels	USA	1939 (in Turkey 1940-1941)	Güliver'in Cüceler Ülkesinde	1941	Jonathan Swift		İstanbul:Türkiye Yayınevi
62	The Blue Bird	USA	1940	Mavi Kuş (Çocuk kitabı)	1941	Maurice Maeterlinck	Türkçeye Çeviren: Celal Tevfik Saymen	İstanbul:Türkiye Yayınevi, YavruTürk Özel Sayısı no:16
63	Heidi	USA	1937	Şirley: Dağların kızı	1941			İstanbul: Türkiye yayınevi

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64	Tower of London	USA	1939	Londra Kalesi	1941		Nakleden: S. M. Yurdatap	İstanbul: Güven Basımevi Resimli heyecanlı yeni sinema romanları
65		EG		Beyaz Esire: (Halime)	1941		Filmi Türkçeye çeviren: S.M. Yurdatap	İstanbul: Güven Basımevi Resimli heyecanlı yeni sinema romanları
66				Bir Aşk Kurbanı	1941	Yazan: Fahriye Bayhan		İstanbul: Güven Basımevi Resimli heyecanlı yeni sinema romanları
67	The Rains Came	USA	1939	Hind Rüyası	1941			İstanbul: Güven Basımevi Resimli heyecanlı yeni sinema romanları
68	Al-Warda al-bayda'	EG	1933	Beyaz Gül	1941			İstanbul: Güven Basımevi Resimli heyecanlı yeni sinema romanları

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69		EG		Kızım Duymasın	1941		Tercüme eden: Selâmi M. Yurdatap	İstanbul: Güven Basımevi Resimli heyecanlı yeni sinema romanları
70	Il Cavaliere di Kruja	IT	1940 (in Turkey 1940)	Bir Türk'e Gönül Verdim	1941		Nakleden:S. M. Yurdatap	İstanbul: Güven Basımevi Resimli heyecanlı yeni sinema romanları
71	El doctor	EG	1940	Doktorun Aşkı	1941	S. M. Yurdatap		İstanbul: Güven Basımevi Resimli heyecanlı yeni sinema romanları
72	The Man They Could Not Hang	USA	1939	Asılamayan Adam ve Maskeler Aşağı	1941		Nakleden: Selami Münir Yurdatap	İstanbul: Güven basımevi Cinaî, Resimli, Polis ve Macera Romanları ; III.
73				Hafiye Köpek	1941		Nakleden: Nihat Özcan-S.M. Yurdatap	İstanbul: Güven basımevi Cinaî, Resimli, Polis ve Macera Romanları ; II.

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74		EG		Mesut Günler: sinema romanı	1941 (another ed.: 1942)		Filmi Türkçeye tercüme eden: Selami Münir Yurdatap	
75	Kalb el Murra	EG	1940	Kadın Kalbi	1941		Nakleden: S. M. Yurdatap	İstanbul: Güven Basımevi Bu senenin en güzel sinema romanları
76	Nick Carter Films	USA	1917-1940	Nik Karter Casuslar Peşinde	1941		Nakleden: F. Yaylalı	İstanbul : Güven Basımevi
77	Der Postmeister	DE	1940	Arabacının Kızı: Fevkalade acıklı ve meraklı sinema romanı	1941		Nakleden: E. Arkadaş	İstanbul: Bozkurt Kitap ve Basımevi
78				Birinci Gece	1941		Nakleden: Selami Münir ve F. Yaylalı	İstanbul: Bozkurt Kütüphanesi Resimli heyecanlı sinema romanları
79	Beau Hunks	USA	1931 (in Turkey 1931)	Lorel Hardi Acemi Aşıklar	1941	Yazan: Kemal Özcan		İstanbul : Y. Ziya Oğlu Fahrettin Balçık Bu Senenin En Güzel Sinema Romanları
80				Bu Kadın Benimdir	1941	Yazan: R.G.H. Bayraksan		İstanbul: Y.Z.B. Oğlu Cahit Kitabevi

	FILM	COUNTRY	FIRST RELEASE DATE	TRANSLATED CINEMA NOVEL	DATE OF PUBLISHING	AUTHOR	TRANSLATOR	PUBLISHING HOUSE
81	Leyla ile Mecnun	EG	1940	Leyla ile Mecnun	1941	Daniş Remzi Korok		İstanbul: Korgunal yayınevi
82	Salaheddine el Ayubbi	EG	1941	Salâhaddin Eyyubi ve Boz Aslan	1941	Yazan: Kemal Özcan		
83	Leyla ile Mecnun	EG	1940	Leyla ile Mecnun: sinema romanı	1941	S. M. Yurdatap		
84	Topper Takes A Trip	USA	1938 (in Turkey 1941)	Görünmeyen Adam'ın Avdeti	1941		Türkçeye Çeviren: Cezmi Tarık	
85				Korkunç Ada	1941			İstanbul: Güven Basımevi Resimli heyecanlı güzel sinema romanları
86	La Dame Aux Camelias	FR	1934 (in Turkey 1934)	Kamelyalı Kadın	1941	Alexandre Dumas Fils	Çeviren: Kamuran Günseli	İstanbul:?
87	Landru, der Blaubart von Paris	DE	1922	Müthiş Katil Landru	1941		Nakleden Rıza Çavdarlı	İstanbul: Güven Basımevi
88	The Invisible Man	USA	1933 (in Turkey 1934)	Görünmeyen Adam	1941		Nakleden: SMY	İstanbul: Güven Basımevi
89	Balalaika	USA	1939	Bir Aşkın Hatırası: Balalayka	1941		Nakleden: E. Arkadaş	İstanbul : Bozkurt Kitabevi

	FILM	COUNTRY	FIRST RELEASE DATE	TRANSLATED CINEMA NOVEL	DATE OF PUBLISHING	AUTHOR	TRANSLATOR	PUBLISHING HOUSE
90	The series of Flash Gordon	USA	1936-1940 (in Turkey: 1942,1943)	Baytekin Meçhul Dünyalarda	1941		Nakleden: Se-Mir	İstanbul: Ucuz Kitaplar yayınevi
91	Wuthering Heights	USA	1939	Ölmiyen Aşk	1942	Emily Bronte	Çeviren: Sami Şahin Kemal Özcan	İstanbul: Bozkurt Kitapevi
92	The Four Feathers	USA	1939	Namus Borcu	1942		Nakleden: Kemal Özcan	İstanbul: Güven Yayınevi
93	Tarzan Films	USA	1918-1960 (in Turkey: 1925,1934, 1935, 1946)	Ormanlar Hakimi	1942		Nakleden: Kemal Özcan	İstanbul : Y. Ziya Oğlu Fahrettin Balçık Bu Senenin En Güzel Sinema Romanları
94	Bel Ami	DE	1939	Güzel Dost	1942	Guy de Maupassant	Çeviren: S.N. Akpınar	İstanbul : Y. Ziya Oğlu Fahrettin Balçık
95	The Rains Came	USA	1939	Yağmurlar Gelince	1942	Louis Bromfield	Tercüme eden: Ömer Rıza Doğrul	İstanbul: Ahmet Halit Kitabevi Şarktan Gaptan Seçme Eserler
96	Wuthering Heights	USA	1939	Ölmiyen Aşk	1942	Emily Bronte	Çevirenler: Avni İnsel, Hamdi Varoğlu	İstanbul: Remzi Kitabevi Cihan Edebiyatı serisi:6
97	Arabian Nights	USA	1942	Harunürreşid'in Gözdesi	1942			

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98	The Painted Veil	USA	1934 (in Turkey 1935)	Renkli Peçe	1942 (second ed.: 1943)	Somerset Maugham	Çevirenler: Firuze Baban, Bülent Bulak	İstanbul: Güven Basımevi tercüme romanlar serisi ; 1
99	The Painted Veil	USA	1934 (in Turkey 1935)	Renkli Peçe	1942	Somerset Maugham	Tercüme eden : Nuri Eren	İstanbul : Muallim Ahmet Halit Kitabevi,Şarkta n Garptan seçme eserler
100	Woman of Malacca	FR	1937	Fusun Diyarı Serendip	1943	Yazan: Francis de Croissat	Tercüme eden : Hamdi Varoğlu	İstanbul: Hilmi Kitapevi Son Asır Dünya Edebiyatı serisi: 12
101	Tarzan Films	USA	1918-1960 (in Turkey: 1925,1934, 1935, 1946)	Baytekin ile Tarzan Karşı Karşıya	1943	Selami Münir Yurdatap		İstanbul: Güven Basımevi
102	M	DE	1931	Düsseldorf Canavarı	1943		Nakleden: Selami Münir Yurdatap	İstanbul: Güven Yayınevi Meraklı Kitaplar Serisi
103	Western Films	USA	1930-1960	Maskeli Kovboy: Kovboyun Dövüşü	1943	Yazan: Kemal Deniz		

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104	1-The Soldier and the Lady (Michel Strogoff) 1937 2-Michel Strogoff (1935) 3-Michel Strogoff (1926)	1- USA 2- GR 3- DE	1-1937 2-1935 (in Turkey 1936) 3-1926 (in Turkey 1927)	Mişel Strogoff/Jul Vero:Baştanbaşa resimli büyük sinema ve heyecan romanı	1943			İstanbul : Kemal Özcan Kitabevi
105				Yılanlı fakir	1943			İstanbul : Kemal Özcan Kitabevi
106	Blood and Sand	USA	1941	Kanlı Meydan	1943	Ferhan Tanseli		İstanbul : Kemal Özcan Kitabevi
107	Woman of Malacca	FR	1937	Malakalı Kadın	1941 (second ed.: 1943)	Yazan: Francis de Croissat	Tercüme eden: A. Rezzan Yalman	İstanbul: Ahmet Halit Kitapevi-Şarktan- Garptan Seçme Eserler
108	Woman of Malacca	FR	1937	Hind Diyarında Karış Karış	1943	Yazan: Francis de Croissat	Tercüme eden: Refi Cevad Ulunay	Ankara: Akba Kitabevi
109	Wuthering Heights	USA	1939 (in Turkey 1940-1941)	Ölmiyen Aşk	1943	Emily Bronte	Çevirenler: Avni İnsel, Hamdi Varoğlu	İstanbul :İnsel Kitabevi Cihan Edebiyatı serisi:7
110	How Green Was My Valley	USA	1941	Vadim O Kadar Yeşildi Ki!	1943	Richard Llewellyn	Çevirenler: Metin Toker, Emir Kökmen	İstanbul : İktisadî Yürüyüş Matbaası ve Neşriyat Yurdu
111	Walt Disney Films	USA	1928-1960	Çocuk Sinema Romanları	1943	Faik Şenol		

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112		USA		Kaçırılan Film Yıldızı	1943	Yazan: Selami Münir Yurdatap		İstanbul: Güven Basımevi
113	Halálos tavasz (Deadly Spring)	HU	1939	Öldüren Bahar	1943	Lajos Zilahy	Fransızcadan tercüme eden: Halit Fahri Ozansoy	İstanbul: Ahmet Halit Kitabevi. Şarktan-Garptan seşme eserler:56.
114	Halálos tavasz (Deadly Spring)	HU	1939	Öldüren Bahar: Macar Romanı	1943	Lajos Zilahy	Türkçeye çeviren: Ahmet Cemil Miroğlu	İstanbul : Semih Lütfi Kitabevi
115	Tarzan Films	USA	1918-1960 (in Turkey: 1925,1934, 1935, 1946)	Küçük Doğanla Tarzan İstanbul'da	1943	Selami Münir Yurdatap		İstanbul: Güven Basımevi
116	Random Harvest	USA	1942	Unutulan Yıllar	1944	James Hilton	Çeviren: Adalet Fosfor	İstanbul: Nebioğlu Yayınevi
117	Juarez	USA	1939	Juarez: (La Paloma)	1944	Franz Werfel	Türkçesi: Ahmet Hisarlı	İstanbul: Arif Bolat kitapevi Filme Alınmış Şaheserler Dizisi
118	Til We Meet Again	USA	1940	Seni Bekleyeceğim	1944	Robert Lord	Türkçesi: Vahdet Gültekin	İstanbul: Arif Bolat Kitapevi Filme Alınmış Şaheserler Dizisi 2

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119	Dark Victory	USA	1939	Ölüme Kadar	1944	George Brewer, Bertram Bloch	Türkçesi: Vahdet Gültekin	İstanbul: Arif Bolat Kitapevi Filme Alınmış Şaheserler Dizisi 3
120	Hold Back The Down	USA	1941	Sabah Olmasın	1944	Charles Brackett	Türkçesi: Vahdet Gültekin	İstanbul: Arif Bolat Kitapevi Filme Alınmış Şaheserler Dizisi 4
121	Tortilla Flat	USA	1942	Kenar Mahalle	1944	John Ernest Steinbeck	Türkçeye çeviren: Vahdet Gültekin	İstanbul: İstanbul basımevi: Sinemagazin- Film alınmış şaheserler serisi ; 1
122	Rebecca	USA	1939	Rebeka (Rebecca)	1944	Daphne du Maurier □	Tercüme eden: Rezzan Emin Yalman	İstanbul:Muallim Ahmet Halit Kitabevi,
123	Western Films	USA	1930-1960	Kara Süvari	1944			İstanbul : Bozkurt Kitabevi Resimli polis romanları serisi. Maskeli kovboy hafiyeinin maceraları:1

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124	Western Films	USA	1930-1960	Kanlı Dövüş	1944			İstanbul : Bozkurt Kitabevi Resimli polis romanları serisi. Maskeli kovboy hafiyeinin maceraları:2
125	Western Films	USA	1930-1960	Siyah Pençe	1944			İstanbul : Bozkurt Kitabevi Resimli polis romanları serisi. Maskeli kovboy hafiyeinin maceraları:3
126	Western Films	USA	1930-1960	Katil Kardeşler	1944			İstanbul : Bozkurt Kitabevi Resimli polis romanları serisi. Maskeli kovboy hafiyeinin maceraları:4

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127	Western Films	USA	1930-1960	Şeytan Kovboy	1944			İstanbul : Bozkurt Kitabevi Resimli polis romanları serisi. Maskeli kovboy hafiyeinin maceraları:5
128	Western Films	USA	1930-1960	Eller Yukarı	1944			İstanbul : Bozkurt Kitabevi Resimli polis romanları serisi. Maskeli kovboy hafiyeinin maceraları:6
129	Western Films	USA	1930-1960	Teksas Fedaileri	1944			İstanbul : Bozkurt Kitabevi Resimli polis romanları serisi. Maskeli kovboy hafiyeinin maceraları:9

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130	Western Films	USA	1930-1960	Kızıl Derili Mahkum	1944			İstanbul : Bozkurt Kitabevi Resimli polis romanları serisi. Maskeli kovboy hafiyeinin maceraları
131	Western Films	USA	1930-1960	Gizli Çete	1944			İstanbul : Bozkurt Kitabevi Resimli polis romanları serisi. Maskeli kovboy hafiyeinin maceraları
132	Western Films	USA	1930-1960	13 Numaralı Ekspres	1944			İstanbul : Bozkurt Kitabevi Resimli polis romanları serisi. Maskeli kovboy hafiyeinin maceraları

	FILM	COUNTRY	FIRST RELEASE DATE	TRANSLATED CINEMA NOVEL	DATE OF PUBLISHING	AUTHOR	TRANSLATOR	PUBLISHING HOUSE
133	Western Films	USA	1930-1960	Esrarengiz Adam	1944			İstanbul : Bozkurt Kitabevi Resimli polis romanları serisi. Maskeli kovboy hafiyeinin maceraları
134	Western Films	USA	1930-1960	Ölüm Yolu	1944			İstanbul : Bozkurt Kitabevi Resimli polis romanları serisi. Maskeli kovboy hafiyeinin maceraları
135	Western Films	USA	1930-1960	Çelik Yumruk	1944			İstanbul : Bozkurt Kitabevi Resimli polis romanları serisi. Maskeli kovboy hafiyeinin maceraları

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136	Western Films	USA	1930-1960	Cinayetle Geçidi	1944			İstanbul : Bozkurt Kitabevi Resimli polis romanları serisi. Maskeli kovboy hafiyeinin maceraları
137	Western Films	USA	1930-1960	Korkunç Çiftlik	1944			İstanbul : Bozkurt Kitabevi Resimli polis romanları serisi. Maskeli kovboy hafiyeinin maceraları
138	Western Films	USA	1930-1960	Ölüm Vadisi	1944			İstanbul : Bozkurt Kitabevi Resimli polis romanları serisi. Maskeli kovboy hafiyeinin maceraları
139	The Corsican Brothers	USA	1941	Korsikalı Kardeşler	1944	Alexandar Dumas	Tercüme eden: S.A.	İstanbul: Bozkurt Kitap ve Basımevi

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140		EG		Balıkçı Osman Bağdatta	1944	Yazan: Kemal Deniz		İstanbul: Kemal Özcan Kitabevi Seçme sinema romanları:1
141	Mickey Mouse Films	USA	1928-1960	Miki Jokey	1944	Yazan ve çizen Walt Disney		İstanbul: Kemal Özcan Kitabevi
142	The series of Flash Gordon	USA	1936-1940 (in Turkey: 1942,1943)	Avcı Baytekin	1944			İstanbul : Kemal Özcan Kitabevi
143				Cezayir Korsanları	1944			İstanbul : Kemal Özcan Kitapevi
144	Tarzan Films	USA	1918-1960 (in Turkey: 1925,1934, 1935, 1946)	Tarzan ve Altın Arslan	1944	Edgar Rice Burroughs		İstanbul : Ülkü Kitap Yurdu Gençlik Kitapları
145	Mrs Miniver	USA	1942	Mrs Miniver	1944	Jan Struther	Türkçesi: Vahdet Gültekin ve Nihat Birsel	İstanbul: Ülkü Kitap Yurdu
146	Frankenstein	USA	1932 (in Turkey 1932, 1935,1940)	Frankeştayn: İgorun Şeytaneti	1944			İstanbul: Işık Matbaası Canavar Frankeştayn Serisi:3

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147	Frankenstein	USA	1932	Frankeştayn: İkinci Dünya	1944			İstanbul: Işık Matbaası Canavar Frankeştayn Serisi:7
148	Frankenstein	USA	1932	Mezardan Gelen Ses	1944			İstanbul: Işık Matbaası Canavar Frankeştayn Serisi:5
149	Frankenstein	USA	1932	Frankeştayn: Korkunç Bir Gece	1944			İstanbul: Işık Matbaası Canavar Frankeştayn Serisi: 2-3-4
150	The Marx Brothers Films	USA	1929-1949 (in Turkey 1938,1939:- Üç Ahbap Çavuşlar Harbe Gidiyor)	Arşak Palabıyıkıyan Garp Cepesinde	1944	Nesir: M.P. Şiirler: İ.Ö.		İstanbul: Oya Neşriyat-seri-2
151	The Marx Brothers Films	USA	1929-1949 (in Turkey 1938-1939:- Üç Ahbap Çavuşlar Harbe Gidiyor)	Arşak Palabıyıkıyan Miras Peşinde	1944	Nesir: M.P. Şiirler: İ.Ö.		İstanbul: Oya Neşriyat-seri-1

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152	The Marx Brothers Films	USA	1929-1949 (in Turkey 1938-1939- Üç Ahbap Çavuşlar Harbe Gidiyor)	Arşak Palabıyıkyan Haydut Peşinde	1944	Nesir: M.P		İstanbul: Oya Neşriyat seri-4
153	The Marx Brothers Films	USA	1929-1949 (in Turkey 1938, 1939:Üç Ahbap Çavuşlar Harbe Gidiyor)	Harp Muhabiri/Arşak Palabıyıkyan	1944	Nesir: M.P		İst: Oya Neşriyat seri-3
154	The Marx Brothers Films	USA	1929-1949 (in Turkey 1938, 1939:Üç Ahbap Çavuşlar Harbe Gidiyor)	Arşak Palabıyıkyan Maskeli Baloda	1944			İst: Oya Neşriyat seri-6

	FILM	COUNTRY	FIRST RELEASE DATE	TRANSLATED CINEMA NOVEL	DATE OF PUBLISHING	AUTHOR	TRANSLATOR	PUBLISHING HOUSE
155	The Marx Brothers Films	USA	1929-1949 (in Turkey 1938, 1939:Üç Ahbap Çavuşlar Harbe Gidiyor)	Arşak Palabıyıkıyan Mumyalar Arasında	1944			İst: Oya Neşriyat seri-?
156	Bel Ami	DE	1939	Güzel Dost: (Bel Ami)	1944	Guy de Maupassant	Çeviren: Semih Tuğrul.	İstanbul: ? Büyük Muharrirlerden tercümeler serisi: 4
157	The series of Flash Gordon	USA	1936-1940 (in Turkey: 1942,1943)	Baytekin ile Bayçetin ölüm yollarında.	1944			
158	Lost Horizon	USA	1937	Kayıp Ufuklar	1944			İstanbul: İstanbul basımevi: Sinemagazin filme alınmış şaheserler serisi
159	Mickey Mouse Films	USA	1928-1960	Miki Kardeşin Maceraları	1944	Yazan ve çizen :Walt Disney		Ankara: Akay Kitabevi Çocuk Romanları Serisi: 5
160	Le Coupale	FR	1937	Suçlu	1944	François Coppee	Çeviren: Hüviyet Bekir Örs	İstanbul: Nebioğlu Yayınevi

	FILM	COUNTRY	FIRST RELEASE DATE	TRANSLATED CINEMA NOVEL	DATE OF PUBLISHING	AUTHOR	TRANSLATOR	PUBLISHING HOUSE
161	La gondole aux chimères	IT	1936	Aşk Gondolu	1944	Maurice Dekobra	Çevirenler: Orhan Çinili, Hasan Kavur	İstanbul: Apa Yayınevi, Batının En Çok Okunan Romanlar Serisi
162	Love's Blindness	USA	1926	Kör Aşk	1944	Eleonor Glyn	Çeviren: Melekzad Kardeş.	İstanbul : Apa Yayınevi
163	Mrs Parkington	USA	1944	Misis Parkington	1945	Louis Bromfield	Çeviren: Nuriye Müstakimoğlu	İstanbul: Nebioğlu Yayınevi Günün Kitapları Dizisi
164	The story of Doctor Wassell	USA	1944 (in Turkey: 1945)	Kahraman Doktor Wassel	1945	James Hilton	Çeviren: Adalet Fosfor	İstanbul: Nebioğlu Günün Kitapları:15
165	The Keys of the Kingdom	USA	1944	Cennetin Anahtarları	1945 (other eds: 1948-1959)	A. J. Cronin	Tercüme eden: A. Rezzan Yalman	İstanbul: Arif Bolat kitabevi Dünya Edbdan seçmeler
166	The Green Years	USA	1946	Yeşil Yıllar	1945 (other eds.: 1946-1947)	A. J. Cronin	Tercüme eden: Vahdet Gültekin	Arif Bolat kitabevi Dünya Edbdan seçmeler
167	The Man in Grey	UK	1943	Yılan Kadın	1945	Eleanor Smith	Nakleden: O. and N. Yar	İstanbul: Stad Basımevi. Sinema Romanları Serisi
168	Mickey Mouse Films	USA	1928-1960	Miki Kampta	1945	Yazan ve çizen Walt Disney		İstanbul: Kemal Özcan Kitabevi

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169	Mickey Mouse Films	USA	1928-1960	Miki Tayyareci	1945	Yazan ve çizen Walt Disney		İstanbul: Kemal Özcan Kitabevi
170	Mickey Mouse Films	USA	1928-1960	Miki Fare İtfaiye Onbaşı	1945			İstanbul : Ülkü Kitap Yurdu
171	Mickey Mouse Films	USA	1928-1960	Miki Mavs İstanbul'da	1945			İstanbul : Osmanbey Matbaası Çocuk Yayını
172	Mandrake the Magician	USA		İki Mandrake Karşı Karşıya	1945			İstanbul: Kemal Özcan Kitapevi
173	Tarzan Films	USA	1918-1960 (in Turkey: 1925,1934, 1935, 1946)	Tarzan'ın Resimli Orman Hikâyeleri	1945	Edgar Rice Burroughs		İstanbul : Apa Yayınevi
174	Western Films	USA	1930-1960	Teksas Fedailer	1945		İngilizceden nakleden: Ömer Turgut	Ankara : Nizam Payzin Kitabevi
175	Western Films	USA	1930-1960	Kovboy Kralı Jeff Howart: Korkunç Macera-Siyah Maskeli Haydutlar	1945	Yazan: Daniş Remzi Korok		İstanbul: Rıza Koşkun Matbaası Kovboy Kralı Jeff Howart Serisi:1

	FILM	COUNTRY	FIRST RELEASE DATE	TRANSLATED CINEMA NOVEL	DATE OF PUBLISHING	AUTHOR	TRANSLATOR	PUBLISHING HOUSE
176	Western Films	USA	1930-1960	Haydut Polis	1945	Yazan: Daniş Remzi Korok		İstanbul: Rıza Koşkun Matbaası Kovboylar Kralı Jeff Howart Serisi:2
177	Western Films	USA	1930-1960	Heyecanlı Boğuşma	1945	Yazan: Daniş Remzi Korok		İstanbul: Rıza Koşkun Matbaası Kovboylar Kralı Jeff Howart Serisi:3
178	Western Films	USA	1930-1960	Banka Soyguncuları	1945	Yazan: Daniş Remzi Korok		İstanbul: Rıza Koşkun Matbaası Kovboylar Kralı Jeff Howart Serisi:4
179	Western Films	USA	1930-1960	Haydutlar Peşinde	1945	Yazan: Daniş Remzi Korok		İstanbul: Rıza Koşkun Matbaası Kovboylar Kralı Jeff Howart Serisi:5
180	Western Films	USA	1930-1960	Jeff'in Ölümü	1945	Yazan: Daniş Remzi Korok		İstanbul: Rıza Koşkun Matbaası Kovboylar Kralı Jeff Howart Serisi:6

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181	Western Films	USA	1930-1960	İnsan Avı	1945	Yazan: Daniş Remzi Korok		İstanbul: Rıza Koşkun Matbaası Kovboyar Kralı Jeff Howart Serisi:7
182	Western Films	USA	1930-1960	Haydutların Baskını	1945	Yazan: Daniş Remzi Korok		İstanbul: Rıza Koşkun Matbaası Kovboyar Kralı Jeff Howart Serisi:8
183	Western Films	USA	1930-1960	Ayı Jak Çetesi	1945	Yazan: Daniş Remzi Korok		İstanbul: Rıza Koşkun Matbaası Kovboyar Kralı Jeff Howart Serisi:9
184	Western Films	USA	1930-1960	Son Koz	1945	Yazan: Daniş Remzi Korok		İstanbul: Rıza Koşkun Matbaası Kovboyar Kralı Jeff Howart Serisi:10
185	The series of Flash Gordon	USA	1936-1940 (in Turkey: 1942,1943)	Baytekin : Baştan başa resimli serüven	1945	Çizen ve yazar: Alex Raymond		İstanbul: Nihat Özcan

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186	Kitty	USA	1945	Sokak Kızı Kitty	1946	Rosamond Marshall	Çeviren: Nuriye Müstakimoğlu	İstanbul: Nebioğlu Yayınevi
187	Saratoga Trunk	USA	1945 (in Turkey: 1946)	Saratogo Güzeli	1946	Edna Ferber	Çeviren: Nuriye Müstakimoğlu	İstanbul: Nebioğlu Yayınevi
188	For whom the bell tolls	USA	1943	Çanlar Kimin İçin Çalıyor	1946		Çeviren: Vahdet Gültekin	İstanbul: Türkiye Yayınevi Yıldız Romanlar
189	Jane Eyre	USA	1943 (in Turkey 1946)	Jane Eyre	1946	Charlotte Bronte	Çeviren: Saffet Orgun	İstanbul: Türkiye Yayınevi Yıldız romanlar
190	A Tree Grows in Brooklyn	USA	1945 (in Turkey: 1947)	Bir Genç Kız Yetiştiriyor	1946	Betty Smith	Çeviren: Nihal Yeğinobalı	İstanbul: Türkiye Yayınevi Yıldız romanlar
191	Always in My Heart	USA	1942	Her Zaman Kalbimdesin	1946	S.M.Y.		Ay-Bey Yayınevi
192	Dragon Seed	USA	1944 (in Turkey: 1945)	Canavar Tohumu	1946 (first ed.: 1943)	Pearl S. Buck	Tercüme eden : Ömer Rıza Doğrul	İstanbul : Ahmet Halit Kitabevi
193	The Postman Always Rings Twice	USA	1946	Postacı Kapıyı İki Defa Çalar	1947	James Mallahan Cain	Çeviren: Semih Yazıcıoğlu	İstanbul: Nebioğlu Yayınevi
194	The Strange Woman	USA	1946	Tehlikeli Kadın	1947	Ben Ames Williams	Çeviren: Nuriye Müstakimoğlu	İstanbul : Nebioğlu Yayınevi

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195	The Foxes of Harrow	USA	1947	Harov Kumarbazı	1947	Frank Yerby	Çeviren: Leyla Soykut	İstanbul: Nebioğlu Yayınevi
196	Forever Amber	USA	1947 (in Turkey: 1948)	Amber	1947	Kathleen Winsor	Tercüme eden: Vahdet Gültekin	İstanbul: Arif Bolat Kitapevi Dünya Edb.dan Seçme Eserler
197	Captain from Castile	USA	1947	Alevli Geceler	1947	Samuel Shellabarger	Çeviren: Saffet Orgun	İstanbul: Türkiye Yayınevi Yıldız Romanlar
198	Anna and the King of Siam	USA	1946	İstırap Cenneti	1947	Margaret Landon	Çeviren: Nihal Yeğinobalı	İstanbul: Türkiye Yayınevi Yıldız romanlar
199	The Razor's Edge	USA	1946	Şeytanın Kurbanları	1947	Somerset Maugham	Çeviren: Vahdet Gültekin	İstanbul: Türkiye yayınevi
200	El tarik el mustakim (1944) or Banat al reef (1945)	EG	1945	Günah Çocuğu: Büyük sinema raporu	1947	Yusuf Vehbi	Tercüme eden: Selami Münir Yurdatap	
201	Golden Earrings	USA	1947	Altın Kúpeler	1948	Yolanda Foldes	İngilizce aslından çeviren: Mustafa Yıldırım alp	İstanbul : Nebioğlu Yayınevi
202	The Mask of Dimitrios	USA	1944 (in Turkey: 1948)	İzmir'li Dimitrios'un Maskesi	1948	Eric Ambler	Tercüme eden: Halûk Tansug	İstanbul : Ahmet Halit Kitabevi

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203	Jassy	UK	1947 (in Turkey: 1948)	Yakut Gözli Kız	1948	yazan: Norah Lofts	Çeviren: Vahdet Gültekin	İstanbul: Türkiye Yayınevi Yıldız Romanlar
204	Hatter's Castle	UK	1942	Kabus Şato	1948 (second ed.: 1954)		Çeviren: Nihal Yeğinobalı	İstanbul: Türkiye Yayınevi Yıldız romanlar
205	The Woman in White	USA	1948	Beyazlı Kadın	1949	Wilkie Collins	Çeviren: Nihal Yeğinobalı	İstanbul: Türkiye Yayınevi Yıldız romanlar
206	The Foxes of Harrow	USA	1947	Dişi Tilki	1949	Frank Yerby	Çevirenler: Mekşûfe Minisker, Berna İşman	İstanbul: Türkiye Yayınevi Yıldız Romanlar
207	Oliver Twist	UK	1948(in Turkey: 1949)	Oliver Twist	1949	Charles Dickens	Çeviren: Nuriye Müstakimoğlu	İstanbul: Türkiye Yayınevi
208	Anthony Adverse	USA		Anthony Adverse	1950	Hervey Allen	Çeviren: Nihal Yeğinobalı	İstanbul: Türkiye Yayınevi
209	Green Dolphin Street	USA	1947	Sevenler Hanı	1950	Elizabeth Goudge	Çeviren: Nihal yeğinobalı	İstanbul: Türkiye yayınevi
210	Der Postmeister 1940	TR (From a German Film)	1949	Uçuruma Doğru	1950		Hülasa eden: Ziya Çalıkoglu	İstanbul : Boşboğaz Matbaası

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211	Der Tiger von Eschnapur (The Maharaj's Favorite)	DE	1938	Mihracenin Gözdesi	1950			
212				Sinema Macera Romanı	1950	A. Fuat Aral		İstanbul: Aydınlık Basımevi
213	Tarzan Films	USA	1918-1960 (in Turkey: 1925,1934, 1935, 1946)	Tarzan-Mandrake Mücadelesi	1951	S. M. Yurdatap		
214	Lemmy Caution Films: Brelan d'as (1952) La môme vert de gris (1953) Cet homme est dangereux (1953) Les femmes s'en balacent (1954) Vous pigez? (1955)	FR	1952-1955	Şafak Vakti Seviştiler	1951	Pearl S. Buck	Çeviren: Vahdet Gültekin	İstanbul: Türkiye Yayınevi Yıldız Romanlar
215	Quo Vadis	USA	1951	Quo Vadis	1952	Henryk Sienkiewicz	Çeviren: Nihal Yeğinobalı	İstanbul:Türkiye Yayınevi Yıldız Romanlar
216	Mickey Mouse Films	USA	1928-1960	Miki ve Köpeği	1952		Dilimize çeviren: Seyfettin Orhan Çağdaş	İstanbul : Kitap Yayma Odası
217	Gone With the Wind	USA	1939 (in Turkey 1953)	Rüzgar Gibi Geçti: büyük sinema romanı	1953	Margaret Mitchell	Hazırlayan: Kadri- Rebii Yurdatap	İstanbul: ? Sadi Erksan

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218	Moulin Rouge	USA	1952	Kırmızı Değirmen	1953	Pierre La Mure	Çeviren: Sahire Sağman	İstanbul: Türkiye Yayınevi Yıldız Romanlar
219	The Snows of Kilimanjaro	USA	1952 (in Turkey: 1953)	Kilimanjaro'nun Karları	1953	Ernest Hemingway		İstanbul: Varlık Cep Kitapları
220	La Regina di Saba	FR	1952 (in Turkey: 1953)	Seba Melikesi Belkıs ve "Hazreti Süleyman'ın Hayatı"	1953		Hazırlayanlar: Kadri Yurdatap, Rebiî Yurdatap	İstanbul: A Yayınları
221	Song of India	USA	1949	Mihrace'nin Küçük Kızı: Hint masalı	1953		Çeviren: Enver Güncer	
222	Lorna Doone	USA	1951 (in Turkey: 1953)	Lorna	1953	Richard D. Balckmore	Çeviren: Sayhan Bilbaşar	
223	Lemmy Caution Films: Brelan d'as (1952) La môme vert de gris (1953) Cet homme est dangereux (1953) Les femmes s'en balacent (1954) Vous nigez? (1955)	FR	1952-1955	Karanlıkta Vuruşanlar	1953	Peter Cheyney	Çeviren: F.M. İkinci	İstanbul: Çağlayan Kitapevi
224	Decameron Nights	USA	1953	Dekameron	1954	Giovanni Boccaccio	Tercüme eden: A.Kahraman	İstanbul: Çağlayan Kitapevi

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225	Le salaire de la peur	FR	1953	Dehşet Yolcuları	1954	Georges Arnaud	Çeviren: Celâl Dağlar	İstanbul: Çağlayan Kitapevi
226	Destination Moon	USA	1950	Merih'ten Saldıranlar	1954		Çeviren: Necati Kanatsız	İstanbul: Çağlayan Kitapevi
227	I, the Jury	USA	1953	Kanun Benim	1954	Mickey Spillane	Çeviren: F.M. İkinci	İstanbul: Çağlayan Kitapevi
228	Limelight (Sahne Işıkları)	UK	1954te Türkiyede	Sahne Işıkları	1954	Charlie Chaplin		İstanbul: Çağlayan Kitapevi
229	The Moon and Sixpence	USA	1942	Malezya Tılsımı	1954 (second ed.: 1959)	Somerset Maugham	Çeviren: Tahsin Yücel	İstanbul: Varlık yayınevi
230	Sci-Fi Films	USA	the 1950s	Kainat Fatihi	1954		Çeviren: Necati Kanatsız	İstanbul: Çağlayan Kitapevi: Yeni Dünyalarda Serisi
231	Sci-Fi Films	USA	the 1950s	Feza Canavarları	1954	Alfred Elton Van Vogt	Çeviren: Necati Kanatsız	İstanbul: Çağlayan Kitapevi: Yeni Dünyalarda Serisi
232	Sci-Fi Films	USA	the 1950s	Seyyareler Çarpışıyor	1954	?	Çeviren: A. Kahraman	İstanbul: Çağlayan Kitapevi: Yeni Dünyalarda Serisi

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233	Sci-Fi Films	USA	the 1950s	Ölüm Dansı	1954	Peter Cheyney	Çeviren: F.M. İkinci	İstanbul: Çağlayan Kitapevi: Yeni Dünyalarda Serisi
234	Lemmy Caution Films: Brelan d'as (1952) La môme vert de gris (1953) Cet homme est dangereux (1953) Les femmes s'en balancent (1954) Vous piguez? (1955)	FR	1952-1955	Yılanlı Katil	1954	Peter Cheyney	Çeviren: Azize Erten	İstanbul: Ekicigil Yayınları
235	Lemmy Caution Films: Brelan d'as (1952) La môme vert de gris (1953) Cet homme est dangereux (1953) Les femmes s'en balancent (1954) Vous piguez? (1955)	FR	1952-1955	Kanlı Oyun	1954	Peter Cheyney	İngilizceden çeviren: Semih Yazıcıoğlu	İstanbul: Plastik Yayınları
236	1-The Prisoner of Zenda 2-The Prisoner of Zenda	USA	1-1937(in Turkey 1947) 2-1952 (in Turkey:195 5)	Zenda Mahkumları	1955	Anthony Hope	Çeviren: A. Harit Fedai	İstanbul: Nebioğlu Yayınevi

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237	The East of Eden	USA	1955 (in Turkey: 1955)	Cennet Yolu	1955	John Steinbeck		İstanbul: Türkiye Yayınevi, Yıldız romanlar
238	Cet homme est dangereux This man is dangerous	FR	1953	Bu Adam Tehlikelidir	1955	Peter Cheyney	Çeviren: Cevza Avun	İstanbul: Türkiye Yayınevi Cep Romanları
239	Belle Starr's Daughter	USA	1948	Gangsterler Kraliçesi: (Öldüren Kadın)	1955		Çeviren: F.M. Duran	İstanbul : Çağlayan Yayınevi
240	Sommaren med Monika	SE	1953	Monika	1955	Per Anders Fogelström	Çeviren :Asaf Bıçakçı	İstanbul: Çağlayan yayınevi
241	Nana	FR	1955	Nana	1955		Hazırlayan: Kadri Yurdatap	İstanbul: Samim Sadık Neşriyatı
242	Lemmy Caution Films: Brelan d'as (1952) La môme vert de gris (1953) Cet homme est dangereux (1953) Les femmes s'en balacent (1954) Vous pigez? (1955)	FR	1952-1955	İki Yosma Arasında: Lemmi Kovşun'un En Son Macerası	1955	Peter Cheyney	Çeviren: Leyla Yazıcıoğlu	İstanbul: Plastik Yayınları

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243	Lemmy Caution Films: Brelan d'as (1952) La môme vert de gris (1953) Cet homme est dangereux (1953) Les femmes s'en balacent (1954) Vous pigez? (1955)	FR	1952-1955	Zehirli Yosma: Lemmi Kovşun Ezel Tuzağında	1955	Peter Cheyney	Çeviren: Semih Yazıcıoğlu	İstanbul: Plastik Yayınları
244	Lemmy Caution Films: Brelan d'as (1952) La môme vert de gris (1953) Cet homme est dangereux (1953) Les femmes s'en balacent (1954) Vous pigez? (1955)	FR	1952-1955	Sarışın Yosma: Lemmi Kovşun Gangsterlere Karşı	1955	Peter Cheyney	Çeviren: Leyla Yazıcıoğlu	İstanbul: Plastik Yayınları
245	Lemmy Caution Films: Brelan d'as (1952) La môme vert de gris (1953) Cet homme est dangereux (1953) Les femmes s'en balacent (1954) Vous pigez? (1955)	FR	1952-1955	Yosmanın Tuzağı: Lemmi Kovşunun en yeni macerası	1955	Peter Cheyney	Çeviren: Semih Yazıcıoğlu	İstanbul: Plastik Yayınları

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246	Lemmy Caution Films: Brelan d'as (1952) La môme vert de gris (1953) Cet homme est dangereux (1953) Les femmes s'en balacent (1954) Vous piguez? (1955)	FR	1952-1955	Lemmi Kouşun'un Son Macerası : Casus Çarpışıyor	1955	Peter Cheyney	Tercüme eden: Ümit Deniz	İstanbul: Ekicigil Yayınları
247		USA		Miki Fare Denizci	1955 (2. ed.: 1959)			İstanbul: Derya Yayınları
248	Sci-Fi Films	USA	the 1950s	Boşluk Korsanları	1955		çeviren: A. Kahraman	İstanbul: Çağlayan Kitapevi: Yeni Dünyalarda Serisi
249	Sci-Fi Films	USA	the 1950s	Mazisiz Adam	1955		çeviren:A. Kahraman	İstanbul: Çağlayan Kitapevi: Yeni Dünyalarda Serisi
250	Sci-Fi Films	USA	the 1950s	Çıldırın Dünya	1955		çeviren: A. Kahraman	İstanbul: Çağlayan Kitapevi: Yeni Dünyalarda Serisi

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251	Sci-Fi Films	USA	the 1950s	İntikam Roketi	1955		çeviren: A. Kahraman	İstanbul: Çağlayan Kitapevi: Yeni Dünyalarda Serisi
252	Not As a Stranger	USA	1955	Bir Yabancı Gibi	1956	Yazan Morton Thompson	Çeviren: Gönül Suveren	İstanbul: Türkiye Yayınevi Yıldız Romanlar
253	Love Is a Many- Splendored Thing	USA	1955	Aşk Güzel Şeydir	1956	Han Suyin	Çeviren: Leyla Yazıcıoğlu	İstanbul: Altın Kitaplar Meşhur romanlar serisi
254	All Quiet on the Western Front	USA	1930	Garp Cephesinde Yeni Bir şey Yok	1-1930 2-1956	Erich Maria Remarque	1930-Nakleden Ahmet Necap 1956-Türkçesi : Burhan Arpad	İstanbul : Muallim Ahmet Halit Kitaphanesi
255	All Quiet on the Western Front	USA		Garp Cephesinde Yeni Bir şey Yok	1956 (2. ed.: 1958)	Erich Maria Remarque	Çeviren : Behçet Necatigil	İstanbul : Varlık Yayınevi
256	The Caine Mutiny	USA	1954 (in Turkey: 1956)	Denizde İsyan	1956	Herman Wouk		İstanbul: Martı yayınları

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257	Lemmy Caution Films: Brelan d'as (1952) La môme vert de gris (1953) Cet homme est dangereux (1953) Les femmes s'en balancent (1954) Vous pigez? (1955)	FR	1952-1955	Dehşet Çemberi	1956	Peter Cheyney	Çeviren: Leyla Yazıcıoğlu	İstanbul: Plastik Yayınları
258	Lemmy Caution Films: Brelan d'as (1952) La môme vert de gris (1953) Cet homme est dangereux (1953) Les femmes s'en balancent (1954) Vous pigez? (1955)	FR	1952-1955	Geri Dön Yosma: Lemmi Kovşun 3	1956	Peter Cheyney	Çeviren: Semih Yazıcıoğlu	İstanbul: Plastik Yayınları
259	Lemmy Caution Films: Brelan d'as (1952) La môme vert de gris (1953) Cet homme est dangereux (1953) Les femmes s'en balancent (1954) Vous pigez? (1955)	FR	1952-1955	Yosmaya Kıyma	1956	Peter Cheyney	Çeviren: Semih Yazıcıoğlu	İstanbul: Plastik Yayınları
260	A Place in the Sun	USA	1951	İnsanlık Suçu	1956, 1964	Theodore Dreisser	Çeviren: Hâle Kuntay	İstanbul: Türkiye Yayınevi

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261	Peyton Place	USA	1957	Peyton Aşıkları	1957	Grace Metalious	Çeviren: Sevin Değer	İstanbul: Türkiye Yayınevi Yıldız Romanlar Lüks Seri
262	Bhowani Junction	USA	1956	Bovani İstasyonu	1957	John Masters	Çeviren: Hale Kuntay	İstanbul: Türkiye Yayınevi Yıldız Romanlar Yeni lüks Ciltli Seri
263	Ungarische Rhapsodie	DE	1954	Rapsodi	1957	Yazan : Zsolt Von Harsanyi	Çeviren: Sahire Sağman	İstanbul: Türkiye Yıldız Romanlar
264	From Here to Eternity	USA	1953 (in Turkey: 1956)	İnsanlar Yaşadıkça	1957	James Jones	Çeviren: Nazmi Aktan	İstanbul: Altın Kitaplar Meşhur romanlar serisi
265	Written on the Wind	USA	1956	Aşk Rüzgarları	1957	Robert Wilder	Çeviren: Nazmi Aktan	İstanbul: Altın Kitaplar Meşhur romanlar serisi
266	The Man in the Gray Flannel Suit	USA	1956	Romadaki Sevgilim	1957	Sloan Wilson	Çeviren: Nurettin Nur	İstanbul: Altın Kitaplar Meşhur romanlar serisi
267	Serenade	USA	1956	Aşk Serenadı	1957	James M. Cain	Çeviren: Semih Demirci	İstanbul: Altın Kitaplar Meşhur romanlar serisi

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268	Giant	USA	1956	Devlerin Aşkı	1957	Edna Ferber	Çeviren: Adnan Semih	İstanbul: Altın Kitapevi
269				Şehvet Kışlası	1957		Çeviren: A. Kahraman	İstanbul: Ertem Eğilmez Kitabevi: Asrın Kitapları
270	Baby Doll	USA	1956	Taş Bebek	1957		Çeviren: A. Kahraman	İstanbul: Ertem Eğilmez Kitabevi: Asrın Kitapları
271	Sayonara	USA	1957 (in Turkey: 1958)	Sayonara	1957	James Michener	Çeviren: A. Kahraman	İstanbul: Ertem Eğilmez Kitabevi: Asrın Kitapları
272	Zarak	USA	1956	Zarak Han	1957			İstanbul: Ertem Eğilmez Kitabevi: Asrın Kitapları
273	Roy Rogers Films	USA	1935-1959	Teksas Kahramanı Roy Rogers	1957		Çeviren: Asena Dora	İstanbul : Necmettin Salman
274	Davy Crockett Films	USA	1909-1960	İsimsiz Kahraman Dovy Crocket	1957		Çeviren: Şencan Zırh	İstanbul : Necmettin Salman Kitap Yayıma Odası
275	Mickey Mouse Films	USA	1928-1960	Miki Tatilde	1957		Çeviren : Şencan Zırh, Resimleyen: Gönül Salman	İstanbul : Necmettin Salman Kitap Yayıma Odası

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276	The Valley of Decision	USA	1945	Karar Vadisi	1958	Mercia Davenport	Çeviren: Nermin Türkmen	İstanbul: Türkiye Yayınevi. Yıldız Romanlar Yeni Lüks Ciltli Seri
277	All The King's Men	USA	1949	İktidar Hırsı	1958	Robert Penn Warren	Çeviren: Nermin Türkmen	İstanbul: Türkiye Yayınevi Yıldız Romanlar Yeni Lüks Ciltli Seri
278	Gone With the Wind	USA	1939 (in Turkey 1953)	Rüzgar Gibi Geçti	1958	Margaret Mitchell	Çeviren: Nermin Türkmen	İstanbul: Altın Kitaplar Meşhur romanlar serisi
279	Roy Rogers Films	USA	1935-1959	Dağların Aslanı Roy Rogers	1958		Çeviren: Muzaffer Melâhat Ergun	İstanbul : Kitap Yayma Odası
280	Frankenstein	USA	1932	Canavar Adam ve Dr. Frankeştayn	1958		Çeviren: Sevinç Öklü	İstanbul : Kitap Yayma Odası
281	Anastasia	USA	1956	Anastasia/Çarın Kızı	1958			İstanbul: Metin Yasavul, Film Romanları: 1
282	Bonjour Tristesse	USA	1958 .	Bonjour Tristesse	1958 (first ed.: 1956)	Françoise Sagan	Çeviren: Enver Esenkova	İstanbul: Türkiye Yayınevi Günün kitapları
283	Rebel Without a Cause	USA	1955	James Dean ve Asi Gençlik	1958	Selahattin Akbaş		
284	Scarlet Angel	USA	1952	Kırmızı Melek	1958	Tevfik Ayşar		

	FILM	COUNTRY	FIRST RELEASE DATE	TRANSLATED CINEMA NOVEL	DATE OF PUBLISHING	AUTHOR	TRANSLATOR	PUBLISHING HOUSE
285	Boule de suif	FR	1945 (in Turkey 1946)	Bir Fahişenin Romanı	1958	Guy de Maupassant		İstanbul: In-Of Neşriyat
286	Marjoric Morningstar	USA	1958 (in Turkey 1962)	Düşen Yıldız	1959	Herman Wouk	Çeviren: Yiğit Okur	İstanbul: Türkiye Yayinevi Yıldız romanlar
287	Raintree County	USA	1957 (in Turkey: 1960)	Hayat Ağacı	1959	Ross Lockridge Jr.	Çeviren: Necmettin Arıkan	İstanbul: Altın Kitaplar Meşhur romanlar serisi
288	The Young Lions	USA	1958	Genç Aslanlar	1959	Irwin Shaw	Çeviren: Esin Bilbaşar	İstanbul: Altın Kitaplar Meşhur romanlar serisi
289		USA		Miki Avcı	1959 (second ed.: 1960)		Dilimize çeviren: Seyfettin Orhan Çağdaş	İstanbul : Kitap Yayma Odası: Küçüklere Kitaplar
290	The Marx Brothers Films	USA	1929-1949 (in Turkey 1938,1939)	Arşak Palabıyıkıyan İstanbul'da	1959		Çıkaran ve yayan: Nihat Özcan	İstanbul: Nihat Özcan
291	Boule de suif	FR	1945 (in Turkey 1946)	Bir Fahişenin Romanı	1959	Guy de Maupassant		
292	Der Blue Angel	DE	1959	Mavi Melek	1960	Heinrich Mann	Çeviren: Sayhan Bilbaşar	İstanbul: Türkiye Yayinevi Günün Kitapları Serisi

	FILM	COUNTRY	FIRST RELEASE DATE	TRANSLATED CINEMA NOVEL	DATE OF PUBLISHING	AUTHOR	TRANSLATOR	PUBLISHING HOUSE
293	Der Blue Angel	DE	1959	Mavi Melek	1960	Heinrich Mann	Çeviren: Hale Kuntay	İstanbul: Güven Yayınevi Şaheser Romanlar serisi
294	A Summer Place	USA	1959 (in Turkey 1965)	Aşkta Aldanmamalı	1960	Sloan Wilson	Çeviren: Eser Tutel	İstanbul: Altın Kitaplar Meşhur romanlar serisi
295	Zarak	USA	1956	Zarak Han	1960		Çeviren: Oğuz Alplaçın	İstanbul: Ayyıldız Kitapevi
296	Return to peyton place	USA	1961	Peytona Dönüş	1960	Grace Metalious	Çeviren: Hikmet Niven	İstanbul: Türkiye yayınevi: Günün kitapları
297	Young at Heart	USA	1954 (in Turkey 1956-1959)	Alevli Kalpler	1960	Fannie Hurst	Nakleden: Tevfik Ünşi	İstanbul : Samim- Sadık Yayınları,
298	The World of Suzie Wong	USA	1960	Susie Wong	1960	Richard Mason	Çeviren: Özay Sunar	İstanbul: Altın Kitaplar

APPENDIX 2. Indigenous Cinema Novels

	FILM	FIRST RELEASE DATE	INDIGENOUS CINEMA NOVEL	DATE OF PUBLISHING	AUTHOR	PUBLISHING HOUSE
1	Bir Millet Uyanıyor	1932	Bir Millet Uyanıyor	1933	Nizamettin Nazif Tependenlioğlu	İstanbul: Kanaat Kütüphanesi
2			Ayşim: Tarihi Sinema Romanı	1934	Enver Behnan	Ankara : Cumhuriyet Kitap Evi
3	Allahın cenneti	1940	Allahın Cenneti	1940	Ziya Şakir Soko	İstanbul: Maarif Kütüphanesi
4	Nasreddin Hoca Düğünde	1940	Nasreddin: Sinema Romanı	1940 (other eds.: 1943, 1944, 1956)	Ziya Şakir Soko	İstanbul: Maarif Kütüphanesi
5	Çanakkale Geçilmez		Çanakkale Geçilmez (Türk film romanı)	1940	Derleyen SMY	İstanbul: Güven Basımevi Resimli heyecanlı güzel sinema romanları serisi
6	Kahveci Güzeli	1941	Kahveci Güzeli	1941	Nakleden: S. M. Yurdatap	İstanbul: Güven Basımevi Resimli heyecanlı güzel sinema romanları serisi
7	Çanakkale Geçilmez		Mehmetçik Ölmez	1941		İstanbul: Güven Basımevi Resimli heyecanlı güzel sinema romanları serisi
8	Nasreddin Hoca Düğünde	1940	Nasreddin Hoca Karagöz'ün Düğününde	1941	Yazan: Selami Münir Yurdatap	İstanbul: Bozkurt kitabevi
9	Kıvırcık Paşa	1941	Kıvırcık Paşa (sinema romanı)	1941	Yayan: Selami Münir Yurdatap	İstanbul: İsmail Akgün Matbaası Resimli heyecanlı güzel sinema romanları serisi
10	Senede Bir Gün	1946	Senede Bir Gün	1946	İhsan Koza	İstanbul: Ahmet Halit Kitabevi
11	Yanık Kaval	1947	Yanık Kaval: Büyük Türk Filminin Romanı	1947	Baha Gelenbevi	

	FILM	FIRST RELEASE DATE	INDIGENOUS CINEMA NOVEL	DATE OF PUBLISHING	AUTHOR	PUBLISHING HOUSE
12	Şehitler Kalesi	1949	Şehitler Kalesi	1949		İstanbul: Perde yayınları
13	Cem Sultan	1951	Cem Sultan	1951	Ziya Çalıkoğlu	İstanbul : Bakış Mecmuası Film Yayınları:1
14	İncili Çavuş	1951	İncili Çavuş:Komedi Müzikal	1951	Ziya Çalıkoğlu	İstanbul : Bakış Mecmuası Film Yayınları:2
15	Hrisantos (İstanbul Kan Ağlıyor)	1951	Hrisantos'u Ben Öldürdüm	1952		İstanbul: Nebioğlu Yayınevi
16	Son Buse	1952	Son Buse	1952		İstanbul : Bakış Mecmuası:3
17	Yıldırım Beyazıt ve Timurlenk	1952	Yıldırım Beyazıt ve Timurlenk: Büyük Tarihi Sinema Romanı	1953	Münir Hayri Egeli	İstanbul: Bozkurt Kitabevi
18	Beklenen Şarkı	1953	Zeki Müren'in İlk Filmi : Beklenen Şarkı	1953	Yazan ve çıkaran Ertuğrul Şevket Avaroğlu	
19	Ayşecik	1960	Ayşecik	1960	Eser : Kemalettin Tuğcu Senaryo : Hamdi Değirmencioğlu Reji : Memduh Ün	İstanbul: Ceylan Yayınları, Film Romanları Serisi
20	Ali ile Veli	1951	Ali ile Veli Devler Ülkesinde	1953	Türkçesi:Necmettin Arıkan	İstanbul : Rifat Zaimler Yayınevi: Yavrunuzun Kitapları Serisi
21	Beyaz Cehennem (Cingöz Recai)	1954	Beyaz Cehennem	1955	Server Bedi	

APPENDIX 3. Translated Texts on Cinema

	TRANSLATED TEXTS ON CINEMA	DATE OF PUBLISHIN	AUTHOR	TRANSLATOR	PUBLISHING HOUSE
1	Holivut'da Panik Var	1943	Jean Bert	Çeviren: Leman Güre	İstanbul: Yıldız Kitabevi, Polis Cep Romanları Serisi
2	Sinemanın İçyüzü	1944		Tertip eden: Ant. Ap. (concealed tr. from Stephen Watts' <i>How Films Are Made</i>)	
3	Film Şarkıları	1946			İstanbul: Türkiye Yayınevi, Yıldız Dergisi Özel Sayısı
4	Sinema Tarihi	1947	Lo Duca	Çeviren: Nuri Sarudoğan	İstanbul: Remzi Kitabevi
5	Şeytanın Güzelliği (script)	1957	René Clair, Armand Salcrou	Çeviren: Muzaffer Gökmen	Ankara: Sinema Yayınları
6	Şarlo (Charlot)	1959	Philippe Soupault	Çeviren: Teoman Aktürel	İstanbul: Martı Yayınları
7	Sinema tarihi : başlangıcından bugüne Türk ve dünya sineması	1960		Hazırlayan: Zahir Güvemli (concealed tr. from Georges Sadoul's <i>Histoire du cinéma mondial. Des ortgines á nos jours</i>)	İstanbul: Varlık Yayınevi
8	Film ve Rejisör	1960	Don Livingston	Çeviren: Tarık Dursun Kakıncı	İstanbul: Mete Yayınları

APPENDIX 4. Indigenous Texts on Cinema

	INDIGENOUS TEXTS ON CINEMA	AUTHOR	DATE OF PUBLISHIN	PUBLISHING HOUSE
1	Türkiyede Sinema ve Tesirleri	Hilmi A. Malik	1933	Ankara: Kitap Yazarlar Kooperatifi Neşriyatı
2	Sinema Yıldızları	Fikret Adil Madarlı	1934	İstanbul: Akşam Kütüphanesi
3	Sinema Delisi Kız	Server Bedi	1935	İstanbul: Semih Lütfi Kitabevi
4	Sinema Artisti Adalet	Afif Evren	1936	Konya: Babalık Basımevi
5	Radyo ve Sözlü Sinema	Raik Üstün	1938	İstanbul: İkbâl Kitabevi
6	Holivuda Giden İlk Türk Gazeteci Yıldızlar Arasında	Turhan Aziz Beler	1938	İstanbul: Vakit Neşriyatı
7	Robert Taylor'un Hayatı		1939	İstanbul: Türkiye Yayınevi, Yıldız Biyografileri Dizisi 1
8	Norma Sheare'nin Hayatı		1939	İstanbul: Türkiye Yayınevi, Yıldız Biyografileri Dizisi 2
9	Nelson Eddy'nin Hayatı		1939	İstanbul: Türkiye Yayınevi, Yıldız Biyografileri Dizisi 3
10	Danielle Darrieux'un Hayatı		1939	İstanbul: Türkiye Yayınevi, Yıldız Biyografileri Dizisi 4
11	Şen Sinemanın Pırlanta ve İncileri: Büyük ve Meşhur Filmler		1940	Manisa: Şen Sineması
12	Charles Boyer'in Hayatı		1940	İstanbul: Türkiye Yayınevi, Yıldız Biyografileri Dizisi 5
13	Tyrone Power'ın Hayatı		1941	İstanbul: Türkiye Yayınevi, Yıldız Biyografileri Dizisi 6
14	Dorothy Lamour'un Hayatı		1941	İstanbul: Türkiye Yayınevi, Yıldız Biyografileri Dizisi 7
15	Gary Cooper'ın Hayatı		1941	İstanbul: Türkiye Yayınevi, Yıldız Biyografileri Dizisi 8
16	Deanna Durbin'in Hayatı	1	1941	İstanbul: Türkiye Yayınevi, Yıldız Biyografileri Dizisi 9
17	Joan Crawford'un Hayatı		1941	İstanbul: Türkiye Yayınevi, Yıldız Biyografileri Dizisi 10
18	Alice Faye'in Hayatı		1941	İstanbul: Türkiye Yayınevi, Yıldız Biyografileri Dizisi 11
19	Marlene Dietrich'in Hayatı		1942	İstanbul: Türkiye Yayınevi, Yıldız Biyografileri Dizisi 12
20	Clark Gable'in Hayatı		1942	İstanbul: Türkiye Yayınevi, Yıldız Biyografileri Dizisi 13
21	50 Yıldız		1943	İstanbul: Sinemagazin Dergisi Yayını
22	Sinema ve Tiyatro Artistlerimiz 1 ve 2		1943	İstanbul: İktisadi Yürüyüş Basımevi
23	Çocuklar, Gençler, Filmler	Dr. Osman Şevki Uludağ	1943	İstanbul: Kader Basımevi
24	Harp İçinde Yıldızlar	Hazırlayan: Taceddin C. Öney	1943	İstanbul: A. İhsan Basımevi
25	Holivud'da 300 Gün	Hikmet Feridun Es	1943	İstanbul: Bütün Kitabevi

	INDIGENOUS TEXTS ON CINEMA	AUTHOR	DATE OF PUBLISHIN	PUBLISHING HOUSE
26	Sinema Albümü		1943	İstanbul: Resimli Ay Basımevi
27	Yıldızların Gizli Hayatları	Adnan Fuat Aral	1943	İstanbul:Ar Yayını
28	Judy Garland'ın Hayatı		1943	İstanbul: Türkiye Yayınevi, Yıldız Biyografileri Dizisi 14
29	Mickey Rooney'in Hayatı		1943	İstanbul: Türkiye Yayınevi, Yıldız Biyografileri Dizisi 15
30	Hedy Lamar'ın Hayatı		1944	İstanbul: Türkiye Yayınevi, Yıldız Biyografileri Dizisi 16
31	Sonja Heine ve John Payne'in Hayatı		1944	İstanbul: Türkiye Yayınevi, Yıldız Biyografileri Dizisi 17
32	Betty Grable'in Hayatı		1944	İstanbul: Türkiye Yayınevi, Yıldız Biyografileri Dizisi 18
33	Sinema Almanağı		1944	İstanbul: Arif Bolat Yayınevi
34	İngiliz Kültür Heyeti Tedrisi Filmler Rehberi		1945	Ankara: İdeal Basımevi
35	Filmlerimiz, Yerli Film Yapanlar Cemiyeti		1946	İstanbul: İktisadi Yürüyüş Basımevi
36	Radar, Televizyon, Sesli Sinema	Talat Tolunay	1946	İstanbul: İnkılab Kitabevi
37	Sesli Sinemalar ve Televizyon	Rankin	1946	İstanbul: Kenan Basımevi
38	Filmlerimiz	Yerli Film Yapanlar Cemiyeti	1947	İstanbul: İktisadi Yürüyüş Basımevi
39	Sinema ve Modaları		1947	İstanbul: Türk Basınları Dağıtma Bürosu
40	Yıldızlar Ne Diyor	Harmankaya, Edip Akın	1948	İstanbul: Işıl Matbaası
41	Sinema		1950	İstanbul: Nebioğlu Yayınevi, Çocuk Ansiklopedisi Kitapları:16
42	Modern Eğitimde Film	Reşit Pasin	1951	İstanbul: K.K.K., İstanbul Basımevi
43	Bizim Yıldızlar Ansiklopedisi	Zeki Tükel	1952	
44	Senaryo Tekniği Teorisi ve Pratiği	Muzaffer Gökmen	1955	Ankara: Son Havadis Matbaası
45	48 Yıldan Çizgiler	Atıf kaptan	1955	İstanbul: Ekicigil Basımevi
46	Marilyn Monroe'nün Aşk ve Maceraları	Selma Dikmen	1955	İstanbul: And Yayınları
47	Hayat Sokaklarında	Senaryo: İsmail Noyan	1956	İstanbul: Çallı Film
48	Sinema Sanatı	Nijat Özön	1956	Ankara: Güney Matbaacılık ve Gazetecilik, Sinema (Dergisi) Yayınları: 1
49	Film Dünyası	Münir Hayri Egeli	1957	İstanbul: Akısan Yayınevi
50	Ansiklopedik Sinema Sözlüğü	Nijat Özön	1958	İstanbul: Arkın Kitabevi

	INDIGENOUS TEXTS ON CINEMA	AUTHOR	DATE OF PUBLISHIN	PUBLISHING HOUSE
51	Tyrone Power, Hayatı, Aşkları, Gizli Tarafları	Hazırlayan: Necip Fazıl Alsan	1958	İstanbul: İrfan Matbaası
52	Lüks Nermin'in 7 kızı: Yıldız olayım derken, kurulmuş şehvet ağına düşen Yeşil Cam Güzeli Mehlika		1959	İstanbul: Yakılacak Kitaplar Yayınevi
53	Brigitte Bardot	Sabahattin Arayıcı	1960	İstanbul: Ernur Matbaası
54	Sophia Loren	Sabahattin Arayıcı	1960	İstanbul: Ernur Matbaası
55	Sinema Tekniğine Giriş	Mahmut Özdeniz	1960	İstanbul: Vakit Matbaası
56	Sinema Dağıldı	Cemal Erten	1960	İstanbul: Bilgin Çocuk Yayınları

APPENDIX 5. Back Covers of *Juarez* and *Ölüme Kadar*

SİNEMA ALMANAĞI

SİNEMA ALMANAĞI

Yılın en şık ve en zengin sinema albümü. yüzden fazla resim, enteresan ve dedikodulu yazılar, birçok artist biyografisi, tablolar, nefis dört renkli bir kapak içerisinde mükemmel bir almanak. Bütün sinema meraklılarının ve zevk sahiplerinin kapışacakları bu eserin fiyatı sadece Bir liradır.

Kitapçılardan arayınız.

ARIF BOLAT KİTABEVİ'nin
Filme alınmış şaheserler serisi

- ② Geçen yılların en çok alaka toplayan Filmleri.
- ② Gelecek mevsimde gösterilecek ve en seçme perde şaheserleri.
- ② Garp dünyasının filme alınmış en büyük romanları.

SENİ BEKLIYECEĞİM

« Ölmeyen Aşk » filminin eşsiz yıldızı Merle Oberon'la George Brent'in çevirdikleri büyük bir aşk ve macera romanı. Film şaheserleri serisinin ikinci kitabı olarak Vahdet Gültekin tarafından güzel ve kuvvetli bir üslupla Türkçeye çevrilmiştir.

ÖLÜME KADAR

Kör olmağa mahkûm bir genç kızın ölüm ve aşkla mücadelesi Bette Davis ve George Brent'in oynadıkları bu film de memleketimizde en çok tutulan eserlerden biri olmuştur. Türkçeye gene Vahdet Gültekin tarafından çevrilmiştir.

ARIF BOLAT KİTABEVİ'nin
Filme alınmış şaheserler serisi

- Geçen yılların en çok alaka toplayan Filmleri.
- Gelecek mevsimde gösterilecek en seçme perde şaheserleri.
- Garp dünyasının filme alınmış en büyük romanları.

JUAREZ

Dünyanın en kuvvetli karakter yıldızlarından Bette Davis, Paul Muni, Brian Aherne tarafından çevrilen ve memleketimizde aylarca gösterilen bu film, Meksika ihtilali içinde geçen acıklı bir aşk macerasını canlandırmaktadır. Eserin romanı Ahmet Hisarlı'nın temiz dilile Türkçeye çevrilmiştir.

SENİ BEKLIYECEĞİM

« Ölmeyen Aşk » filminin eşsiz yıldızı Merle Oberon'la George Brent'in çevirdikleri büyük bir aşk ve macera romanı. Film şaheserleri serisinin ikinci kitabı olarak Vahdet Gültekin tarafından güzel ve kuvvetli bir üslupla Türkçeye çevrilmiştir.

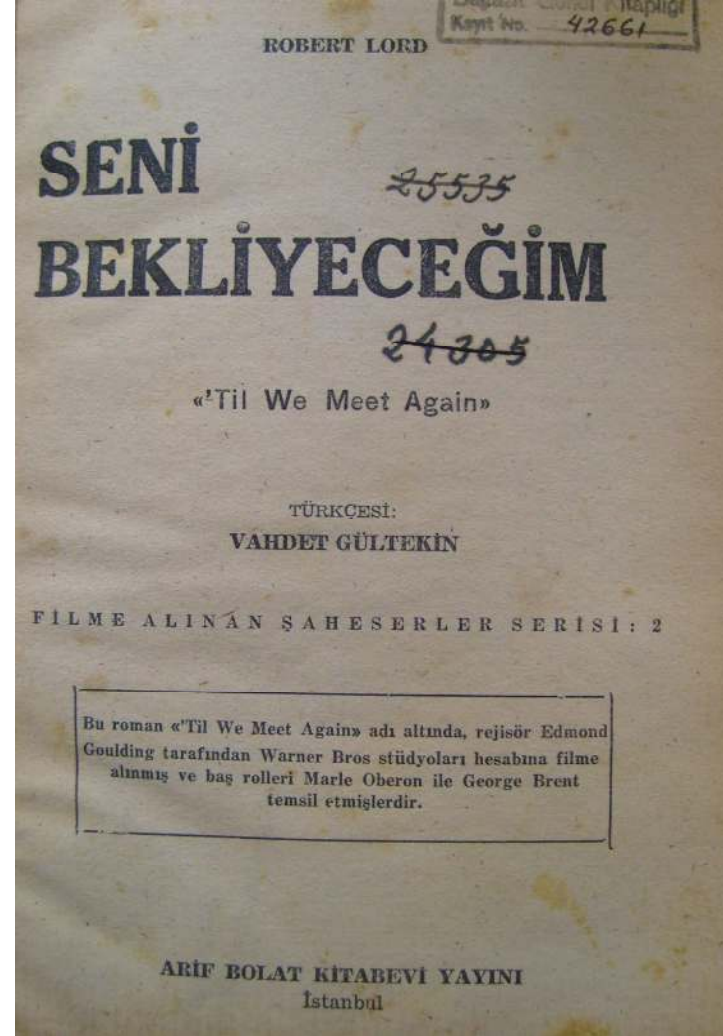
SİNEMA ALMANAĞI

SİNEMA ALMANAĞI

Yılın en şık ve en zengin sinema albümü. yüzden fazla resim, enteresan ve dedikodulu yazılar, birçok artist biyografisi, tablolar, nefis dört renkli bir kapak içerisinde mükemmel bir almanak. Bütün sinema meraklılarının ve zevk sahiplerinin kapışacakları bu eserin fiyatı sadece Bir liradır.

Kitapçılardan arayınız.

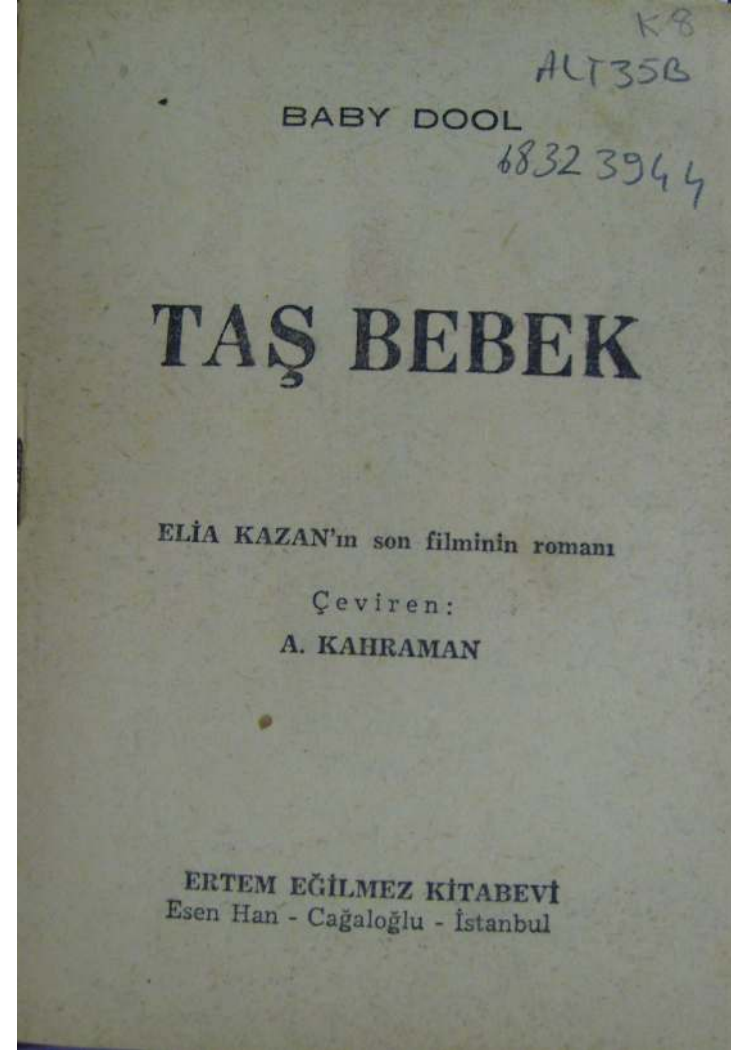
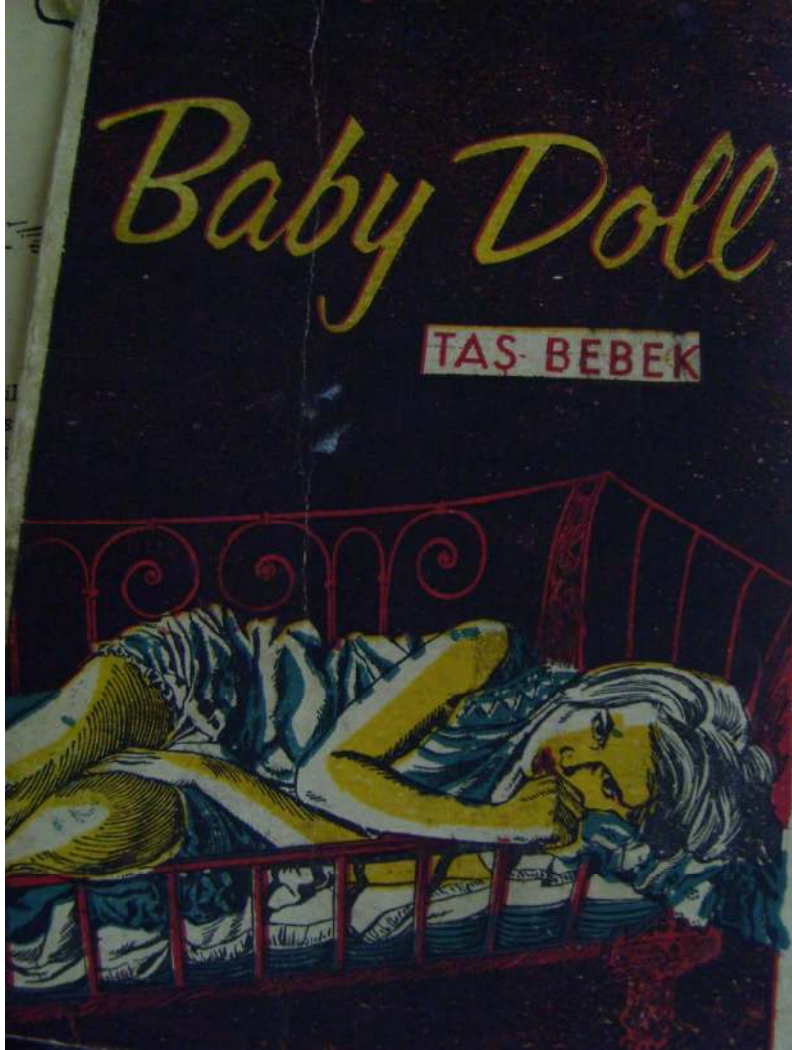
APPENDIX 6. Front Cover and Title Page of *Seni Bekleyeceğim*



APPENDIX 7. Posters of the Films (*Til' We Meet Again* and *Baby Doll*)



APPENDIX 8. Front Cover and Title Page of *Baby Doll*



APPENDIX 9. Back Cover of *Baby Doll*

