

**THE MAKING OF A CINEMA CULTURE THROUGH CINEMA
MAGAZINES IN EARLY REPUBLICAN TURKEY (1923-1928):
THE BUSINESS, STARS, AND AUDIENCE**

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ABSTRACT

THE MAKING OF A CINEMA CULTURE THROUGH CINEMA MAGAZINES IN EARLY REPUBLICAN TURKEY (1923-1928): THE BUSINESS, STARS, AND AUDIENCE

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This study aims to understand the cinema culture during the early years of the Turkish Republic. In order to carry out the research, the discourse on the cinema magazines of the 1920s is examined. The study starts by describing the characteristics of this specific period of time in order to understand the cultural context in which cinema magazines emerged. The thesis consists of three main chapters. First, it focuses on cinema as a field of entrepreneurship and an entertainment business, analyzing texts on movie-house management, the leasing of films, production processes in other countries, and advertisement techniques in cinema magazines. Second, it analyzes articles on film stars in terms of star theories and questions the discourse on stardom in the magazines, examining writings on star biographies and their everyday lives, and exploring the tension between the desire of becoming a star and the limitation of this desire through the tragedies in their lives. Third, it examines the construction of the audience in cinema magazines through a number of texts written on several audience profiles, as well as through the reader letters and the contests. The constant emphasis on the construction of cinema as a site of consumption is discussed in detail in each chapter via the method of discourse analysis.

Keywords: Cinema culture, cinema magazines, early republican Turkey, cinema business, stardom, audience.

ÖZ

SİNEMA DERGİLERİ ÜZERİNDEN ERKEN CUMHURİYET TÜRKİYESİ'NDE BİR SİNEMA KÜLTÜRÜ İNŞASI (1923-1928): İŞLETME, YILDIZLAR VE SEYİRCİ

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Bu çalışma Türkiye Cumhuriyeti'nin erken yıllarında sinema kültürünü anlamayı hedeflemektedir. Araştırmayı yürütmek için 1920'lerin sinema dergileri üzerinden söylem incelemesi yapılmıştır. Çalışma, sinema dergilerinin ortaya çıktığı kültürel zemini anlamak amacıyla bu sınırları belirli dönemin özelliklerini tarif ederek başlamaktadır. Tez üç ana bölümden oluşmuştur. Birinci olarak sinemaya girişimcilik ve eğlence sektörünün bir alanı olarak odaklanır. Bu bölümde sinema dergilerindeki sinema salonu işletmeciliği, film kiralama, diğer ülkelerde yapımçılık ve reklamcılık teknikleri üzerine yazılmış metinler mercek altına alınmıştır. İkinci olarak film yıldızları üzerine yazılmış makaleler yıldız teorileri bağlamında analiz edilmiş ve dergilerdeki yıldız söylemi sorgulanmıştır. Yıldızların biyografileri ve günlük yaşamlarına dair yazılanlar incelenmiştir. Yıldız olma arzusunun tetiklenmesi ve onların hayatlarındaki trajediler aracılığıyla bu arzusunun sınırlandırılması arasındaki gerilim sorgulanmıştır. Üçüncü olarak çeşitli izleyici profilleri, okuyucu mektupları, yarışmalar gibi bir takım metinler aracılığıyla seyircinin sinema dergilerindeki inşası incelenmiştir. Sinemanın bir tüketim alanı olarak kurulması üzerindeki tutarlı vurgu, söylem analizi metoduyla her bir bölümde detaylı olarak tartışılmıştır.

Anahtar Kelimeler: Sinema kültürü, sinema dergileri, erken dönem Türkiye Cumhuriyeti, sinema sektörü, yıldızlık, seyirci.

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CHAPTER 1

INTRODUCTION

1.1. Cultural Background

The Turkish modernization process has been and will remain an interest of scholars from different fields of social sciences. It is nearly impossible to give a brief summary of the modernization process that Turkish society experienced due to the complexity of the subject. However, it is clear that the cultural transformation has led people to a new way of life and thinking. The changes that people have been through have affected different aspects of the society. Hence, analyzing the modernization process from only one perspective would be inadequate. That is why each attempt from various disciplines is a necessary contribution to the topic. So far modernization has been the interest of sociology, history, literature and political science. Contributions by these disciplines have been instructive and necessary, yet their existence is not a deterrent factor for other contributions. They instead encourage other contributions by being the cornerstones that lead to new studies. This study, therefore, is an attempt to understand the cultural change during the early years of the Republic of Turkey from the perspective of Cultural Studies.

It is not possible to decide a starting point for the Turkish modernization experience, and it is not a concern of this thesis. However, we learn that this process of change, which is examined with the term “Westernization” by some scholars,¹ can be traced back to the Ottoman Empire and continued after the declaration of the republic. Although the Turkish Republic was established in 1923, reforms in many fields continued afterward. Each political decision translated to a change in the daily lives of people at some level. Some of them had a remote influence, while some others had a direct effect on daily life, on culture, and, as a result, on society as a whole. Yet the process of change is far more complicated

¹ See, for example, Şerif Mardin, “Super Westernization in Urban Life in the Ottoman Empire in the Last Quarter of the Nineteenth Century,” in *Turkey: Geographic and Social Perspectives*, eds. Benedict Peter, Erol Tümertekin, and Fatma Mansur (Leiden: Brill, 1974), 403- 446.

and cannot be oversimplified by a model in which there was only a one-way relationship. The dynamicism of the society and of people in their everyday lives was also a powerful force in the meaning-making process. Thus, this study will investigate the mutual exchange of meanings in the early republican period.

One of the crucial changes that affected the cultural context and everyday life was the alphabet change in 1928. Five years after the establishment of the new state, a new alphabet derived from the Roman alphabet replaced the former Arabic script. This “reform” has been debated by both intellectuals and politicians for a long time. The deficiency of Arabic alphabet for expressing the Turkish language was argued by Katip Çelebi for the first time in the seventeenth century.² During the nineteenth century, the alphabet change was debated in conferences starting from Mehmet Tahir Münif Paşa’s speech in 1862.³ These discussions resulted in the abandonment of the alphabet that had been used for more than a thousand years, on 1 November 1928 in the third term of the Turkish Grand National Assembly with the “Law on Introduction and Application of Turkish Alphabet”.⁴ From the proclamation of the republic in 1923 to the conversion to the Latin alphabet in 1928, printed media used the former lettering system derived from the Arabic script. There was a rich accumulation of periodicals published with this alphabet from the late Ottoman years to World War I, continuing after the proclamation of the republic until 1928. However, after the alphabet conversion,⁵ with the decrease in the number of people who could read the old lettering, these publications were removed from sight and interest. As a result, the rich content provided by these periodicals has been mostly left untouched so far. The excessive number of the periodicals is also another factor that makes it difficult to study the material comprehensively. One of the main purposes of this study is to bring a number of these publications to light by carrying out archeological research on the cinema press during the early years of

² Mehmet Kayıran and Mustafa Yahya Metintaş, “Latin Kökenli Yeni Türk Alfabesine Geçiş Süreci ve Millet Mektepleri,” *Dumlupınar Üniversitesi Sosyal Bilimler Dergisi*, August 24, 2009, 192.

³ Ibid.

⁴ Ibid., 191.

⁵ Although the alphabetical change is usually referred to as a “revolution” I find this term problematic and prefer to use the term “conversion” instead.

the Turkish Republic. That is why the need for sampling the material attentively is also a crucial matter while studying the periodicals.

Needless to say, the cultural atmosphere of the period described above is quite a challenge to deal with because the accessible data is mostly limited to printed sources. However, studying printed media will give a chance to analyze how discourse was constructed. Since the method of discourse analysis provides a good scheme for mapping the cultural background, examining it on the basis of the printed media of the given time will certainly open up new perspectives to the field. This study attempts to develop a fresh approach by analyzing the discourse that was constructed by the periodicals on cinema in Turkey in the 1920s. Cinema was a new, technology-filled medium, which made it attractive to early viewers. For this reason, its influence on society and people certainly deserves examination. If we are to study the cultural transformation after the introduction of cinema, printed media can shed light on the field. Thus, this thesis aims to grasp the role of cinema during the early republican years by examining the discourse constructed by cinema periodicals. The purpose of this study is to understand and develop an approach to the cinema culture of the 1920s in Turkey by analyzing the discourse on cinema through the early republican cinema periodicals and thus to contribute to the discussion on cultural transformation.

I decided to carry out a discourse analysis because I find this methodology quite suitable for the study. The best way to develop an approach to the cinema magazines that were published in the early years of the Turkish Republic is to lend an ear to what they said in their context. It is a common attitude in Turkey to approach cultural change as a result of state policy. Though I do not ignore the power of such a force, I believe that cultural change is a far more complicated process. The best way to understand it, in my opinion, is to examine it within its context. That is why I have opted to construct the structure of the thesis according to the material.

1.2. Time Frame

The time period between 1923 and 1928 is important in terms of printed press because the material of that time was still published in the Ottoman script. There were a number of cinema magazines that started their publication life after 1923 and ended before 1928. Seeing their publication years limited only within this period of time directed my attention to its specific characteristics. I view these years as a transition process, which stands right between the late Ottoman and the early republican years. When we examine these years, we see an interconnection that continued for almost a decade. My intention in noting these is not to designate the starting point for the republic, nor am I trying to make a connection between the cinema magazines and the political changes of that time. What I want to emphasize is that this specific time period had special characteristics. That is why, rather than dealing with the cinema magazines published in these years in accordance with the political background, I prefer to handle them within the special characteristics of the context in which they were published. I want to underline that although I call this specific period of time “the early republican years” throughout the thesis, my motivation is not to make a reference to the political change, but to simply give a name to the specific time period between 1923 and 1928.

1.3. The Purpose of the Study

The focus and purpose of each chapter are determined by the content of the cinema magazines. While studying the magazines, certain questions regarding the writings led to the outline of the thesis. Even though the material of analysis will be dealt with detail below, briefly the articles in the cinema magazines were about the cinema business, stars, and audience, which will be the central points of each chapter. In the following chapters, first I search for the role of this new medium, i.e. cinema, on a macro level. There was a remarkable interest in the economic value of cinema. “What does the emphasis on the economic opportunities of cinema indicate?” is the main question of this chapter. However, I would like to make it clear that the reality we are talking about is rather a *constructed* reality that I aim to trace by means of discourse analysis. That is why the question will be addressed to cinema magazines. There is an obvious pattern that these magazines persistently

follow in terms of their emphasis on the economic opportunities of cinema as a new technology. Hence the purpose of the following chapter of this thesis is to dredge up the motivation behind the commercial interest in the writings of the given periodicals. Since Hollywood cinema was standing at the focal point of the discourse, the centrality of the American film industry will be dealt with as well.

Then I will focus on the discussion on the individual level. The main concern of this chapter is to understand what purpose the writings on Hollywood stars served. The reason why their biographies and daily lives were the main interests during the early years of cinema will be questioned. My goal is to search for an answer to the question of whether it was an attempt to constitute a cinema culture and a model star system for Turkish cinema or an attempt to portray a new type of human and lifestyle model in general for the newly emerging republic. I am going to address this question only to the given material.

In the last chapter, which is about the constructed audience profile in the cinema magazines, I aim to examine the estimated audience and its characteristics in the discourse. It is important to note that the empirical audience of that time is hard to describe, and it is not the interest of this thesis. Rather, what kind of an audience was anticipated and constructed in the cinema magazines is the focus. Since the audience is an essential part of cinema culture, the constructed audience profiles and their characteristics will be examined in the last chapter.

It should be noted that though these chapters may at first glance appear separate from one another, they are interconnected at another level. Both the stars and the audience are important components of the cinema business as a whole. That is to say, the cinema business cannot survive without producing star images and an audience to consume the products. Stars and the audience, too, are interdependent. In each chapter of this study, I will point to this interdependence and the connections to understand the cinema culture via the discourse in the cinema magazines of early republican Turkey. In summary, the purpose of this thesis is to establish an approach to the cinematic discourse in the printed press

through the sampled material by questioning the role of the cinema magazines in projecting a new lifestyle and serving the cultural transformation.

1.4. Literature Review and Theoretical Framework

As mentioned above, the number of studies on cinema magazines published in the Ottoman script is quite limited. One of the reasons for this is the shortage in the number of academics today who are both interested in early cinema and familiar with Ottoman Turkish. Another reason is the difficulty of accessing the material because digital copies of these rare copies were not available until recently. Additionally, the fruitful content of the material is too complicated to be studied all at once.

So far, Ali Özuyar introduced these cinema magazines in his book⁶ with only brief introductions and general information. An academic research requires a sophisticated theoretical background since the content of the magazines is complex. No doubt it is quite difficult to handle all the material at once in a work. That is why approaching the magazines from a delimited and deliberately structured study would open up new discussions. That is my purpose in this study. Another important study is Nezih Erdoğan's book on the early cinematic experience in Istanbul.⁷ In this book, Erdoğan handles the adventure of cinema in Istanbul during the late Ottoman years, focusing on the early screenings and spectators. One other source on early cinema spectatorship is the doctoral thesis of Canan Balan, who discusses the topic in the context of the problem of modernity.⁸ Another source that was quite helpful for me in approaching the material was Özge Özyılmaz's doctoral thesis on the reception of Hollywood after 1930s.⁹ Since I study the cinema magazines of the 1920s, her analysis that focuses on the cinema magazines of the 1930s allowed me to track the continuity in the discourse. Another significant work in the field was that of Serdar Öztürk, who deals with the state intervention in

⁶ Ali Özuyar, *Sinemanın Osmanlıca Serüveni* (Ankara: De Ki, 2008).

⁷ Nezih Erdoğan, *Sinemanın İstanbul'da İlk Yılları* (İstanbul: İletişim, 2017).

⁸ Canan Balan, "Changing Pleasures of Spectatorship: Early and Silent Cinema in Istanbul" (doctoral thesis, University of St Andrews, 2010).

⁹ Özge Özyılmaz Yıldızcan, "Erken Cumhuriyet Döneminde Hollywood'un Alımlanması: Kadınlar, Gençler ve Modernlik" (doctoral thesis, Istanbul University, 2013).

the early film presentations, mostly focusing on the 1930s again.¹⁰ *Cinema in Turkey*, in which Savaş Arslan examines the history of cinema in the Turkish context, we see that the author handles these years within a period of time he calls “Pre-Yeşilçam”.¹¹

For the following chapter where I examine the discourse on the bases of business and consumption in the cinema magazines, I find Theodor W. Adorno and Max Horkheimer’s problematization of the culture industry important.¹² Though the focus of the entire chapter is not a discussion of the culture industry, the consciousness that they bring to the subject is remarkable. Another author, Richard deCordova, points to the connection between the commercial potentials and the emergence of the star system in America,¹³ which is a valuable guide for this study.

As for theoretical bases of the chapter about the stars, I consult on the star theories scrutinized in Richard Dyer’s book *Stars*.¹⁴ The chapter is not the mere application of star theories to the cinema magazines, but it is rather a following of their guidance, for there are a number of problems that need further examination. The examples given in *Stars* are drawn from material produced almost two decades later than my material, and both the press and the cinema changed during this period. However, Dyer offers a basic theoretical scheme and methodology that is applicable to different studies on stars. In order to deal with the stars of the 1920’s, i.e., the stars mentioned in my material, I support the theoretical base of my work with the book *Idols of Modernity: Movie Stars of the 1920s*, edited by Patrice Petro.¹⁵ I find the

¹⁰ Serdar Öztürk, *Erken Cumhuriyet Döneminde Sinema, Siyaset, Seyir* (Ankara: Elips, 2005).

¹¹ Savaş Arslan, *Cinema in Turkey: A New Critical History* (New York: Oxford University Press, 2011).

¹² Theodor W. Adorno and Max Horkheimer, “The Culture Industry: Enlightenment as Mass Deception,” in *Stardom and Celebrity: A Reader*, eds. Sean Redmond and Su Holmes (London: SAGE, 2014).

¹³ Richard deCordova, *Picture Personalities: The Emergence of the Star System in America* (Illinois: University of Illinois Press, 2001).

¹⁴ Richard Dyer, *Stars* (London: BFI Publishing, 1986).

¹⁵ Patrice Petro (ed.), *Idols of Modernity: Movie Stars of the 1920s* (New Brunswick: Rutgers, 2010).

source useful, for it is directly related to the 1920s film stars who are also the subjects of my material.

For the last chapter, which deals with the aspects of the audience that was constructed by the cinema magazines, I call upon *The Audience Studies Reader*.¹⁶ This edition, which includes the cornerstones of the field, helps me approach the constructed audience from different perspectives and develop a fresh standpoint in the light of recent paradigm shifts. Additionally, I find the sociological method of Michel de Certeau helpful in understanding the everyday practices of people.¹⁷ That is why I offer to understand the audience by means of the uses and consumption practices as a way of meaning-making.

1.5. The Material of the Analysis

The material that I will analyze consists of periodicals, as I mentioned above. I will be examining the discourse on cinema in cinema magazines published between the years 1923 and 1928. In this section, I aim to introduce the material at hand in detail and explain how I did the sampling.

First of all, the copies I have access to are the ones that are digitally accessible at the IBB Atatürk Kitaplığı (Istanbul Metropolitan Municipality Atatürk Library), Milli Kütüphane Başkanlığı (National Library of Turkey), and Beyazıt Devlet Kütüphanesi Hakkı Tarık Us Koleksiyonu (Beyazıt State Library Hakkı Tarık Us Collection). Unfortunately, the original copies are not accessible to researchers because the issues of the magazines are considered as a part of rare collections.

Almost all of the periodicals published during this time declare their genre and purpose under their titles. In this study, I included the magazines that either qualify themselves as “*sinema mecmuası/sinema üzerine mecmua* (cinema magazine/magazine on cinema)” or included “*sine/sinema* (cine/cinema)” in their

¹⁶ Will Brooker and Deborah Jermyn (eds.), *The Audience Studies Reader* (London and New York: Routledge, 2003).

¹⁷ Michel de Certeau, *The Practice of Everyday Life* (Berkeley: University of California Press, 1984).

titles. There are many other periodicals that were not qualified as cinema magazines but contained articles or columns on cinema, but I prefer to exclude them from my thesis for several reasons. First, it is almost impossible to trace all of the writings on cinema among the excessive number of the issues of several publications. Second, cinema magazines *per se* are already quite consistent among themselves. This self-contained body of material needs specific attention, as it represents the mainstream discussions about cinema culture of the given period. Lastly, cinema magazines distinguished themselves from other periodicals. For these reasons, they should be handled altogether in a study.

Though a number of issues of different cinema magazines have survived, most of them have unfortunately been lost. When the publication years of the magazines are surveyed, we face the fact that almost all of the magazines on cinema published in the Ottoman script were published after the proclamation of the republic. There were only a few exceptions: *Temâşâ* (1918-1920) and *Sinema* (1915), which I excluded from my thesis, were published earlier. The reason I prefer not to include *Temâşâ* is that although there were a number of articles on cinema, the main focus of this publication was theatre. It also did not qualify itself as cinema magazine either. On the other hand, *Sinema* is titled after cinema, but it was published in 1915, which was outside of the context of this study. Moreover, only one issue of this magazine has survived. Nevertheless, we understand that it was been published probably for a long while, for the number of the available issue is 62. There was also *Sinema Rehberi* (1924), which was a daily newspaper that published only the announcements of the events. The reason why I exclude this publication is because it was a daily newspaper that published film announcements only. Another magazine named *Sinema Mihveri* (1926) was excluded from this thesis because only the first issue of this magazine is accessible, and we do not know anything about this magazine except its publication date.

The magazines that I will be dealing with are listed according to their publication years below:

* *Sinema Postası/Le Courier du Cinema* (1923), 3 issues are available; “Weekly Illustrated Magazine” was the headline of the publication, and Hikmet Nazım was the owner.

* *Mudhike* (1924), 3 issues are available; “Novel, Theater, and Cinema Magazine” was the headline of the publication.

* *Sinema Yıldızı* (1924), 4 issues are available; Mehmed Rauf was the manager.

* *Opera-Sine* (1924-1925), 4 issues are available; “The Weekly Organ of Opera Film Theater” was the headline, and Vedad Örfî was the chief editor of the first year. “Weekly Cinema Magazine” was the headline, and Osman Mazhar was the manager of the second year.

* *Film Mecmuası/Le Film* (1925-1928), 18 issues are available; “Weekly Spectacle Magazine that Exclusively Follows Theater and Cinema Circulation” was the headline, and Kemal¹⁸ was the managing director of 1927 issues. “Weekly Published” was the headline, and Reşad Ekrem was the editor, and Kemal was the managing director of 1928 issues.

* *Artistik Sine/Artistic Cine* (1926-1927), 16 issues are available, “Weekly Orient and Balkan Magazine” was the headline, Pierre Sarian was the director and publisher, Ragıb Rifkı was the translator, Antoine Paul was the chief editor, Anthony P. Stoll was the administrator, Leon Halis was the responsible manager.

* *(Musavver) Türk Sineması/Le Cine Turc (Illustré)* (1927-1928), 4 issues are available; “Weekly Orient and Balkan Cinema Magazine” was the headline, Paul Sarian was the director, Antoine Paul was the chief editor, Anthony P. Stoll was the administrator, Ragıb Rifkı was the responsible manager.

¹⁸ It is not clear if this statement refers to a specific person or Kemal Movie House.

Most of these magazines were published both in Turkish (with the old lettering system) and French as we can observe from their titles. Because the Arabic script is read from right to left, the right halves of the magazines were in Turkish, while the left halves were in French - in cases where they were published bilingually. The texts usually translate to one another, though there are a few exceptions. For example, *Sinema Postası* noted that the content in French and Turkish was different for the reason they wanted to provide more information for the people who could read both languages.¹⁹

In this study, the Turkish sides of the papers, written in the Ottoman Turkish lettering system, were examined. The rich visuals of each side (i.e., the photographs) did not match, nor were they necessarily compatible with the writings. Though some of the articles were published with the author's name, most of them were anonymous. There were a few examples where the author of an article in the Turkish side was different from the French side. It is quite possible that they were translated from several foreign publications. Some of them gave references to the original article either at the under the title or in the footnote.

When it comes to the content, i.e., the topics that were discussed in the cinema magazines, the number of the articles on Hollywood stars was eye-catching. Their biographies, daily lives, incomes, fortunes, looks, and opinions on certain subjects were covered in detail. Another topic that was given wide publicity is film plot summaries. This sort of text usually followed the announcement of a given film in the theaters. It is an interesting approach in the cinema magazines because it shows that the early film audience was already familiar with the storyline before they saw the film. This situation raises questions about the discussion that cinema itself being an attractive technology, as I am going to handle in detail in the following chapters of the study. These magazines also serialized many novels. Usually referred to with the phrase "*sinema romanı* (cinema novel)," the stories were based on the films of

¹⁹ "Karilerimizle Hasbihal," *Sinema Postası/Le Courrier du Cinema*, February 21, 16. (year unknown)

the time. Several other topics that were covered in the cinema magazines were the tricks of filmmaking, information about American film studios, responses to reader letters, and various advertisements. One common point that is remarkable is their emphasis on the economic opportunities of cinema as a field of business and industry, which is the focus of the following chapter.

In designing the structure of the thesis, the content of the material played the main role. Without a doubt, these writings in the magazines could have been approached from several perspectives. This thesis focuses on the issues that seem outstanding in terms of constructing the cinema culture in the 1920s. In other words, the consistent patterns in the content itself provided a structural scheme for the study. What I am doing here can be considered as an archeological study that aims to put forward a number of arguments, for the material at hand has not been studied before. It should also be noted that not all the texts in the aforementioned magazines were included and referred to in this analysis. This is rather a selective study that seeks the remarkable patterns in the publications. A sampling of the writings was inevitable, and while doing this, I selected the most representative ones. The texts that I study and do not study in this thesis are of course open to further analyses from different viewpoints.

1.6. Outline and Chapter Preview

This thesis consists of mainly three body chapters. The first one deals with the economic value and the commercial opportunities that cinema offers according to the primary sources, i.e. cinema magazines of the given time period. It appears that not only cinema but also the printed press was seen as a field of consumption. It will be questioned if the cinema magazines were playing an intermediary role by canalizing the audience to the motion-picture theaters, where films were canalizing the audience towards a new consumerist society. Therefore, every text related to the economic aspect of cinema will be handled in this chapter. Starting from the articles on the technical procedures, such as the expenses of filmmaking, advertisement techniques, and the importing of the films from other countries and presenting them in theaters, I will seek for the general picture of cinema business in

these writings. Then, the texts on the film studios and the emphasis on their revenue will be presented. The articles on filmmakers, screenwriters, and stars will follow this section. The stress on the wealth of these people will be examined in detail by questioning the purpose of these writings.

Then, the thesis handles the texts on the stars in order to understand “the American way of life” that was portrayed by the cinema magazines. The chapter focuses on the possible influence of the stars on people who were going through a cultural transformation and the role of cinema magazines in this process. It will be questioned whether the press media was a conductor in terms of transferring the modernity provided by Hollywood to the vernacular culture. In order to grasp the indigenous contribution to the construction of modernity, the discourse formed by the cinema magazines will be examined. First, Hollywood stars will be dealt with through the articles on their biographies and everyday lives, and the existence of such texts will be problematized. Then, the topics related to the stars, such as “beauty,” “fashion,” and “self-care,” will be examined in terms of their purpose. It will be questioned if they served to promote an American way of life by publishing the appeal of star lives. After that, the writings on the misfortunes that stars go through will be analyzed and the purpose of these texts will be questioned.

The last chapter is mainly about the implied audience that cinema magazines construct. In order to picture what kind of a spectator is projected by the cinema magazines, I will trace the texts that were directly related to the readers. First of all, in order to have an opinion about the viewing habits of the given audience, I will briefly summarize the film announcements and programs. The ways to attract the audience towards cinema will be studied in order to understand the readers’ predicted interests. Several advertisements in the magazines might also shed light on the diversity of the readers. Even the topics accentuated in film summaries might serve to understand the predicted interest of the readers. After that, I aim to question the visibility of an actual audience by searching for the readers’ voice in the magazines. The response to the letters received from the readers will be

analyzed. Thus, the kind of audience that was constructed in the cinema magazines will be examined.

The appendices consist of a number of selected texts that I used in this study. In the quotations and the references throughout the thesis, I opted to translate the material into English. For the translations, I mostly referred to *Redhouse's Turkish Dictionary*.²⁰ However, I find it important to include the original material for readers who are interested. While carrying out the research, I Latinized all of the texts that I used in this thesis from Arabic letters. A number of the selected texts can be found in the appendices.

I am aware of the shortcomings that can be caused by translations, but in order for this study to be comprehensible and feasible, I needed to translate the Ottoman Turkish versions into English. Although the translations never entirely reflect the originals, I would like to call upon Walter Benjamin's discussion on translations at this point: In his essay titled "The Task of the Translator," Benjamin reminds us of kinship of languages and argues that this kinship is most observable via translations. Thus, the translations free us from the limits of one language and bring us somewhere nearer the "meaning" in its ideal form: "If there is such a thing as a language of truth, a tensionless and even silent depository of the ultimate secrets for which all thought strives, then this language of truth is –the true language. And this very language, in whose divination and description lies the only perfection for which a philosopher can hope, is concealed in concentrated fashion in *translations*."²¹ Furthermore, we should keep in mind that even the Turkish versions of these texts were usually translated from European and American magazines of the time. In this multifaceted textual field that is interlaced with translations, we can only hope to draw closer to the ideal form of the meaning, in the light of Benjamin's thoughts.

²⁰ J. W. Redhouse, *Redhouse's Turkish Dictionary*, ed. Charles Wells (London: Bernard Quaritch, 1880).

²¹ Walter Benjamin, "The Task of the Translator," in *Selected Writings I*, eds. Marcus Bullock and Michael W. Jennings (Cambridge: Belknap, 2002), 259. (emphasis mine)

CHAPTER 2

CINEMA AS A NEW FIELD OF BUSINESS

This chapter aims to draw attention to a basic topic that was common in all the cinema magazines: the interest in the financial potentials of the cinema. There was a consistent tendency in articulating cinema as a site of consumption. On a local basis, movie-house management and the formal processes of importing, leasing, and screening the films were presented in the magazines. On an international scale, the expenses of filmmaking and screening, the profit of the production companies, and the income of the stars were the most frequently covered topics in the cinema magazines during the early years of the republic. The main purpose of this chapter, therefore, is to question the role of these writings in transforming the culture and daily life in terms of consumption, and thus to posit them in the cinema business of the early years of the Turkish Republic. By doing so, the role of the cinema press in the articulation of a consumption model for the new state will be reviewed through the discourse on the sampled material.

The introduction of cinema to the Turkish people has been handled from several perspectives so far. It is no doubt that cinema in the first place was a new medium that was attractive for many people. The role of this new medium in social and cultural life was quite important and it is one of the main concerns of this thesis. But the extent to which culture plays a role in the lives of people is a challenging subject to handle. Because culture has many different extensions that are related to different aspects of everyday life, it should be handled in many respects. The economy is one of them. Indeed, the connection between culture and the economy is a prominent subject that requires special attention.

The change in the economic system brought on by the industrialization process has been the subject of much discussion. This change affected many aspects of society, including culture. Recent works imply that there is a strong connection between industrialization and culture. According to Adorno and Horkheimer for example,

who introduced the term “Culture Industry” in their work *Dialectic of Enlightenment*, many aspects of daily life were commodified by what they call the culture industry and were thus reproduced in the mass consciousness to serve the dominant ideology.²² Media products were also crucial for the culture industry by sustaining the dominant ideology and serving capitalism. According to Adorno and Horkheimer, “The culture industry remains the entertainment business. Its influence over the consumers was established by entertainment.”²³ That is to say, the industry operates by the deceptive means of amusement. The reason why I wanted to mention the term “culture industry” here is not because I intend to offer an extensive discussion on the topic. Rather, I aim to draw attention to the relation between the entertainment business and culture. The strong connection between commercialism and culture might not be apparent at first sight, but it is a fact that after the twentieth century we cannot speak of culture without taking industrialization processes into consideration. The question, therefore, is what kind of processes were experienced around the entertainment business in the Turkish context in the years of cultural transformation. In this chapter, I try to trace the patterns that took shape around cinema as a field of the entertainment industry in the light of the cinema magazines that circulated during the early years of the Turkish Republic.

One very interesting pattern that is quite recognizable in the cinema magazines that were published in the early years of the republic is their emphasis on the economic value of the cinema. If we are to handle these periodicals in terms of cultural transformation, their basic interest in cinema as a field of consumption should be taken seriously. While they played a recognizable role in the cultural transformation, their persistence in highlighting the financial potentials of cinema is quite interesting. If we consider cinema magazines as a domain where cinema

²²Tolga Kara, “Kültür Endüstrisi Kavramı Çerçevesinde Medya Ürünleri: Eleştirel Yaklaşım,” *The Turkish Journal of Design, Art and Communication* 4, no. 1 (2014): 51.

²³Theodor W. Adorno and Max Horkheimer, “The Culture Industry: Enlightenment as Mass Deception,” in *Stardom and Celebrity: A Reader*, eds. Sean Redmond and Su Holmes (London: SAGE, 2014), 35.

culture was produced and released into circulation in everyday life, we must question the motivation behind this financial interest of these writings.

The chapter will start by examining the texts that handle cinema as a site of entrepreneurship. These texts explicitly highlight the financial potentials of cinema and their main suggestion was to invest in the area. Because they were concerned about the need for a professional Turkish cinema, these magazines also provided technical information on the processes of film production, distribution, and exhibition. That is why texts on the technical instructions on running theaters, selecting and importing films from abroad, the formal processes in terms of tariff, and designing a program and leasing them all around Turkey will be presented in this chapter. Then, the texts on the process of film production will be studied. Because America and Europe were seen as the main models for Turkish cinema, the attention to the American film studios will be analyzed. After looking at the institutions, I will focus on the people in the business. That is why the attention to the income of producers, directors, and stars will be put under the scope. It is quite interesting to see that although celebrities were admired in several ways, their wealth was mentioned in almost every text on them. Therefore the stars will be reviewed in this chapter in terms of their income, even though they will be dealt with in detail in the following chapter. Thus, in this chapter, the cinema magazines will be investigated through their commercial aspects and questioned in terms of their effect on everyday life and culture.

2.1. “Analyzing Cinema from a Commercial Viewpoint”²⁴

2.1.1. A profitable business

In a 1928 article in one of the cinema magazines, the need for a Turkish film industry was uttered. It contained quotes from an interview that was made with an anonymous Turkish film producer who gave an account of his experience of filmmaking in the early 1920s and barely being able to cover his expenses. However, according to the anonymous interviewee, in the following years, the potentials in

²⁴ This statement is the translation of “Sinemayı ticaret nokta-i nazarından tedkîk et[mek],” and it is a quotation from an article titled “Sinema Muhabirlerine,” *Opera-Sine*, September 30, 1925, 14.

the country had reached the point where filmmaking came to the fore: “Nevertheless, cinema has quite advanced since then; so I am convinced that producing films is a very *mercantile* and *profitable* business.”²⁵

It is quite possible to see this attitude in almost every cinema magazine of the early republican period. In the article that was mentioned above, the main argument was that cinema was a very profitable business. The article continued by listing the other needs for making a film, such as production companies, directors, stars, managers, and suitable state regulations; and it calculated the expenses of producing one single film. No matter how difficult it would have been, considering the revenue that a film supplies, the writer of the article invited “capital owners (*sermayedârlar*)” to invest in the field. One of the most attention-grabbing aspects of this text was the vocabulary. The words were giving the impression that the text was published in a financial magazine instead of a cinema magazine: money (*para*), fund (*sermaye*), profit (*kâr*), revenue (*hâsılât*), account (*hesâbât*), enterprise (*teşebbüs*), management (*istismâr*), exportation (*ihrâcât*), and, most interestingly, referring to the audience as “cinema clients (*sinema müşterisi*).”

A similar approach can be observed in another cinema magazine, *Opera-Sine*, three years before the one I mentioned above. This text was written in an essay-like format and its main concern was the revenue that would be generated by the movie-houses in Istanbul as the cinema season started.²⁶ We understand from this essay that winter was known as the cinema season, for the essay expressed excitement for the opening of the movie-houses with the upcoming winter season. Though the writer was eager to “analyze cinema from a commercial viewpoint” and rate which movie-houses would be popular in terms of their proceeds, he or she also ascribed an aesthetic function to the cinema, which will be discussed below. According to the essay, the six most popular movie-houses of the time were Opera, Elhamra, Melek, Alkazar, Modern, and Majik and they were in a competition to

²⁵ “Türk Filmi,” (*Musavver*) *Türk Sineması/Le Cine Turc (Illustré)*, March 21, 1928, 4. (emphasis added)

²⁶ “Sinema Muhabirlerine,” *Opera-Sine*, September 30, 1925, 14.

show the most “valuable (*kıymetli*)” films. It is not so clear whether the artistic quality or the material cost was meant by the word “valuable.” It could be both, because further in the essay “second-class (*ikinci sınıf*)” movie-houses such as Sine Şık, Ekler, and Lüksemburg were advised “to show films with moral value and to make a discount with the prices.”²⁷

Although in this essay it was stressed that deceiving the readers with “advertisement” was not intended, it can be argued that some of the theaters were implicitly promoted, especially if we consider the fact that *Opera-Sine* was the press organ of the Opera movie-house. After advertising itself by claiming to be the “only cinema magazine of the city,” regardless of all the other magazines, the article concluded as follows: “We do not want to deceive our readers with fancy words and gilded texts. We will give the truest of information and our readers will wait for our development impatiently.”²⁸ Such a claim is certainly interesting by putting a distance to advertisement although it seems the author too probably intended to promote the magazine. Also, we need to question the considerable number of advertisements in the magazine, since it approached advertisements as “deceiving (*göz boyamak*)”.

2.1.2. Advertisement

The cinema magazines of early republican Turkey were actually quite aware of the role of advertisement in terms of business life. What is more interesting is that some of them also argued that the cinema business could not survive without advertisement. *Film Mecmuası* seems to be the magazine that was most concerned about the subject. In 1926, an article about the enterprises of the magazine was published. Before examining the article, I want to quote the introduction paragraph: “Our magazine, which serves a useful purpose to the cinema world by inserting the newest visuals from the recent films, made important decisions in order to be beneficial to our national economy, business life, and especially the field of

²⁷ Ibid.

²⁸ Ibid.

production.”²⁹ These three enterprises were “free subscription,” “free advertisement,” and “special advertisement opportunities for the subscribers.” Although the claim was to provide these services for free (*meccânen*), the magazine asked for an equivalent price in the form of stamps for the subscription. As for the free advertisements, the magazine promised to publish the advertisements of any product that the readers manufactured and asked for stamps with a sample of the product. When it came to “advertisements of the subscribers,” again the subscribers were expected to send “two *liras* for subscription” and “stamps equivalent to three *kuruş*” for “free advertisement (*meccânen reklam*).” Since we do not know the actual price for giving an advertisement to the magazine, we cannot know if there was a discount for the subscribers. However, it is clear that such services were not exactly “free” as the headlines claimed.

According to *Film Mecmuası*, “The essence of every kind of business and especially cinema is advertisement. Without advertisement and announcement, each enterprise remains incomplete, and the most precious and poignant films get wasted if they are not provided with advertisements and announcements.”³⁰ That was why the article titled “How to Advertise” gave a short information about the importance of advertisement and noted that millions were spent for advertisement expenses in America. Rather than writing on the advertisement techniques, the writer gave only a few examples in this article. However, *Film Mecmuası* was quite interested in advertisement. In another article, which was titled “Advertisement in Business Life,” after recapitulating the importance of advertisement in America once again, it informed its readers about several ways of advertising:

The Americans find newspaper advertisements quite primitive and simple. Instead, they make irradiant boards flashing with electricity, moveable balloons, and zeppelins with distinguishable texts and pictures... They are writing texts with bold letters and drawing figures on the locomotives, wagons, pools, seaside resorts, upon flat roofs, and shingles..

²⁹ Mecmuamızın Faideli Teşebbüsleri,” *Film Mecmuası/Le Film*, November 28, 1926, 3.

³⁰ “Reklam Nasıl Yapılmalı?” *Film Mecmuası/Le Film*, March 24, 1926, 4.

There are glamorous, colorful billboards and pictures at noticeable points on every road...

The advertisement painters take advantage of contrast colors in the banner ateliers, and [design] enormous boards... They produce decorations as large as stage curtains, and advertise the companies that are competing with one another for the victory..

The theory (Commerce without advertisement is impossible... A business without advertising is like a corpse without a soul) is well-known among the Americans. Every company has a special catalog, a press organ, hundreds of billboards, clichés, and gifts with labels for the customers. They distribute these kinds of things to the related companies and their customers.³¹

The following article in the same issue went further by giving specific examples from America.³² According to the article, a company distributed compact paper umbrellas with their logo on them for free, a cookie brand scattered millions of ads in the form of stamps from a plane, and an automotive brand placed an advertisement on the sail of a boat. Placing the logo on little objects such as notebooks, ashtrays, barrels, cans, and wrapping papers were common techniques, as the writer of the article asserted.

³¹ "Ticaret Hayatında Reklam," *Film Mecmuası/Le Film*, December 28, 1926, 2. (See Appendix A.)

³² "Amerika'da Reklamcılık," *ibid.*

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Figure 2.1. Several Advertisements in *Film Mecmuası* and *Musavver Türk Sineması*

2.1.3. Commercialism as a culture transmitter

The habit of articulating the cinema as a field of consumerism was also very common. Many of the magazine writers tended to include the financial side of the story either in the main texts or in the title. Another article on *Opera-Sine*, for example, was about film companies. It specifically dealt with the American film company Metro-Goldwyn and its productions. The title of the article was remarkable in that it referred to the company as a “commercial organization (*teşkilât-i ticâriye*).”³³ This article praised the films of the company for being “arty (*sanatkârâne*)” and complimented the “scientific methods (*usûl-i fennî*)” used in the production process. However, again the artistic value of the films was interestingly measured by the expenditure:

All of those films are produced with the highest artistic value. The very details of the scientific developments are investigated to create them. For example, the film named “*Saadet*” (Felicity) cost the most to produce among the films that are presented so far: It cost six million dollars.³⁴

Interestingly, this article argued that films had more importance in the Orient without zooming out for an in-depth discussion or giving a rational reason:

The role that cinema plays in the social life of our city is more important than the role it plays in Europe and America. [...] Famous film companies of Europe and America have enabled the film merchandise with their agencies in the Orient. This shows the significance level of films in the Orient, especially in Turkey.³⁵

The statement is worth discussing in terms of postcolonial criticism, but that is not the main concern of this study. The intriguing point of the statement is probably the positioning Turkey as a marketplace for films not only by Western companies but also the Turkish contribution to this approach. The construction of Turkey and other non-Western countries as the marketplace of Hollywood will be discussed further in

³³“Sinema Filmlerinin Satılması İçin Teşkilât- Ticâriye,” *Opera-Sine*, October 21, 1925, 19.

³⁴Ibid.

³⁵ Ibid.

this chapter. However, there is no doubt that the cinema magazines published in Turkey were aware of the situation, to the point that they even reproduced the idea within their discourse.

In 1927, *Artistik Sine* published an interview with Ertuğrul Muhsin,³⁶ one of the first Turkish directors, who was educated in Europe about performing arts. In this interview, Ertuğrul Muhsin was asked how much the production of his films *Tamilla* (1925) and *Spartaküs* (1926) had cost. As a director who filmed both in Istanbul and abroad, he complained about the lack of demand for Turkish films, but also added that the conditions had improved since then. From the questions that were addressed to him, we understand that the interviewer was mainly concerned with the financial aspects of filmmaking, and though Ertuğrul Muhsin answered them relevantly, he addressed the educational function of the cinema as well: “It is known by everyone that cinema is the best medium of our age to enhance knowledge.”³⁷

While discussing the commercial emphasis of these texts, it is important to acknowledge the connection that was built between the financial potentials of cinema and its role as a culture transmitter. Though not dominantly, some of the texts that are mentioned above were concerned with the effects of films on daily life, and they considered the films influential on the taste of people. For example, an article on Metro-Goldwyn Studios clearly stated that the existence of the bureaus of the company was both a mercantile matter and significant for their being the “editors of grace and aesthetic pleasure” in the city.³⁸ In a similar sense, in another essay, recently opened movie-houses were expected to import “good” films to raise the open-mindedness and the aesthetic preferences of the people: “Many new movie-houses and cinema companies are built in our city. We wish that

³⁶For more information about Ertuğrul Muhsin, see Burçak Evren, “The Republic’s Reflection in Cinema: Muhsin Ertuğrul,” in *Republic: New Individual New Life*, ed. Ekrem Işın, trans. Melis Şeyhun Çalışlar (Istanbul: Istanbul Research Institute, 2013), 95-103.

³⁷ Antoine Paul, “Büyük Türk Sanatkârı Ertuğrul Muhsin Bey,” *Artistik-Sine/Artistic-Cine*, March 9, 1927, 3.

³⁸“Sinema Filmlerinin Satılması İçin Teşkilât- Ticâriye,” *Opera-Sine*, October 21, 1925, 19.

these would widen the horizons of people and raise the aesthetic pleasure in the country.”³⁹ The same essay also linked good films with “moral value,” as mentioned above. The emphasis on morals was probably an extension of the regulations about cinema during the last years of Ottoman Empire. According to the 1903 regulations, the films to be exhibited were expected to be compatible with morals and etiquette.⁴⁰ Though it was not a matter of state control anymore in the Turkish Republic, we see that the cinema magazines still tended to put emphasis on the educational and moral aspects of cinema.

As we observe, the main tendency during the early Republican years was to perceive cinema as a profitable business. Though they sometimes emphasized the moral and educational aspects of films, the texts in the cinema magazines usually deterred back from political propaganda, which was the dominant attitude during the World War I.⁴¹ The emphasis on the financial value of films shows that cinema was seen as a part of the commercial field according to the cinema magazines published in the early years of the Turkish Republic. In the following section, the details regarding the movie-houses in Turkey in terms of business administration will be presented. In order to do that, I will examine the process of film lease, programming, taxation, expenditure, and the competitive environment in Turkey to expand on the subject.

2.2. Movie-House Management during the Early Republic

2.2.1. Produced in “film factories,” distributed by “commerce houses”

One of the basic interests of the early cinema magazines of the Turkish Republic was movie-house management. Many of the cinema magazines published a number of articles and interviews, sometimes as feuilleton, which they carried out with the movie-house owners and managers in Istanbul. Many texts addressed the processes of renting and designing a screening program, as well as subjects like tariffs and the

³⁹“Sinema Muhabirlerine,” *Opera-Sine*, September 30, 1925, 14.

⁴⁰Özde Çeliktemel-Thomen, “Denetimden Sansüre Osmanlı’da Sinema,” *Toplumsal Tarih*, no.255 (2015): 76.

⁴¹Özde Çeliktemel-Thomen, “Osmanlı İmparatorluğunda Sinema ve Propaganda (1908-1922),” *Online International Journal of Communication Studies*, no.2 (2010): 11.

expenses of importing films. That is why in this section, I will analyze the texts in the cinema magazines that approach movie-houses as a commercial opportunity.

In an *Artistik Sine* article, the author Anthony P. Stoll emphasized the need for the organization of the cinema business in Turkey.⁴² He invited all the movie-house managers to read the magazine because of the information that would be given about the business. According to Stoll, since film-screening techniques had improved regarding orchestras, cinema halls, and advertisement techniques in Istanbul, the managers had started acting like their European peers. That is why it was essential for movie-house managers to read the magazine. This article not only gave a clue about the magazine's readership but also took the responsibility to give comprehensive information on the cinema business. Another example is an announcement published in *Film Mecmuası* which was directly addressed to "cinema managing colleagues."⁴³ The announcement aimed to attract the attention of cinema managers in Anatolia, promising them special information on the field:

Our magazine accepts mediation to overcome all of your difficulties. It replies to your written applications... *Film Mecmuası* follows the films that are presented in Istanbul on a daily basis and gives particular information on special topics to its subscribers.⁴⁴

The custom of sending copies of the magazines to the movie-houses for mutual promotion was not unique to Turkey. In fact, Richard Abel notes that even in America, all sorts of literature, including house organs, handbills, and several devices for advertisements, were sent to theaters during the 1910s.⁴⁵ We can predict that when cinema came to Turkey, it brought its traditions as well. That is why it is essential to understand the cinema culture as a whole. Films, presentations, and the press media shaped around cinema were inseparable components of the cinema culture.

⁴² Anthony P. Stoll, "Terakki," *Artistik Sine/Artistic Cine*, March 2, 1927, 3.

⁴³ "Anadolu'da Sinema İdare Eden Meslektaşlara," *Film Mecmuası/Le Film*, April 14, 1926, 3.

⁴⁴ Ibid.

⁴⁵ Richard Abel, *Menus for Movieland: Newspapers and the Emergence of American Film Culture 1913-1916* (California: University of California Press, 2015), 22.

Above I have mentioned that there were a number of interviews that were carried out with movie-house managers in Istanbul. An interview with one of the owners of Lale Film was published in *Film Mecmuası* in 1926.⁴⁶ According to the interview, Lale Film had two offices, one in Istanbul and the other in Izmir, and they were run by the brothers Cemil and Tefvik. Cemil Bey (Filmer),⁴⁷ who was an “entrepreneur (*müteşebbis*),” was responsible for the Istanbul office of the house, and when the interviewer visited him, he was wearing his smock, working. The company was defined as a “commerce house (*ticarethane*).” Another article which was dealing with the film trade in Izmir adopts the same word, i.e., “commerce house,” for those establishments.⁴⁸

Although most of the film traders in Turkey were also movie-house managers, there were a few agencies that were concerned only with distribution. It is understood from the articles on the magazines that movie-house owners could import films from several countries,⁴⁹ or they could personally go abroad for film merchandise.⁵⁰ Additionally, a number of American film production companies had agencies during that time in Istanbul, and they were in contact with the movie-houses for distributing their own films. For example, *Opera-Sine* published a letter that was received from Metro-Goldwyn agency located in Beyoğlu. The letter was written on behalf of Metro-Goldwyn Studios, and the address was as

⁴⁶ “Film Mümessillerini Ziyaret: Birinci Mülakat – Lale Film,” *Film Mecmuası/Le Film*, April 7, 1926, 3.

⁴⁷ We learn that Cemil (Filmer) was an entrepreneur who managed thirty-three movie houses in Turkey all at once. He was interested in photography and worked with Fuat Bey (Uzkınay) during World War I. After the departure of the Greek occupation forces, they started to manage movie houses that had been abandoned in Izmir. Later, he moved to Istanbul and opened Lale Film Company and imported and leased films in Turkey by opening representative agencies of Warner Bros and Paramount. Gökhan Akçura, *Aile Boyu Sinema* (Istanbul: İthaki, 2004). Cited in Özge Özyılmaz Yıldızcan, “Erken Cumhuriyet Döneminde Hollywood’un Alımlanması: Kadınlar, Gençler ve Modernlik” (doctoral thesis, Istanbul University, 2013), 36.

⁴⁸ “İzmir’de Film Ticareti,” *Artistik Sine/Artistic Cine*, March 16, 1927, 3. (See Appendix D.)

⁴⁹ Ibid.

⁵⁰ “Film Mümessillerini Ziyaret: Birinci Mülakat – Lale Film,” *Film Mecmuası/Le Film*, April 7, 1926, 3.

follows: "Metro-Goldwyn Films, Telephone: Beyoğlu 358, Voyvoda Street at Galata, Agopyan Han."⁵¹

The letter (see Figure 2 and Appendix B) was possibly sent to Opera movie-house, considering that *Opera-Sine* was the house organ of the company. It began by announcing that their office was opened at the given address "to operate the products of the company, namely films, all around Turkey." After introducing the company briefly, the letter ended by promising that their films would provide great revenue.

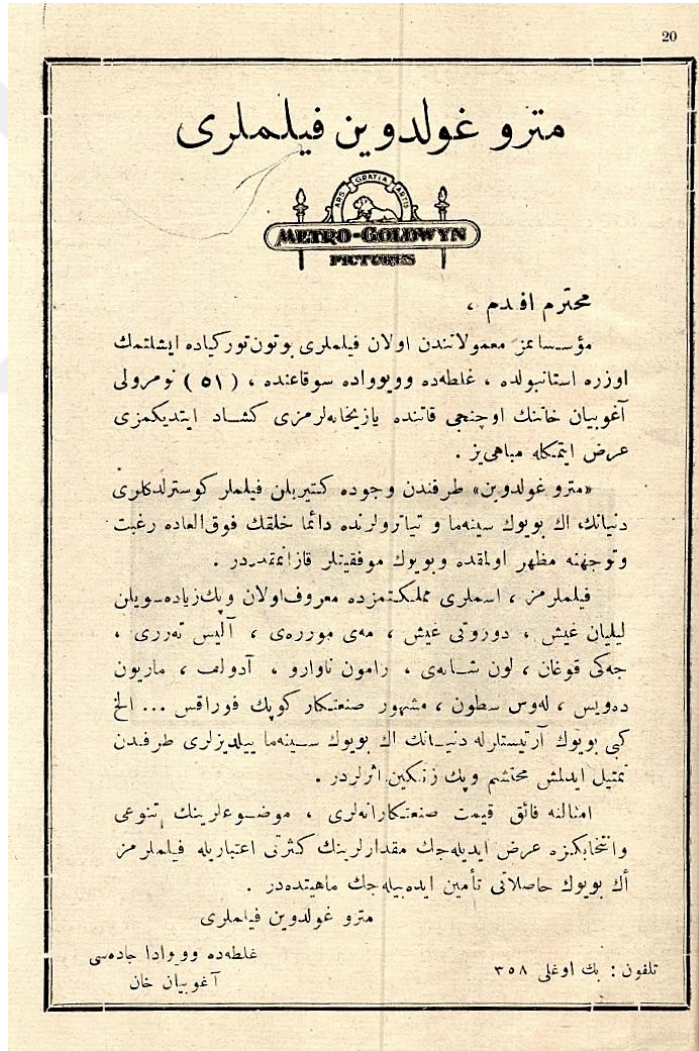


Figure 2.2. The letter of Metro-Goldwyn Studios in *Opera-Sine*

⁵¹ "Metro-Goldwin Filmleri," *Opera-Sine*, October 21, 1925, 20. (See Appendix B.)

In an article where Metro-Goldwyn Film Company was presented, the process that a film goes through from production to exhibition was simply noted in one sentence: “The films produced in the *factory* are directly sent to Istanbul and other big cities of Europe.”⁵² Similarly, in the letter that was received by *Opera-Cine*, described above, Metro-Goldwyn agency also refers to the films as “merchandise produced in our factories” and promises “big proceeds with their aesthetic value, rich content and outnumbering films for selections.”⁵³ Not only the film companies and the distributors were treating films as merchandise, but also the state acknowledged them in that way. We learn that films were treated as “monopoly products (*monopol mallar*)” when they were imported from other countries.⁵⁴ That was why the films inevitably were commodities that needed business administration. The interesting point here however is, the approach of the cinema magazines to the subject. Dealing with such issues through cinema magazines brings out the questions of who the audience was, which will be discussed in detail in the last chapter of this study. These magazines supposed their readers would be interested in the financial opportunities of cinema and informed them about the technical and formal processes of movie-house management. This confirms that these magazines were addressed to investors, and they treated cinema as a new commercial opportunity.

2.2.2. Importing, renting, and leasing films

In an article written on the importing and leasing of films, two ways were presented: renting of films by an investor for a limited time, or by representatives of the “film factories” (i.e., the agencies of the film production companies). The article continued by giving clear information on the film importing process:

European and American films are imported to our city in two ways. First, an investor directly rents the film for a limited time and this way, he buys the leasing rights of the film for that time. For example, the such-and-such film belongs to this man to be

⁵²“Sinema Filmlerinin Satılması İçin Teşkilât- Ticâriye,” *Opera-Sine*, October 21, 1925, 19. (emphasis added)

⁵³*Opera-Sine*, October 21, 1925, 20.

⁵⁴“İzmir’de Film Ticareti,” *Artistik Sine/Artistic Cine*, March 16, 1927, 3. (See Appendix D.)

leased in Turkey, Greece, Egypt, and Syria for six months... That man leases the film in our country, Greece, Egypt and Syria, and the difference between the price he bought the film and the price he leased the film constitutes his revenue.

The other way is conducted by the representatives and agents of the film factories in our city. These agents rent the films of the studios on behalf of their studios again, and get their commissions.⁵⁵

The article explains that the movie-house managers were able to rent films themselves by being the “investors.” Renting the films actually was profitable, though it was also a costly business, according to the cinema magazines. In the same article which deals with the importing and the renting of the films, it is noted that the first screening of a film was more expensive than the following screenings.⁵⁶

An article in *Artistik Sine* discussed tariffs on the film trade between Izmir and Greek Islands. According to this article, which dealt with problems of taxation, customs duty needed regulations. The writer aimed to draw the attention of the authorities towards the high customs while importing products from Greece. This problem affected the cinema business in Turkey not only in the importation but also in the leasing:

Izmir has the opportunity to ply film trade with Greek Islands for its geographical position. Although our market has film requests from those islands occasionally, it is not possible to trade films with those foreign islands because of the difficulties in the customs procedures. The films leased to the islands are subjected to customs duty when they are returned. That is why the film trader turns the request down, knowing that he will pay fifty or sixty *liras* of tariff for a film that was leased for thirty or forty *liras*.⁵⁷

⁵⁵Şehrimize Filmler Nasıl Getirilir ve Nasıl Kiralanır,” *Sinema Yıldızı*, June 26, 1924, 5. (See Appendix C.)

⁵⁶Ibid.

⁵⁷“İzmir’de Film Ticareti,” *Artistik Sine/Artistic Cine*, March 16, 1927, 3. (See Appendix D.)

Since the cost for the restitution of an exported film usually exceeded the revenue because of the customs duty, the investors hesitated leasing out. The question is whether the taxes were regulated because of this reasons. Diana Crane argues that “cultural policies that support national films in the form of tariffs, quotas, subsidies, and tax credits may be interpreted as a form of cultural resistance to the homogenizing effects of globalization.”⁵⁸ It is questionable whether the Turkish government made the regulations as a resistance against cultural globalization or for supporting “national films,” which were quite limited in number at that time. On the other hand, it is also a fact that the Turkish economy did not support the free market economy until the 1950s. From another article published in *Artistik Sine*, we learn that the cinema managers were struggling with the problems caused by the new tax regulations, but no further information on the issue was given.⁵⁹

Not only the taxes but also selecting good films and obtaining their rights were also a costly business. Interviews highlighted the “generosity” of the movie-houses and complimented them on their upcoming programs. In an interview that was published in *Mudhike*, Elhamra movie-house presented the program with pictures, and the interviewer emphasized the “costliness” of the attempt and congratulated Elhamra for their generosity.⁶⁰ Conditions did not change much in the following years. In an interview, the manager of the Melek movie-house presented their upcoming program and admitted that several “sacrifices (*fedakârlıklar*)” had been made for the audience.⁶¹

2.2.3. Designing a program

One other remarkable aspect of the movie-houses was their selectiveness in designing their programs. In the above-mentioned interview that was carried out with Elhamra, other theaters were criticized by the interviewer for their aimless

⁵⁸Diana Crane, “Cultural Globalization and the Dominance of the American Film Industry: Cultural Policies, National Film Industries, and Transnational Film,” *International Journal of Cultural Policy* 20, no. 4 (2014): 366.

⁵⁹ Anthony P. Stoll, “Terakki,” *Artistik Sine/Artistic Cine*, March 2, 1927, 3.

⁶⁰ “İstanbul’da Sinema Hayatı – Elhamra Sineması’nın 1340-1341 Mevsimi,” *Mudhike*, December 24, 1924.

⁶¹ “Melek Sineması’nda Bir Ziyaret,” *Film Mecmuası/Le Film*, November 9, 1927, 5.

programs consisting of what was described as the random selection of several films. Elhamra, in contrast, was given credit for its meticulously designed program for the upcoming season. The “richness” of the program was also emphasized, but it is unclear what was meant by the word “rich.” If the aforesaid costliness of the attempts and the sacrifices of the movie-house are considered, it could be interpreted as the expenses of the films. However, the variety of films might be implied as well, which again depended on the financial capacity of the movie-house. In another magazine, Cemil Bey, who was the manager of Lale Film, emphasized how selective they were in designing their programs. He explained the process as follows: “Every year we go to Romania, Austria, Hungary, Germany, and France with my brother Tevfik Bey in order to see the best and the most aesthetically produced films, select them and get them on our own.”⁶² Again, it is vague through what criteria “the best and the most aesthetically produced films” were decided, but if the process really took place as described, designing a program must have been truly expensive considering the traveling opportunities of that time.

If we look at the process of importing films from other countries, Istanbul seems to occupy a central position in Turkey. The films and even the screening programs were designed by the movie-houses in Istanbul and distributed to the rest of the country. Other than Istanbul, Izmir also traded films with the Greek Islands.⁶³ In the interview with Cemil Bey of Lale Film, it was stated that cities in the Aegean Region, such as Muğla, Kula, Manisa, Aydın Salihli, and Balıkesir, were in contact with the Istanbul office of Lale Film. Cemil Bey noted that their company was more interested in Anatolia than Istanbul, and was dispatching film programs twice a week to specific points in Anatolia:

- Our business is with the provinces in Anatolia rather than Istanbul, old sport..

We are in touch with almost every major movie-house in Anatolia.. We send complete film programs two times a week to Cumhuriyet and Türk Ocağı in Ankara, Türk Ocağı in Adana

⁶²“Film Mümessillerini Ziyaret: Birinci Mülakat – Lale Film,” *Film Mecmuası/Le Film*, April 7, 1926, 3.

⁶³ “İzmir’de Film Ticareti,” *Artistik Sine/Artistic Cine*, March 16, 1927, 3. (See Appendix D.)

and the film houses in Samsun, Giresun, Muğla, Kula, Manisa, Aydın Salihli, [and] Balıkesir regularly.⁶⁴

It is clear that Lale film held another office in Izmir which was run by Tevfik Bey, the brother of Cemil Bey. In the aforementioned article about the film trade in Izmir, it was mentioned that there were nine movie-houses in Izmir. Moreover, the film needs of Balıkesir, Akhisar, Manisa, Kasaba, Ödemiş, Tire, Bergama, Denizli, Aydın, Nazilli, Kula, Antalya, Söke, Uşak, Isparta, Edremit, and Ayvalık were also provided for by Izmir market.⁶⁵ It appeared that in addition to Istanbul, the cinema life around Aegean region was quite active. However, little information was given on the cinema business for the rest of Anatolia. Even in the announcement for the “cinema managing colleagues in Anatolia,” *Film Mecmuası* complained about not having open addresses of the movie-houses in Anatolia to send them their magazine.⁶⁶

When it comes to preparing programs both for Istanbul and Anatolia, one remarkable aspect of the movie-houses was their concurrence in the release of the films. Interestingly, the films produced in Europe and America were being screened in Istanbul almost simultaneously, and this was one of the things that movie-houses were proud of. We understand that they were also in competition with one another. Elhamra, for example, was praised by *Mudhike* because of its capacity to import the best films from Europe and America in the same year, according to an interview with its owner. When it comes to the agencies of the American film studios in Istanbul, we see that they were active mediators between Istanbul and abroad. The information on films was brought via these agencies during the production, i.e., before their very first screenings. In the news that was published in *Film Mecmuası* under the title “Cinema Tidings (*Sinema Havâdisleri*),” the films that

⁶⁴“Film Mümessillerini Ziyaret: Birinci Mülakat – Lale Film,” *Film Mecmuası/Le Film*, April 7, 1926, 3.

⁶⁵“İzmir’de Film Ticareti,” *Artistik Sine/Artistic Cine*, March 16, 1927, 3. (See Appendix D.)

⁶⁶“Anadolu’da Sinema İdare Eden Meslektaşlara,” *Film Mecmuası/Le Film*, April 14, 1926, 3.

would be available for the upcoming season were announced.⁶⁷ It can be assumed that those films were either in the post-production process or recently released.

The following article gave the full list of the films that were produced by Paramount and also included detailed information on the upcoming films that were currently being shot.⁶⁸ It shows that in terms of cinema consumption, Turkey was quite up-to-date. There was a big effort to be synchronized with America and Europe. Briefly, in the early years of the Republic of Turkey, especially Istanbul was quite active in terms of film screenings and movie-house administration according to the cinema magazines.

2.2.4. A competitive environment

In view of the fact that there were a number of movie-houses during the early years of the Republic in Istanbul, and given the advantages of holding the rights of a film for distribution, we can imagine that there was a competitive environment. Both Elhamra and Lale Film concurred with this in their interviews published in different magazines. The interviewer of *Film Mecmuası* admitted their wish to observe how Lale Film and the Cemil and Tevfik brothers had become successful in that competitive environment.⁶⁹ Similarly, the writer of *Mudhike* noted that they were proud of the success that Elhamra earned in the competitive environment of the Beyoğlu cinema business.⁷⁰

Opera-Sine was of the same opinion, stating that movie-houses would be in competition with one another as soon as the cinema season started. In 1925, six of the movie-houses were considered to be putting an effort into presenting the most valuable films in their cinema halls.⁷¹ It can be argued that not only the movie-houses but also the distribution agencies were in competition to become prominent

⁶⁷*Film Mecmuası/Le Film*, March 24, 1926, 3.

⁶⁸"Paramont Filmleri," Ibid.

⁶⁹"Film Mümessillerini Ziyaret: Birinci Mülakat – Lale Film," *Film Mecmuası/Le Film*, April 7, 1926, 3.

⁷⁰"İstanbul'da Sinema Hayatı – Elhamra Sineması'nın 1340-1341 Mevsimi," *Mudhike*, December 24, 1924.

⁷¹"Sinema Muhabirlerine," *Opera-Sine*, September 30, 1925, 14.

with their films. In the following year, Paramount Film Agency was expected to import and distribute the best films in the city, according to *Film Mecmuası*.⁷²

In this sort of an environment, where the movie-houses and agencies were in competition and acted not so different from any sort of business company, the films were treated as “products” that were manufactured in “film factories” and the audience was merely perceived as “clients.” In 1924, Elhamra aimed to “please its *clients* with harmonious concerts accompanying the film programs.”⁷³ Similarly, Lale Film manager Cemil Bey announced that they owed their success to their “effort to please the clients.”⁷⁴

2.2.5. Producing a Turkish film

Although the technical and the financial conditions were still not suitable for the production of Turkish films, we learn from the magazines that there were a number of attempts to produce such a film. In an article published in 1923 for example, Turkish cinema was seen as “primitive” in terms of production.⁷⁵ Even so, these attempts at producing a Turkish film were appreciated and encouraged by the writer Vedad Örfi (Bengü). Five years later, in 1928, another article was published to emphasize the need to produce a Turkish film, and it estimated the requirements for this project.⁷⁶ It appears that not only the financial capacities were inconvenient, there was also a lack of directors to shoot and managers to distribute the films in the international market. Nonetheless, the author of the article invited the government to provide financial and technical support and demanded appropriate regulations, and called on investors to pay attention to this “profitable” business. Although the cultural side of the issue was not emphasized by Vedad Örfi, as Diana Crane says, that “many governments spent large sums to maintain a

⁷²“Paramont Filmleri,” *Film Mecmuası/Le Film*, March 24, 1926, 3.

⁷³ “İstanbul’da Sinema Hayatı – Elhamra Sineması’nın 1340-1341 Mevsimi,” *Mudhike*, December 24, 1924. (emphasis added)

⁷⁴“Film Mümessillerini Ziyaret: Birinci Mülakat – Lale Film,” *Film Mecmuası/Le Film*, April 7, 1926, 3.

⁷⁵ Vedad Örfi, “Milli Filmler,” *Sinema Postası/Le Courier Du Cinema*, December 15, 1923, 2.

⁷⁶“Türk Filmi,” (*Musavver*) *Türk Sineması/Le Cine Turc (Illustré)*, March 21, 1928, 4.

presence in the film industry indicates that films are perceived as having considerable symbolic and cultural value.”⁷⁷

We can read the rich content of the magazines on such various topics as introducing American film companies, the processes of film production, and the profit that can be earned from film production, as an encouragement to produce Turkish films. In the following section, the technical information on film production that was given in the cinema magazines will be examined in order to question if they were an attempt to serve the purpose of producing Turkish films.

2.3. Film Production Processes in America and Europe

2.3.1. The foreign market of Hollywood

While studying the cinema magazines of the early republican period, we need to keep in mind that America and Europe were standing at the center of the discourse. Amongst the two forces, Hollywood had a stronger effect. Any other film producers, even the Europeans, were compared to their American examples. Turkish cinema houses were competing to import the best films produced in America and Europe, as was presented above. Managers were visiting Europe to select the best films of the year, and American film studios such as Metro-Goldwyn had agencies in Istanbul and around the Orient.⁷⁸ This situation raises the question of the Orient being the marketplace of Hollywood. There is a perspective which asserts that Hollywood owed its success to its “extensive networks of regional offices in the USA and abroad”⁷⁹ and that without this distribution system, it would not have been successful. Ruth Wasey even argues that as film budgets rose, presenting films in foreign markets became a necessity for Hollywood, to the point that even the content was produced according to foreign tastes. “Smaller films did not have to be shown everywhere to recoup their production costs and consequently had to make fewer concessions to foreign sensibilities.”⁸⁰

⁷⁷Crane, 366.

⁷⁸“Sinema Filmlerinin Satılması İçin Teşkilât- Ticâriye,” *Opera-Sine*, October 21, 1925, 19.

⁷⁹Crane, 368.

⁸⁰Ruth Wasey, “Diplomatic Representations: Accommodating the Foreign Market,” in *The World According to Hollywood 1918-1939*, (Wisconsin: University of Wisconsin Press, 1997): 159.



Figure 2.3. Nicolas Rimsky in the 7th issue of *Artistik Sine* (left), and Rudolph Valentino in the 10th issue of *Artistik Sine* (right)

What I am more concerned about is the consciousness and the contribution of the cinema magazines to the claim that Turkey was the marketplace of Hollywood. In order to understand the process, we need to take the criticisms of the Orientalist discourse into account. Mahmut Mutman argues that Orientalism is the result of a centralization process that puts the West in the center.⁸¹ Meltem Ahiska carries the discussion one step further by arguing that this discourse has been adopted and repeated by the Turkish intelligentsia in a way that assures the central position of the West, either by “exorcising” the West or constructing it as a “model.”⁸² This attitude, which Ahiska prefers to call “Occidentalism,” ends up serving the Orientalist discourse in the end. In this specific case, for cinema magazines, the construction of the American film industry as a model can be read as a contribution to Orientalist discourse. What I would like to draw attention to is that this distinction, which tends to centralize the Western examples does not simply refer to an abstract field of meanings. Although Turkey was eager to constitute an up-to-

⁸¹Mahmut Mutman, “Under the Sign of Orientalism: The West vs. Islam,” *Cultural Critique*, no. 23 (1992-1993): 168.

⁸²Meltem Ahiska, “Occidentalism: Historical Fantasy of the Modern,” *The South Atlantic Quarterly* 102, no. 2/3 (2003): 353.

date cinema culture via simultaneous screenings and press media, it was still in the position of a marketplace and a mere consumer of films that were produced in the West. The idea of a “time lag” that was criticized by Ahıska was already adopted by the cinema magazine writers of that time, who had condemned the attempts to produce Turkish films as “primitive (*ibtidâî*).”⁸³

2.3.2. Film production: Expensive but profitable

The film production processes were described in the magazines, although the writers probably never experienced it firsthand. Film productions were either reflected through technical difficulties or financial expenditures. However, the revenue that would be gained in return was also underlined, probably to encourage Turkish investors regardless of the difficulties. In an interview that was carried out with the manager of Melek movie-house, the interviewee praised the European production companies because of their generosity while producing films. He noted that French producers had spent millions to produce the film *La Vestale du Gange* (1927) and succinctly ended his conversation by reminding that “time is money.”⁸⁴ Another good example was when the production expenses were mentioned in the title of the article that introduced the film *The Thief of Bagdad* (1924).⁸⁵ In another article, when complimenting Metro-Goldwyn films, a film by Ramon Novarro was pronounced to be the best of them because its production cost was 6 million dollars.⁸⁶

It was commonly known in Turkey that film production was an expensive process. Moreover, when making film adaptations of novels, the costs were almost doubled because of the royalty rates. For example, in one of the articles published in *Artistik Sine*, the writer was interested in the reasons for paying millions while the production itself already cost that much. That is why he refers to Samuel Goldwyn paying 125,000 dollars to Harold Bell Wright: The novel named *The Winning of*

⁸³ Vedad Örfi, “Milli Filmler,” *Sinema Postası/Le Courier Du Cinema*, December 15, 1923, 2.

⁸⁴ “Melek Sineması’nda Bir Ziyaret,” *Film Mecmuası/Le Film*, November 9, 1927, 5.

⁸⁵ “Binbir Gece Muhayyelâtı’ndan Yapılmış Eski Masallardaki Peri Âlemlerini İhtâr Eden ve Üç Milyon Lira Sarfıyla Vücûda Gelen Bir Hârîka-i San`at: Bağdat Hırsızı,” *Mudhike*, December 17, 1924.

⁸⁶ “Sinema Filmlerinin Satılması İçin Teşkilât- Ticâriye,” *Opera-Sine*, October 21, 1925, 19.

Barbara Worth by H. B. Wright had sold 2,800,000 copies, and Goldwyn estimated that at least 10,000,000 people had read it. Assuming those people would be interested in seeing the film as well, the box-office return would recompense the expenses. That is why Goldwyn preferred a novel adaptation.⁸⁷ It appears that the motivation behind this choice was mainly financial, and that entrepreneurship had overcome artistry. On the other hand, the following year another article was published in the same magazine, covering the production of *The Son of the Sheik* (1926). Although it was also an adaptation of a novel, in this case by Edith Maude Hull, it was noted that what impressed Valentino in convincing Fitzmaurice to make the film was not the sales rate but the storyline.⁸⁸

Regardless of the costliness of film production, it was still seen as a profitable business to invest in. In an interview about the films he produced, Ertuğrul Muhsin talked about the cost of shooting a film as well as the revenue that could be gained because the economic conditions had improved in the country.⁸⁹ Similarly, in another article on Charles Chaplin as a film producer, the writer attracted attention to the considerably great amount of money that Chaplin spent on his films: The film *Gold Rush* (1925) was completed in two years with big efforts, and expenditure was “250,000 English *Liras[sic]*”.⁹⁰ However, the profit of the film was more than the production expenses, as was noted by the author.

Film production was also appreciated because of the employment opportunities it provided in terms of business. However, the people that would work in the field needed to be either experienced or specialized in the field. An article was written completely on the directors, for example, and it emphasized that directing a film was quite different than directing a stage play. According to the article, film

⁸⁷ Anthony P. Stoll, “Bir Roman İçin 125.000 Dolar Hakk-ı Te’lif,” *Artistik Sine/Artistic Cine*, November 1926, 4.

⁸⁸ Pierre Sarian, “‘Şeyhin Oğlu’ Filmi Nasıl Yapıldı?” *Artistik Sine/Artistic Cine*, November 26, 1927, 3.

⁸⁹ Antoine Paul, “Büyük Türk Sanatkârı Ertuğrul Muhsin Bey,” *Artistik-Sine/Artistic-Cine*, March 9, 1927, 3.

⁹⁰ Anthony P. Stoll, “Çarli Çaplin’in Serveti,” *Artistik Sine/Artistic Cine*, November 4, 1926, 11.

directors had to take full responsibility and to pay attention to screenplay, décor, actors, and any other co-workers. Most importantly, a director should have “always considered the financial affairs and complete the film as soon as possible.”⁹¹ In this article, American directors were appreciated because of their technical skills and ability to direct the actors in the best possible way. Charles Chaplin was also admired because of his meticulous control of every single aspect of his films in the aforementioned article. As a model director and producer, Chaplin was complimented because of his generosity in terms of employing a great number of workers for his films. Another director, Henry King, was praised for the same reason: He would work with a number of technicians that would be employed for his film *The Winning of Barbara Worth* (1926).⁹² It is possible to observe that the directors were treated like employers and appreciated because of this reason. As a “non-conformist (*an`ane-şiken*),” David Wark Griffith, however, was admired because of a different reason: He was described as the most devoted director because he broke the traditions in film production and made daring innovations by using the techniques such as “close-up” and “cut-back.”⁹³ Nevertheless, the writer of the article noted that even though Griffith could not “profit” from such innovations, which provided great proceeds, the directors who followed his path did.

2.3.3. Acting as an occupation

The film industry was portrayed as a profitable field for actors too. Although the discourse on stardom will be mentioned in the following chapter of this thesis, the income of the film stars is discussed here to support the argument that cinema was perceived as a profitable business for almost everyone who worked in the industry. In a translated article that was written by Norma Talmadge, the actress compared cinema to theater. There were a number of reasons why she preferred cinema over theater, and most of them were financial. For example, Talmadge argued that if an

⁹¹ Antoine Paul, “Vâzı`-ı Sahneler,” (*Musavver*) *Türk Sineması/Le Cine Turc (Illustré)*, November 2, 1927, 3.

⁹² Anthony P. Stoll, “Bir Roman İçin 125.000 Dolar Hakk-ı Te`lif,” *Artistik Sine/Artistic Cine*, November 4, 1926, 4.

⁹³ John Tremma, “An`ane-Şikenler,” *Artistik Sine/Artistic Cine*, November 11, 1926, 7-8.

equally skillful “cinema actor” and “theater actor” were to be compared, the one who acts in films would earn more money and live in better conditions.⁹⁴ She also stated that since there was a division of labor when it comes to cinema, an actor’s responsibilities were diminished. In another biographical article written on Pola Negri, cinema was projected as a means of living for the actress who had lost her real estate property during the Polish Revolution in 1905.⁹⁵ Similarly, Mary Pickford’s career was summarized in a biographical article and her income was stated as 50 dollars per week, which was a decent amount of money for 1912, when she signed a contract with Famous Players Film Company, according to the article.⁹⁶

In 1925, a notice with a striking title was published in *Opera-Sine*: “Jackie Coogan Owns Theaters.”⁹⁷ The notice informed the readers that the famous child actor Jackie Coogan had bought a first-class theater in Los Angeles. The attention-grabbing fact was the lucrative aspect of cinema acting that made it possible even for a child to buy an establishment. Even the income of animals was discussed in the cinema magazines, such as the news on the wealth of the star dogs of Hollywood in *Sinema Yıldızı*. According to the text, a dog named Teddy who played in the comedies of Mack Sennett earned 270 dollars per week. After mentioning the wealth and weekly incomes of Teddy and a number of other dogs, the writer commented that it was not possible to call the dogs “pathetic” in the light of this information.⁹⁸ It appears that Teddy’s earnings were a matter of interest not only for Turkish cinema magazines. In 1918, a similar text was also published in the American film magazine *Photoplay*, which indicated that Teddy was earning 50 dollars per week and paying 25 dollars a year in income tax.⁹⁹

⁹⁴ Norma Talmadge, “Sinemayı Neden Tiyatroya Tercih Ediyorum?” *Artistik Sine/Artistic Cine*, November 4, 1926, 5.

⁹⁵ John Tremma, “Dilber Pola,” *Artistik Sine/Artistic Cine*, November 18, 1926, 4.

⁹⁶ Pierre Sarian, “Meri Pikford’un Mesleği,” *Artistik Sine/Artistic Cine*, November 11, 1926, 6.

⁹⁷ “Ceki Kogan Tiyatrolar Sahibi,” *Opera-Sine*, October 21, 1925, 18.

⁹⁸ “Sinema Köpekleri Ne Kazanıyorlar?” *Sinema Yıldızı*, no.1, 14.

⁹⁹ Mary Mallory, “Hollywood Heights: Teddy the Dog, Mack Sennet’s Best Friend,” *The Daily Mirror*, posted on July 6, 2015. <https://ladailymirror.com/2015/07/06/mary-mallory-hollywood-heights-teddy-the-dog-mack-sennetts-best-friend/>

Before coming to the conclusion of this chapter, I would like to go back to an earlier date, the year 1901, because I find it important to follow the continuum in the discourse. Nearly twenty years before the Turkish Republic was established, in a periodical we see that Lumiere Brothers were introduced to the readers as an example of “How to become rich.”¹⁰⁰ The periodical implied that “the commercial value of cinema was immediately understood”¹⁰¹ the very first time it was introduced. Twenty years later, when it was possible to talk about a cinema culture in Turkey, the attitude of cinema magazines towards the industry still revolved around commercial interests.

To recap, in this chapter, the way that cinema was perceived as a profitable business was tracked through the cinema magazines of the early Turkish Republic. From 1923 to 1928, films were approached as commodities that were to be produced in the factories. The processes of importing and screening films were dealt with in terms of marketing. The role of the cinema magazines in this process was to guide the “capital owners” or “investors” who were interested in becoming a part of the business. In other words, cinema magazines insistently tried to imply that cinema was a lucrative way of making money. In the first part of this chapter, I tried to draw attention to this perspective of cinema magazines. I drew attention to the vocabulary that I detected in the magazines in terms of cinema business and to the role of advertisements in portraying cinema and cinema magazines as a commercial field. In the following section, I examined articles on movie-house management, the processes of operating films, and the possible ways of becoming active in the industry in Turkey. It is remarkable that the audience of the time was taken into the consideration seriously, to the point that they were invited to become active participants in the business. Instructions such as technical information on the process of selecting and importing films from abroad, designing a full program for screening, obtaining the rights of a film and leasing it, and becoming an active participant in the competitive environment of cinema business

¹⁰⁰ “Nasil Zengin Olunuyor? Fotoğrafçı Lumier,” *İkdam*, July 12, 1901, 3.

¹⁰¹ Nezih Erdoğan, “The Spectator in the Making: Modernity and Cinema in Istanbul, 1896-1928,” in *Oriental Istanbul: Cultural Capital of Europe?*, eds. Deniz Göktürk, Levent Soysal, İpek Türeli (London and New York: Routledge, 2010), 131.

were presented in these periodicals. Producing Turkish films, however, was still at the stage of discussion. Though there were a few attempts to produce Turkish films, they were seen as primitive examples of Turkish cinema even by their contemporaries. Thus, American and European films were centralized and canonized. It is possible to see this attitude towards Turkish cinema as early contributions to the paradigm of “historical belatedness,”¹⁰² on the other hand, we see a remarkable synchronicity in terms of consumption. At this point, it is possible to argue that cinema magazines participated in the discourse by constructing Turkey as a marketplace for Western films. However, I am not claiming that such magazines aimed to condemn Turkey as simply being a marketplace: They also encouraged the production of Turkish films. The third section of this chapter dealt with this aspect of the cinema magazines. It presented how the American and European films were produced and portrayed as a model for Turkish cinema. While encouraging the production, the interesting point was, again, the emphasis on the financial opportunities the films offered. The emphasis on the proceeds and film production being a “profitable” business indicates that the main interest in producing films was commercial. That is why it is important to recognize that commercialism played a leading role in constructing a cinema culture in the early years of the Turkish Republic.

In short, this chapter aimed to stress the importance of cinema magazines in shaping the entertainment business in Turkey during the early republican period. The magazines were actively in contact with the movie-houses and the local agencies of American film production companies. They examined and introduced the formal processes of cinema management to the readers. Moreover, they gave information on film production and encouraged readers who might be interested; thus, they tried to build their synchronicity with the West in terms of production as well.

¹⁰²Orhan Koçak, “1920’lerden 1970’lere Kültür Politikaları,” in *Modern Türkiye’de Siyasi Düşünce: Kemalizm*, eds. Murat Gültekingil and Tanıl Bora (Istanbul: İletişim, 2001), 371.

In the following chapter, another dominant topic in the magazines will be presented: The interest in the film stars, from their biographies to everyday life preferences. Graeme Turner, who prefers to name the stars “celebrity-commodities,” notes that “they are a financial asset to those who stand to gain from their commercialisation.”¹⁰³ Stars are the essential components of the entertainment business because they are also products whose images are designed inside and outside of films and other media. However, beyond their commercial value, stars are also influential figures on everyday life in a society. Keeping that in mind, I will now deal with the cinema magazines’ contribution to star images in the light of star theories.



¹⁰³Graeme Turner, “The Economy of Celebrity,” in *Stardom and Celebrity: A Reader*, eds. Sean Redmond and Su Holmes (London: SAGE, 2014), 193.

CHAPTER 3

STARS AS MODELS FOR EVERYDAY LIFE

Richard deCordova examines the earliest examples of the discourse on film acting in America and draws attention to the importance of the press media in the emergence of star images: “This emergence depended upon knowledge of the performer’s existence outside of the narrative of the film itself.”¹⁰⁴ Therefore, by star images, we refer neither to the roles actors play in films nor to their personalities in real life. The “star image” is rather a complex concept produced in all sorts of media texts. It is even possible to say that star images were more dominant than the characters that the actors played in their films: When it comes to the films, the spectator is usually aware that they are subjected to a fictional character. However, when it comes to other media texts, it is more difficult to differentiate to what extent the fiction operates in the discourse, keeping in mind their star images are just as well “produced.” In this section, I will specifically deal with this kind of star image that is produced in the cinema magazines.

Richard Dyer compares a number of theories dealing with stars and celebrity culture from several perspectives in his book *Stars*.¹⁰⁵ In the cinema magazines of the early 1920s in Turkey, we see a considerable number of writings on star biographies and everyday lives. The stars in these magazines were American and European, since it was not possible to talk about Turkish film stars for that time. The purpose of this chapter is to understand the reception of Western stars in the Turkish context and, thus, to draw attention to a number of contradictions that caused interesting tensions: Although the Western way of living was promoted and appreciated via star lives, the limits of this appreciation were also cautiously designated.

¹⁰⁴Richard deCordova, *Picture Personalities: The Emergence of the Star System in America* (Illinois: University of Illinois Press, 2001), 33.

¹⁰⁵ Richard Dyer, *Stars* (London: BFI Publishing, 1986), 24.

This chapter starts by examining the major characteristics of the star biographies in the cinema magazines. It is possible to see a similar pattern of emphasis that was common in almost all of the biographies. This can be summarized as follows: Their story of becoming a star and their uniqueness, beauty, inherent aptitude, and industriousness. Most of the star biographies emphasized that becoming a star was not possible for ordinary people.

The chapter will continue with the articles on the everyday routines of the stars. It is possible to acknowledge stars as models to be followed in terms of their daily lives and choices, but becoming one of them was not encouraged. In other words, it was stressed that a person did not need to become an actual star to live like one, for becoming a star required special characteristics. In the further pages of the chapter, I will continue with the texts that narrate the misfortunes that stars go through. It appears that although there was a considerable appreciation of star lives, they were just as much marginalized, and somehow the magazines tried to alienate the people from the wish of becoming a star.

I will construct my discussion on Richard Dyer's book *Stars*. Dyer orchestrates a number of theories on stars and shows the ways to handle stars from different perspectives. First, he analyzes the star theories that handle stars as social phenomena. Second, he deals with stars as images. While doing this, he emphasizes that stars are not only visual signs that are constructed in films. Rather, they are constructed by every kind of media text, and these texts play an important role in everyday life. I find this perspective quite practical for my study because I am dealing with the construction of star images in cinema magazines, not in films.

In his study, Richard Dyer emphasizes the importance of ideologies and how they affect every single aspect of our lives. That is why we cannot think of stars without taking ideology into consideration. In his study, Dyer makes reference to the historical paradigm of de-divinization, which he expresses as "from gods to

mortals.”¹⁰⁶ I will question whether this great interest in star lives in early republican Turkey could be related to the change in the mindset of people with modernization.

Briefly, I will analyze how the star systems were operating during the early years of the Turkish Republic via cinema magazines. While examining the writings on Western film stars, I will focus on how the discourse was constructed and what it refers to in terms of culture. I will start with the lives of the stars and question their difference from ordinary people. Then I will check what the texts in the cinema magazines offer to ordinary people by narrating star lives. The chapter will continue with texts that narrate the ways to become a star and the texts that warn the audience away from this very dream that was constructed in the cinema magazines. Thus, I will point to one of the main tensions of Turkish modernization in the early years of the republic: paving the way for a Western lifestyle while strictly designating its limits.

3.1. An Overview of Star Biographies

The number of star biographies in cinema magazines was excessive during the 1920s. One of the magazines specifically included the word “star” in its title, namely *Sinema Yıldızı*, but all of the magazines that are addressed in this thesis included a number of articles on stars. Even films were promoted by way of the actors that were starring in them. In this section, I will specifically deal with the texts on star biographies, everyday lives, and the major patterns that can be tracked in almost all of them. I would like to note that although these articles played a role in constructing a star image, I do not argue that such texts were fictional. Neither am I questioning their historical accuracy. Rather, I am concerned with the ways that stars were fabricated as specific figures and with the patterns that were common in these texts, to better understand the ideal person that was presented in the discourse.

¹⁰⁶ Ibid., 24.

It appears that one dominant star who was the center of the interest at that time was Rudolph Valentino. *Artistik Sine* published an article series translated from the infamous American magazine *Photoplay*. The series was the autobiography of Valentino and it was published for about seven weeks. The series titled “Rudolph Valentino: My Life –according to Photoplay” probably started in its 4th issue, which did not survive today.¹⁰⁷ We see the series on the first page of the magazine until its 10th issue. Additionally, there were a number of articles on Valentino and his films in addition to his biography. It is quite clear that there was a certain interest in Rudolph Valentino when it comes to *Artistik Sine*, but that interest was common in other magazines too. *Film Mecmuası* also published a star biography series under the title “Big Artists,” and the longest biography was again Valentino’s, which started in the first issue and continued in the following three issues as an article series. Other star biographies followed Valentino’s in the article series, but each of these biographies was notably short compared to his.



Figure 3.1. Banner: "Fotopiley'e Nazaran Rudolf Valantino: Hayatım

Other than *Artistik Sine* and *Film Mecmuası*, there were short texts that introduced several stars and their films in *Sinema Yıldızı*, *Sinema Postası*, and *Opera-Sine*. The general pattern these star introductions followed was a short summary of the stars’ lives and a list of the films they starred in. While narrating their life stories, most of them were stressing specific characteristics of the stars such as beauty, uniqueness, talent, and aptitude. The writings on the stars did not consist merely of these biographical texts, though. There were a number of texts which were interested in

¹⁰⁷ The 5th issue starts with the expression “continuing from the 4th issue.”

the daily routines, hobbies, opinions, choices, and advice of the stars as well. Each of these will be discussed in the sections below.

3.1.1. Being “beautiful,” “photogenic,” and “talented”



Figure 3.2. Mary Pickford in the 6th issue of *Sinema Postası*

In the star biographies, beauty and aptitude (i.e., the talent that is naturally inherent to the stars) were usually mentioned together to underline the uniqueness of the actors and actresses. Mary Pickford, for example, was introduced as “the most famous *artist*¹⁰⁸ of the world” in a biographical article in *Artistik Sine*.¹⁰⁹ While telling the story of how she became an actress, the writer noted that film producers

¹⁰⁸ The word *artist*, and *sanatkâr* which is the Turkish translation of the word, are commonly used by cinema magazines for stars.

¹⁰⁹ Pierre Sarian, “Meri Pikford’un Mesleği,” *Artistik Sine/Artistic Cine*, November 11, 1926, 6.

had realized “her beauty along with her predisposition.” It seems that the actress also agreed with the idea that appearance was an important factor in becoming a star. In an article which inserted ten essential tips from Mary Pickford, one of them was as follows: “Think on your photographs before applying [for becoming an actress] and be convinced that you are *photogenic* and you *look beautiful*.”¹¹⁰

Another article published in *Artistik Sine* noted that in order to become a star, “one needs to have a photogenic face.”¹¹¹ It seems that being “photogenic” or “looking beautiful” was more important than “being beautiful.” In a different article published in the same magazine, this slight difference between “being” and “looking” beautiful became distinguishable when describing Madge Bellamy: “You think she is an ordinary person if you see her in the city, but she actually has a perfectly photogenic face.”¹¹² Such an emphasis on being photogenic would result in a number of beauty contests in the following years. Özyılmaz notes that beauty contests were “relatives” of the star auditions during the 1930s.¹¹³ It is highly possible that this tradition was also imported from America, for we see such stories published in the 1920s cinema magazines of Turkey. For example, an article written on how Mary Philbin became an actress noted that she started her career as a result of a “*fotojeni* contest”:

Mary Philbin became an actress as a result of a *fotojeni* contest. Her mother sent one of her pictures without her knowing. Mary grumbled when she saw her photograph was published in a daily newspaper.

Many girls attended the contest and Mary was selected among them as a cinema artist. One of the well-known directors, Erich von Stroheim was a jury, and most of the girls attended this contest were very beautiful.

¹¹⁰ “Sinema Artisti Olmak İçin,” *Sinema Yıldızı*, June 12, 1924, 11. (emphasis added)(See Appendix E.)

¹¹¹ “Meşhur Sinema Yıldızları,” *Artistik Sine/Artistic Cine*, December 23, 1926, 7. (See Appendix F.)

¹¹² “Acaba, Zannetiğiniz Gibi Midirler?,” *Artistik Sine/Artistic Cine*, December 30, 1926, 7.

¹¹³ Özge Özyılmaz, “Türkiye’de Sinema Yıldızı Olmanın İmkânsızlığı: Yıldız Yarışmaları,” *Toplumsal Tarih*, no. 255 (2015): 83.

Mr. Erich liked a maiden amongst these beauties... And they responded with a sarcastic smile to this choice. However, von Stroheim was not wrong; because Mary Philbin.. That pure pupil girl showed the magnitude of her predisposition.¹¹⁴

As we can observe in the excerpt above, Mary Philbin was appreciated for her predisposition; however, she was auditioned via a photograph and the director was somehow able to judge her talent by her physical appearance. Another similar example can be observed in the article on how Helene Chadwick became an actress. According to the article, an artist painted a picture of Chadwick and this picture had become the cover of *American Magazine*. The story was as follows:

The president of the *American Pathe Magazine* liked the picture very much and asked the artist who the girl was. The artist did not tell. The next day, there was an announcement in the newspaper as follows: "The girl on the cover of *American Magazine* is expected to apply immediately to Pathe American Cinema Company." Helene Chadwick read the announcement. She applied and became a "star" thereby.¹¹⁵

In an article, Vedad Örfi (Bengü), who was the chief editor of *Opera-Sine* at that time and one of the pioneering directors of Turkish cinema, inserted an anecdote about the conversation he had with an anonymous woman who was planning to go to Europe to become a star. When he asked the woman about how she got this idea although she had no acting experience, she answered him: "I am not that ugly, *elhamdülillah*. My eyes look quite bright in the photographs."¹¹⁶ Here, we see that the emphasis on being "photogenic" in terms of constructing a star image corresponded to a reality in the audience's minds as well. That is to say, the audience participated in the construction of a star image as much as the media texts. We can say that "stardom" was the product a number of mutual exchanges in the meaning-making processes. Richard Dyer even highlights that "it has been argued that a more determining force in the creation of the stars is the audience,

¹¹⁴ "Himaye Edilmiş Bir Artist: Meri Filbin," *Artistik Sine/Artistic Cine*, November 10, 1926, 9.

¹¹⁵ "Ansızın Gelen Şöhret," *Sinema Yıldızı*, June 12, 1924, 6.

¹¹⁶ Vedad Örfi, "Sinema Sanatkârlığı," *Opera-Sine*, December 18, 1925, 1. (See Appendix G.)

that is, the consumers, rather than the producers of media texts.”¹¹⁷ I think it might be too assertive to assume that the media texts were less effective than the audience in the creation of a star image, for they are interdependent. However, what I would like to stress here is that the audience participated in the construction of a star image too, by consuming and reproducing the given assumption that being photogenic was an important aspect in becoming a star.

3.1.2. Specific conditions for the emergence of a star

Other than beauty and predisposition, the special characteristics of the star lives were highlighted in the texts. Stars were described as people who were living an extraordinary life that was different from that of anybody else. For example, in an article on Mary Pickford, the actress was defined as “a person who was born and raised with films.”¹¹⁸ America and Europe in these magazines were defined as the best places for a person to become a star. Specifically, Los Angeles was defined as the “cinema capital of the world” by several cinema magazines. In an article about the child star Jackie Coogan, for example, it was told that his acting career started with his visit to this city: “Charlie Chaplin saw Jackie Coogan during a tour in the *cinema capital* Los Angeles, and immediately engaged him in the film *The Kid*.”¹¹⁹ Similarly, a different magazine published an article which narrated the story of how Ramon Novarro became a film star. It was told that Novarro escaped from Mexico and took refuge in America. He went to Los Angeles and with the help of fate, he became a star.¹²⁰

As for the specific conditions that allow a star to emerge, theater had an extra importance. Burçak Evren notes that the early examples of cinema had a strong connection, either in a complementary or in a competing way, with theater: “Just as painters both embraced and opposed photography, men and women of theater were the first ones to develop an interest in cinema. Parallelisms [...] brought

¹¹⁷ Dyer, 19.

¹¹⁸ Pierre Sarian, “Meri Pikford’un Mesleği,” *Artistik Sine/Artistic Cine*, November 11, 1926, 6.

¹¹⁹ “Ceki Kogan,” *Sinema Yıldızı*, June 12, 1924, 12. (emphasis added)

¹²⁰ “En Meşhur Sinema Artistleri: Ramon Navarro,” *Film Mecmuası/Le Film*, February 20, 1926, 4.

theater and cinema closer together, making it inevitable to thespians [sic] to become the first ones to gravitate towards it.”¹²¹

In the cinema magazines of the 1920s, it was repeatedly emphasized that most of the film stars had a theater past. Though there were a number of comparisons made between cinema and theater, and though cinema was incontestably favored in these comparisons, we see that many of the stars were acting in theaters before they starred in films. Barry King examines the importance of the stage-acting experience in the articulation of film stardom. He argues that the reason for valuing stage performance before film acting is the “prioritization of intentionality,” that is to say, the full control and awareness of actors of their role on the stage, which provides them a sense of authorship.¹²² However, in the films they would be either under control of the director who could interfere, or their performance could later be “edited” by means of film technology. One other reason might be that “acting is taught in drama schools and colleges, such teaching has a stage bias” according to King.¹²³

The article series titled “Who are the Most Famous Stars of Europe and America and How Do They Live?”¹²⁴ that was published in *Film Mecmuası* introduced a number of stars in every issue. According to those short biographies, the stars that had a theater past were Betty Balfour, Huguette Duflos, Georges Biscot, Max Linder, and Reginald Denny. If we look at the big picture, five of the six biographies stressed the fact that the stars were acting on stage before they became film actors and that they had graduated from the conservatoire. Additionally, another article in the same magazine, “The Most Famous Cinema Artists,” narrated the life story of Pola Negri and noted that she attended a theater school, against the protests of her

¹²¹Burçak Evren, “The Republic’s Reflection in Cinema: Muhsin Ertuğrul,” in *Republic: New Individual New Life*, ed. Ekrem Işın, trans. Melis Şeyhun Çalışlar (Istanbul: Istanbul Research Institute, 2013), 95.

¹²²Barry King, “Articulating Stardom,” in *Stardom: Industry of Desire*, ed. Christine Gledhill (London and New York: Routledge, 1991), 168.

¹²³*Ibid.*, 171.

¹²⁴“Avrupa ve Amerika’nın En Meşhur Yıldızları Kimlerdir ve Nasıl Yaşıyorlar,” *Film Mecmuası/Le Film*, November 21, 1926, 2.

mother. After the start of her career in theater, she was attracted by cinema because “she was inclined to inquisition and progress.”¹²⁵

The stars themselves also attached importance to having a background on stage. In the article about Mary Pickford’s tips to those who want to become a film star, she noted: “If possible, get a stage training before venturing onto cinema as a job.”¹²⁶

What I am actually concerned about is the appropriate conditions for the emergence of a star according to the cinema magazines. My purpose in offering these quotations was to draw attention to how the emphasis on a proper environment, such as being in Los Angeles, having a conservatoire education and stage experience, or even appearing in a beauty contest in a magazine, served this idea. However, in the following sections, we will also see some examples that assert such conditions were not necessarily requisite: The mythical belief that stardom was equally possible for everyone.

3.1.3. Everyday lives of the stars: Working capacity

Speaking of the star biographies, the texts on the everyday routines of the stars should be mentioned because they are correlated. Some of the articles on stars directly narrated how the star spent an ordinary day. Others were the news items on star lives, which were indirectly narrating their everyday life. A good example of direct narration was an article that was titled “A Day in the Life of Mae Murray,” and it gave the daily schedule of the star. The everyday routines of Murray were sorted from what she had been eating to how she spent her leisure time. Each of these will be handled below in separate parts, that is why I skip this for now. What caught my attention are the commentaries of the writer at the end of the article:

Here, we see once again, that the life of a cinema actress is not a life that is spent in idleness. When we explore the daily lives of the stars such as Mae Murray, Gloria Swanson, Pola Negri, Mary Pickford, we see that they rarely have idle times.

¹²⁵ “En Meşhur Sinema Artistleri: Pola Negri,” *Film Mecmuası/Le Film*, February 20, 1926, 4.

¹²⁶ “Sinema Artisti Olmak İçin,” *Sinema Yıldızı*, June 12, 1924, 11.

They are occupied in various ways. Do they even have a spare quarter hour? I don't think so. When they are done with one work, they immediately start another. A film star rarely thinks as "What am I going to do now?"

S/he always knows what to do. And there is always someone on their side to remind what to do next. "It is 5:28. You have an appointment with the press at 5:30..."

And always smiling, gracious, courteous, hospitable, they will never show any sign of exhaustion.

Because, if an artist lets the tiredness set in, there is always somebody who sees them and says: "Did you see how worn-out s/he looks..."

These are the things that should not be mentioned.¹²⁷

Similarly, in another article which dealt with Pola Negri, it was noted that the actress was praised by a director for her "working capacity (*çalışma tahammülü*)."¹²⁸ Her everyday life was appreciated because of the fact that "there is no tranquility," for she worked non-stop. Mary Philbin was also described as a hardworking actress who spent most of her time at the studio, and little did she want to go out: "Her mother did not let her suffer from the hardships of the life. Little did she let Mary go out on her own or with other young ones. The girl never complains because of these restrictions. When she comes back home from the studio, she tells that she was quite tired and does not want to go out. For her, there is no other ambition than working."¹²⁹

The emphasis on "working hard" in the early cinema magazines in Turkey is quite noticeable. On the above-mentioned article of Vedad Örfi in *Opera-Sine*,¹³⁰ the writer mainly emphasized that beauty was not enough for becoming a star: Hard work was also essential; however, people were not aware of that fact. He argued that the reason was that "the backgrounds of the world stars are not examined

¹²⁷ "Mey Mürrey'in Bir Günlük Hayatı," *Artistik Sine/Artistic Cine*, December 30, 1926, 5-6. (See Appendix H.)

¹²⁸ John Tremma, "Dilber Pola," *Artistik Sine/Artistic Cine*, November 18, 1926, 4.

¹²⁹ "Himaye Edilmiş Bir Artist: Meri Filbin," *Artistik Sine/Artistic Cine*, November 10, 1926, 9.

¹³⁰ Vedad Örfi, "Sinema Sanatkârlığı," *Opera-Sine*, December 18, 1925, 1. (See Appendix G.)

well.” According to Vedad Örfi, only when the biographies of stars were examined would it be possible for people to understand how hardworking a star was and how much effort was required to become a world star.

3.1.4. Everyday lives of the stars: Leisure activities

Interestingly *per contra*, many of the articles on stars published in the cinema magazines were also incentivizing people to become a star because of the “leisure time” it provided. For example, in the article which was translated from the actress Norma Talmadge, it was understood that she preferred cinema because of the leisure time opportunities. According to Talmadge, theater actresses had little spare time compared to cinema actresses:

There is one point in the countenance of the cinema stars: They earn more money and live on welfare. Moreover, they have more opportunity to take care of their family.

There is hardly any matinee in the studio on Sundays, and night works are rare. Cinema artists are not the slaves of their art.

[...] I habitually go to bed early and fall fast asleep before a theater actress washes her face and puts away her make-up. I wake up early in the morning before the automobiles are out, and take a ride on my horse in the tranquility. And while I am ambling on my horse under the pure face of dawn, I pity theater artists who cannot take the advantage of this life because they go to bed late.¹³¹

When it comes to the article about the daily life of Mae Murray which was mentioned above, no matter how much emphasis was placed on what a busy life the actress lived, half of these activities actually consisted of her leisure time habits. For example, we learn that after returning from the studio, she was used to dressing up solely for fun, having dinner with her husband who was a director, and

¹³¹ Norma Talmadge, “Sinemayı Neden Tiyatroya Tercih Ediyorum?” *Artistik Sine/Artistic Cine*, November 4, 1926, 5.

having long conversations with him on topics irrelevant to cinema. Then they would continue their chat on their loungers while smoking.¹³²



Figure 3.3. Meşhur Sinema Kraliçelerinden: Mae Murrey” in the 3rd issue of *Sinema Yıldızı*

The contrast between the appreciation for the industriousness and the adoration for the spare time that a star had is interesting. Adapting from Thorstein Veblen’s *The Theory of the Leisure Class*, Dyer classifies “conspicuous leisure” and “conspicuous consumption” as the characteristics of a star’s lifestyle. According to

¹³² “Mey Mürrey’in Bir Günlük Hayatı,” *Artsitik Sine/Artistic Cine*, December 30, 1926, 5. (See Appendix H.)

this perspective, having leisure time is a way of displaying wealth: “Conspicuous consumption is the way by which the wealthy display the fact that they have wealth in the scale which they consume and their access to the canons of taste and fashion, but also the fact that they do not have to work.”¹³³ In this sense, leisure becomes an important aspect of the everyday life of a star. We can think of the contradiction between the emphasis on working hard and the appreciation for leisure time as one of the major tensions that I mentioned in the first pages of this chapter. Here the audience was both incentivized toward leisure activities, but at the same time, they were encouraged to work hard. On the other hand, we can read the emphasis on hard work as a discouragement against becoming a star. That is to say, becoming a star was too tiresome for ordinary people to handle as an occupation. Thus, the tension I mentioned at the beginning of the chapter becomes noticeable in such contradictions: Star lives were both glossed models and unachievable dreams for the audience in terms of everyday life.

In order to open up this contradiction a little bit more, I find it necessary to call up Şerif Mardin’s reading of Turkish modernization in relation to economic change during the late Ottoman era. Mardin points to the perspective that approaches “consumption” as an immoral attitude which was very common in the tradition and in the early examples of Turkish novel writing. He draws attention to the condemnation of “Bihruz Bey,” a typical character in Recaizade Mahmut Ekrem’s novel *Araba Sevdası*. Bihruz typifies the over-consuming modern Ottoman man. According to Mardin, the motivation behind satirizing “Bihruz Bey” and the harsh criticisms of such people was that personal consumption and the market-oriented economy was seen as a threat to the traditional economic system, a system that was constructed upon meritocracy and in which wealth belonged to the position, not the person. That is why, according to the tradition, showing off wealth by making generous expenditures was one’s way of showing status, and therefore

¹³³ Dyer, 42.

specific only to statesmen, as Mardin explained.¹³⁴ Thorstein Veblen draws attention to a similar point and notes that historically, the “conspicuous consumption” of luxuries as a way of showing pecuniary strength was specific to the “leisure class,” i.e., the people who do not need to work a for living. On the other hand, the “industrious class” could only consume what was necessary.¹³⁵ Thinking in this sense, we can approach to the contradiction between leisure and hard work as a tension that was specific to a time period which still had continuities of the traditional way of thinking while being remarkably modern at the same time.

3.1.5. Fashion and sports: Leisure activity or professional requirement?

According to Veblen, clothing was one of the most effective ways of displaying wealth: “Other methods of putting one’s pecuniary standing in evidence serve their end effectually, and other methods are in vogue always and everywhere; but expenditure on dress has this advantage over most other methods, that our apparel is always in evidence and affords an indication of our pecuniary standing to all observers at the first glance.”¹³⁶ From this point of view, Veblen continues by explaining that an expensive dress shows the ability not only to buy and consume but also to exempt oneself from the production side of the industrial processes. He notes that women are quite appropriate for the demonstration of wealth via their dress because of their particular engagement in fashion.

In the article about Mae Murray’s daily life that I mentioned above, although the article tried to portray her as a hardworking person, the topics that were handled were mostly about how she spent her leisure time. From this article, we understand that clothing was a specific leisure activity for the actress. It quoted Murray as saying that she would dress up for dinner with her husband merely because she enjoyed it: “Although we do not have any guests for dinner, I dress up anyway. Thus

¹³⁴Şerif Mardin, “Super Westernization in Urban Life in the Ottoman Empire in the Last Quarter of the Nineteenth Century”, in *Turkey: Geographic and Social Perspectives*, eds. Benedict Peter, Erol Tümertekin and Fatma Mansur (Leiden: Brill, 1974), 403- 446.

¹³⁵Thorstein Veblen, “Conspicuous Consumption,” in *Theory of the Leisure Class*, (New York: Prometheus, 1998): 70.

¹³⁶Thorstein Veblen, “Dress as an Expression of the Pecuniary Culture,” in *Theory of the Leisure Class*, (New York: Prometheus, 1998): 167.

dressing up becomes an *entertainment* for me. When I change my dress, I change my personality.”¹³⁷ Here, we see that the act of dressing up goes even further than displaying wealth and the ability to consume more than needed. Murray adds another meaning to such an act: Changing one’s “look” was perceived as changing one’s “personality.” Thus, “looking” became an expression of “being.” More importantly, “dressing up” not only for films but also for “entertainment,” i.e., leisure activities such as having dinner at home and lying on the loungers, smoking, and chatting with her spouse is quite remarkable. These were the things that ordinary women could possibly do on a daily basis even if they were not a star. In this sense, the article can be read as a guide to a star’s lifestyle: Changing their “look” would allow women to change their “personalities.” It is observable that Mary Pickford, too, attended to the matter by giving advice to ordinary people who wanted to become a star: “Your wardrobe should be rich and assorted.”¹³⁸

We see that fashion played an important role when it comes to star lives. In fact, for female stars, the clothes they owned occupied a special place in the articles written on them. A similar example on the clothing can be found in an article in which Gloria Swanson was described as a “mannequin on the screen with lots of costly (*kıymetdâr*) clothes,” and the paragraph continued by mentioning that she was receiving a grand salary for her dresses.¹³⁹ In the magazines, we see that men were also included in the discourse: In the biography of Max Linder, it was noted that the amount of money stars received barely covered their expenses, giving the example that the actor had “torn apart his plug hat and lost a pair of cufflinks while shooting for a film.”¹⁴⁰

I would like to delve into the subject of consumption a little bit more at this point. In his book *Stars*, Dyer invites us to recall Leo Lowenthal’s theory of “idols of

¹³⁷ “Mey Mürrey’in Bir Günlük Hayatı,” *Artsitik Sine/Artistic Cine*, December 30, 1926, 5. (emphasis added) (See Appendix H.)

¹³⁸ “Sinema Artisti Olmak İçin,” *Sinema Yıldızı*, June 12, 1924, 11. (See Appendix E.)

¹³⁹ Anthony P. Stoll, “Asi Yıldızlar,” *Artsitik Sine/Artistic Cine*, December 9, 1926, 6.

¹⁴⁰ “Avrupa ve Amerika’nın En Meşhur Yıldızları Kimlerdir ve Nasıl Yaşıyorlar,” *Film Mecmuası/Le Film*, November 21, 1926, 2.

consumption,” Lowenthal studies biographies published in popular magazines and draws attention to a shift in emphasis between 1901 and 1941: In the earlier period, the biographies’ subjects were “‘idols of production’—people interesting because they achieved something in the world, made their own way, worked their way to the top, were useful to society: bankers, politicians, artists, inventors, businessman. In the intervening years, however, there is a shift to the ‘idols of consumption’.”¹⁴¹ It is quite possible to track the early examples of this shift in the Turkish case as well: Earlier magazines dealt with cinema as a completely new technology and the people whose biographies were inserted were the inventors of this new technology or the people on the production side. For example, it is possible to find several writings on Malul Gaziler Sinema Heyeti or Ertuğrul Muhsin as film producers published in *Temâşâ*, a theater and performing arts magazine published before the Republican period. Similarly, an article was published in *İkdam* on how the Lumière brothers became rich by inventing a new photographic plate.¹⁴² However, as we see in the cinema magazines of the 1920s, there was a shift in the appreciation which put the “idols of consumption” at the center: “Twentieth century capitalism has shifted decisively from an economy based on production to one based on consumption – that the ‘problem’ for capitalism is not how to produce enough for the market but how to sell the amount produced in excess [...]”¹⁴³ According to Lowenthal, as Dyer notes, “stars become models of consumption for everyone in a consumer society. They may spend more than the average person, but nonetheless they can be, on a smaller scale, imitated. Their fashions are to be copied, their fads followed, their sports pursued, their hobbies taken up.”¹⁴⁴

I tried to draw attention to the topic of cinema being a site of the production-consumption binary in the previous chapter and throughout the thesis. As for the following paragraphs, I would like to deal with sports as a site of displaying wealth and leisure.

¹⁴¹ Dyer, *Stars*, 45.

¹⁴² “Nasıl Zengin Olunuyor? Fotoğrafçı Lumiere,” *İkdam*, July 12, 1901, 3.

¹⁴³ Dyer, *ibid.*

¹⁴⁴ *Ibid.*

When it comes to the star biographies and everyday lives, we see that sports played an important role. From the article about Murray's everyday life, we learn how she spent her holidays too: "On holidays, - there is more or less a hiatus between two films – the actress occupies herself with sports. Tennis, golf, swimming, motoring... These are the things that Murray likes."¹⁴⁵ Dyer draws attention to an important feature of such occupations: "Equally, activities such as sports or the arts are not pursued for health or enlightenment but for the sake of displaying the leisure time and money at one's disposal. Thus a man's athletic body may be much admired, but only on condition that it has been acquired through sports, not labour."¹⁴⁶

Özyılmaz notes that the emphasis on sports in the cinema magazines of the early republic was quite compatible with Republican ideals, considering the construction of the body was a political stance in these years.¹⁴⁷ Therefore we can say that this emphasis on sports was related to the construction of the modern body. For example, there was a short feature titled "Bodily Exercises," and it was about how most of the stars were interested in sports and were even in competition with one another:

Although Ramon Novarro is interested in every kind of sports, he specifically likes tennis and swimming. His greatest opponent in tennis is Charles Ray. However, as he rises up, Ramon Novarro is afraid of Norma Shearer who is the champion in swimming and diving. Novarro goes to the pool every morning and starts his swimming exercise, which he really loves. There is nobody else who dives headfirst as much as he does. He showed this ability in the film 'Ben Hur' [1925] in the sea-fight scene astonishingly.¹⁴⁸

In a very short biographic article written on Agnes Ayres, it was mentioned that the actress liked riding, cycling, and playing golf.¹⁴⁹ Though most of the time sports

¹⁴⁵ Ibid.

¹⁴⁶ Dyer, *Stars*, 43.

¹⁴⁷ Özge Özyılmaz Yıldızcan, "Erken Cumhuriyet Döneminde Hollywood'un Alımlanması: Kadınlar, Gençler ve Modernlik" (doctoral thesis, Istanbul University, 2013), 42.

¹⁴⁸ "Bedenî İdmanlar," (*Musavver*) *Türk Sineması/Le Cine Turc (Illustré)*, May 5, 1927, 3.

¹⁴⁹ "Anyes Ayres," *Sinema Yıldızı*, June 12, 1924, 13.

were leisure activities, it is also possible to see that they were handled as a necessity for a star. For example, an article published in *Sinema Yıldızı* on how Helene Chadwick put on weight after a holiday break said that she had almost lost her job because of it:

Last year when she returned from holiday visit, the cinema director has seen that Helene Chadwick put on total 11 kilograms, and he told the artist that she needs to lose weight or it would be impossible for her to have a role in the film, and Helene Chadwick started crying and thus she had such a reply:
- Mademoiselle, crying is not a proper precaution for losing weight. You should think of something more worthwhile.
Desperate Helene immediately consulted a doctor and the doctor told her the expedients to lose weight. Those expedients were running, rope jumping and playing ball. In fact, the actress followed the advice of the doctor and has been able to lose weight in a month.¹⁵⁰

¹⁵⁰ "Zayıflamak için," *Sinema Yıldızı*, June 19, 1924, 12. (See Appendix I.)



Figure 3.4. “Zayflamak İçin” in the 2nd issue of *Sinema Yıldızı*

Being athletic was seen as a necessity for a star not only for the sake of conditioning the physical appearance as in the example of Chadwick. In addition to “looking good,” sports was a must for “acting,” according to an article in *Artistik Sine*. The article titled “Famous Cinema Stars” sorted a number of skills that an actor needed to achieve, and argued that the ones who had all these capabilities could earn lots of money and become famous worldwide. The skills were sorted as:

Jumping off a train that is in motion, jumping off a bridge to the water, climbing a tree, scaling a wall, going across the rooftops on an iron wire, getting on a down conductor, going down from a rooftop along a water pipe, rolling down the stairs step by

step, swimming, boxing, dancing, weight lifting, grabbing a man by the waist and throwing him out of the window...¹⁵¹

In *The Theory of the Leisure Class*, although Veblen insistently emphasizes that the most explicit feature of the upper class is their exemption from industrious labor, he notes that “The instinct of workmanship is present in all men.” That is why several activities such as sports, social duties, and aesthetic pursuits might be constructed as a necessity for the leisure class, as a result of a “make-believe” process.¹⁵² In the cinema magazines, we see that sports can be both a leisure activity that is pursued for entertainment and a specific requirement for a star to stay in the business. It is possible to conclude that neither the stars nor the writers of these articles handled film acting as equal to industrial labor, especially considering the aesthetic and intellectual meaning that was attributed to the occupation. That is why no matter how they are constructed as a “professional requirement,” sports and fashion were the specific signs that confirm the stars’ belonging to the “leisure class” in Veblen’s sense.

Now that we have examined the major characteristics of the writings on stars in terms of biographies and everyday life, we can move to the next section of the chapter. It appears that at some level, star lives were the concern of the cinema magazines in terms of consumption. Although I tried to question the main emphases of these articles and discussed how we can approach them, there are still some points that need to be analyzed further. In the following two parts, I aim to handle a number of the articles on stars that deal with issues other than their biographies and everyday lives, and to carry the discussion further by drawing the attention to the major tension once again: Giving countenance to becoming a star, and rigorously drawing the lines by dissuading others from pursuing the profession through the articles published in cinema magazines.

¹⁵¹ “Meşhur Sinema Yıldızları,” *Artistik Sine/Artistic Cine*, December 23, 1926, 7. (See Appendix F.)

¹⁵² Thorstein Veblen, “Conspicuous Consumption,” in *The Theory of the Leisure Class*, (New York: Prometheus, 1998): 93-94.

3.2. How to Be a Star: Recipes for Ordinary People

In the previous section, I analyzed star biographies and traced the major patterns that were similar in each article. The main question of both the previous and present section can be summarized as “Is it possible to take these writings as a model for everyday life or an encouragement for people to become a star?” Therefore in this section, I will keep questioning the purpose of the articles written on stars. The star biographies which were the main material of the previous section could be read as a motivation for people to become a star. However, this message was only implicit. In this section, I will deal with texts which were explicitly promoting stardom. This will help me to problematize the subject on a theoretical basis and let me address my questions once again from a different perspective. I will start by examining articles on “how to be a star.” Then I will question if stars were ordinary people and if it was possible for everyone to become a star. I aim to ground my analysis on the discussion on the problems of “ordinariness” and “myth of success” in star theories.

Sinema Yıldızı published an article in its very first issue in 1924, in which, after shortly summarizing the life of Mary Pickford, the writer translated ten basic tips from the actress for the people who wanted to become a film star. I have already mentioned some of these tips above, such as “making sure to look photogenic,” “having experience on stage before becoming a film star,” and “having a rich and assorted wardrobe.” The rest of the tips were, however, written in the negative form: “Do not launch out before providing one-year-money of sustenance,” “Do not aspire to be a cinema artist if you do not already have an occupation to get back to when you fail,” and “This is a difficult job. If you do it just for fun, the results will be very inauspicious for you.”¹⁵³

At first glance, the article seems to be motivating the readers and guiding them to becoming a film star. However, the general tone of the writing evokes deterrence at the same time. Many of the sentences were written in negative form. The other ones were also suggesting special requirements such as “having experience on

¹⁵³ “Sinema Artisti Olmak İçin,” *Sinema Yıldızı*, June 12, 1924, 11. (See Appendix E.)

stage,” which obviously was not possible for everybody. There was another article in *Artistik Sine* about the actress Mary Philbin, and the argument was that experience was not essential for a person to become a star.¹⁵⁴ In fact, we see in a number of the star biographies that “success” was unexpectedly acquired.

3.2.1. “The myth of success”: Luck versus hard work

In *Stars*, Dyer discusses Albert McLean’s theory of the “myth of success”, which is grounded on the idea that America was a society that is free from the class system and where success is equally possible for everyone. Dyer argues that this theory is grounded on contradicting elements, and all of these elements are true for stardom. These elements are: “(i) that ordinariness is the hallmark of the star; (ii) that the system rewards talent and ‘specialness’; (iii) that luck, ‘breaks’, which may happen to anyone typify the career of the star; and (iv) that hard work and professionalism are necessary for stardom.”¹⁵⁵ The contradiction amongst these elements is one of the basic problems I face when I am studying the articles written on stars: The major patterns that I detected conflict with one another even in the same magazine, and all of them are true for stardom. I have already drawn attention to the opposition between “working hard” and “having leisure” for the daily lives of the stars in the previous section. In the following paragraphs, I would like to open up the subject in terms of the “myth of success” and analyze two contrasting elements, i.e., “luck” and “hard work,” that were seen as important in becoming a star. After doing that, I plan to deal with the stars on the basis of the problem of “ordinariness” and “specialness” to question if stars were seen as ordinary people or not.

In their biographies, many of the stars were described as people who had become a star all of a sudden. The story of Helene Chadwick, for example, was titled “The Fame That Blows In” and said that Chadwick unexpectedly became a star after her picture was put on the cover of a magazine.¹⁵⁶ Similarly, in an article in *Film*

¹⁵⁴ “Himaye Edilmiş Bir Artist: Meri Filbin,” *Artistik Sine/Artistic Cine*, November 10, 1926, 9.

¹⁵⁵ Dyer, 48.

¹⁵⁶ “Ansızın Gelen Şöhret,” *Sinema Yıldızı*, June 12, 1924, 6.

Mecmuası, it was noted that after Ramon Novarro went to Los Angeles, he had to wait for “his luck to turn” to become a star.¹⁵⁷ Agnes Ayres, who always wanted to become a lawyer someday, “never thought that she would become a cinema artist while studying in Chicago,”¹⁵⁸ according to the article about her life published in *Sinema Yıldızı*.

It is possible however, to trace the lines which argue that hard work was more important than luck. For example, in an article written by Vedad Örfi, a young Turkish woman who wanted to go to Europe to become a star was sharply criticized. Vedad Örfi argued that it was an illusion to think one could become a star easily. The actors/actresses who had become a star were devotedly hardworking people and yet, only a few could get the chance to be called a “star”:

In fact, one needs to have a brave heart to become an artist. Confronting every sort of distress is a necessity. Acting is an implacable enemy of pessimism, and it requires a great endurance. [...]

Speaking of the actors, their backgrounds are not examined well today. We should ask the actors how exhausted they were until the day they assume the title of a star. There are only a few artists who did not sweat blood as a bit player before advancing to a reputable position.

Especially Europe is very conservative in terms of electing big actors. Amongst the thousands of people working for cinema, hardly fifty people can be considered to have the title “star”.¹⁵⁹

In the excerpt above, what we can observe aside from the emphasis on working hard, is the note on studying the biographies of the stars: Vedad Örfi turned the star biographies into a subject to be “examined” in order to find out the ways of becoming a star. This approach crystallizes the question that I have been asking about the purpose of star biographies in the previous section.

¹⁵⁷ En Meşhur Sinema Artistleri: Ramon Navarro,” *Film Mecmuası/Le Film*, February 20, 1926, 4.

¹⁵⁸ “Anyes Ayres,” *Sinema Yıldızı*, June 12, 1924, 13.

¹⁵⁹ Vedad Örfi, “Sinema Sanatkârlığı,” *Opera-Sine*, December 18, 1925, 1. (See Appendix G.)



Figure 3.5. “Pola’nın Bir Edâ-yı Latîfi” in the 7th issue of *Artistik Sine*

What is striking about the emphasis on working hard is that it was usually mentioned alongside a star’s “natural predisposition for success.” Stars might have been hardworking people, but they also had *genius*. Here, I would like to continue with the contradiction between ordinariness and specialness. We can observe in many of the texts that stars were described as people who had a natural predisposition to become stars. In other words, they were not seen as ordinary people. For example, in an article titled “Beautiful Pola,” the actress was described as an “exceptional artist (*nadire-i sanat*),” and a “genius (*dehâ*)” when it comes to her working capacity.¹⁶⁰ According to the writer of the article, Negri was “created with a peculiar temperament” which differentiated her from other actresses. That is why beyond being an actress, Pola Negri was also a “star” according to the article.

¹⁶⁰ John Tremma, “Dilber Pola,” *Artistik Sine/Artistic Cine*, November 18, 1926, 4.

Another magazine dealt with the same actress in the same manner: According to the short biography of Negri in *Film Mecmuası*, this “greatest artist of Europe” had become a film star because of her natural propensity for progress.¹⁶¹

The life story of Huguette Duflos in this sense is important. According to her short biography that was published in *Film Mecmuası*, the actress had attended the conservatoire in Paris after “all sorts of trouble” and finally got a job in Comédie Française. However, although the actress had a natural predisposition, she needed to wait for her “luck to turn” to be discovered by a director.¹⁶² It is possible to track almost all of the contradicting elements that Dyer draws attention to: Duflos was an *ordinary* girl who had a monastery education, she *worked hard* to become an actress, and she needed to wait for her *luck to turn*, so that her *specialness* would be discovered.

As we can observe in the articles about the stars, there was a great interest in how they become a star in the first place. Even though they were quite short articles, the star biographies were mainly dealing with how these significant people had become a star. Usually, the “myth of success,” i.e., the presupposition that everybody is equal when it comes to becoming a star, is a complicated theory consisting of contradicting elements. It is difficult to determine what actually was effective in becoming a star. Some of the stars were described as ordinary but lucky, some others were hardworking but also special people. A star could even have all four of the contradicting characteristics, as can be observed in the case of Huguette Duflos.

¹⁶¹ “En Meşhur Sinema Artistleri: Pola Negri,” *Film Mecmuası/Le Film*, February 20, 1926, 4.

¹⁶² “Avrupa ve Amerika’nın En Meşhur Yıldızları Kimlerdir ve Nasıl Yaşıyorlar,” *Film Mecmuası/Le Film*, November 21, 1926, 2-3.

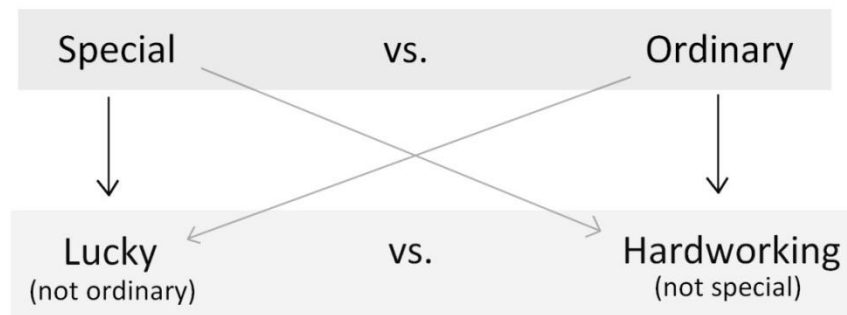


Figure 3.6. Greimasian Semiotic Square

Above is a conceptual map, a Greimasian semiotic square about the myth of becoming a star, that we can picture by analyzing the content of the cinema magazines. If we are to speak in terms of the map, we see that although specialness seems to be the opposite of ordinariness, they indirectly amount to the same thing when it comes to luck and hard work. Stars might be special because they are lucky, but they also need to work hard to be successful. On the other hand, in order to become a star, an ordinary person might work hard but this would be not enough: They will need to wait for their luck to turn. In the end, it is not very clear what was seen as a determinative factor in becoming a star.

Adorno and Horkheimer invite us to consider the ruthless reality that is actually known by the masses but nevertheless disregarded: It is quite naïve in the first place to believe that everybody can possibly become a star, ignoring the role of the “pleasure industry” in deciding the lucky ones:

Not everyone will be lucky one day – but the person who draws the winning ticket, or rather the one who is marked out to do so by a higher power – usually by the pleasure industry itself, which is represented as unceasingly in search of talent. Those discovered by talent scouts and then publicized on a vast scale by the studio are ideal types of the new dependent average. [...] The girls in the audience not only feel that they could be on the screen, but realize the great gulf separating them from it. Only one girl can draw the lucky ticket, only one man can win

the prize, and if, mathematically, all have the same chance, yet this is so infinitesimal for each one that he or she will do best to write it off and rejoice in the other's success, which might just as well have been his or hers, and somehow never is.¹⁶³

Therefore, the question we must address at this point should be related to the purpose of these articles. As I have already argued, these stars were probably constructed as the models for everyday life, that their lives could be copied even by ordinary people at some level. They were not only the "idols of consumption" in a society in which capitalism was forming a new face of consumerism, but they were the "idols" in terms of ideology too.

3.2.2. "The powerless elite": Stars and politics

Steven J. Ross notes that in 1918, FBI leaders needed to order secret agents because they were afraid that stars might affect politics in America. Although they did not have direct power, the writer draws attention to the fact that the audience was actually voters and that "glamorous stars" would be more easily able to influence people than "drab politicians." Charles Chaplin, for example, who was seen as the "first major star to use movies as an ideological weapon" in America, and who was an addressee of the "red scare" after the 1950s, was actually quite active during World War I.¹⁶⁴ He held a number of "liberty loans" and gave speeches with his fellow actor Douglas Fairbanks.¹⁶⁵ However, the political stance of Chaplin never made its way into the cinema magazines in Turkey. Chaplin, one of the biggest actors and a the comedy genius, was handled only with his films, production company, and personal life such as the news about his divorce.¹⁶⁶ Francesco Alberoni prefers to handle stars as "The Powerless 'Elite'," and argues that they were important figures of a community even without holding any institutional power. Nevertheless, according to the author, "The system has never, indeed,

¹⁶³Theodor W. Adorno and Max Horkheimer, "The Culture Industry: Enlightenment as Mass Deception," in *Stardom and Celebrity: A Reader*, eds. Sean Redmond and Su Holmes (London: SAGE, 2014), 39-40.

¹⁶⁴ Steven J. Ross, introduction to *Hollywood Left and Right: How Movie Stars Shaped American Politics* (Cary: Oxford University Press, 2011).

¹⁶⁵ Wes D. Gehring, "America's Misunderstood Patriot," *USA Today*, July 2011, 33.

¹⁶⁶ "Çarli Çaplin Zevcesinden Ayrılmıştır," *Artistik Sine/Artistic Cine*, December 9, 1926, 7.

sought to legitimate the position of the stars on any other basis than their personality, their private life, their friends, their intimate tragedies and their eccentricities.”¹⁶⁷ That is to say, their influence on the society was rather a symbolic one, which did not go beyond representing the existing values of a community.

According to Dyer, stars might “raise political issues directly or indirectly through life-style or sex-role typing.”¹⁶⁸ Although it is not possible to detect political content in the cinema magazines of Turkey directly, such attention on Western stars and the Western way of living can itself be viewed as an extension of the ideological preferences of the time. To state it more clearly, since Hollywood films and its star system did not need to go through a challenge in the press, we can assume that the existing system favored the lifestyle that was shown in the films and the magazines. We know that modernization according to a Western model was one of the main objectives of the government policy during the early years of the Republic. Nevertheless, the discussions around modernization were carried out mostly around language. The intellectuals focused on the simplification of the Turkish language and the main idea was to “purify” it from non-Turkish words. Orhan Koçak examines the writings of Ziya Gökalp, an important figure of Turkish modernization. According to Ziya Gökalp, as Koçak notes, “culture (*hars*)” and “civilization (*medeniyet*)” were separate entities and while the former was national, the latter was international.¹⁶⁹ While Ziya Gökalp had seen language as a part of what he called “culture,” technology was a part of what he called “civilization.” I think this point is important because cinema did not go through such an examination in the 1920s by any of the intellectuals, most likely because of the separation that was made between the civilization and culture in the early years of the republic. Cinema was generally seen as a “technology”, which was a field of “civilization,” and hence it was not a subject of the discussions around modernity in this sense. The

¹⁶⁷Francesco Alberoni, “The Powerless ‘Elite’: Theory and Sociological Research on the Phenomenon of the Stars,” in *Stardom and Celebrity: A Reader*, eds. Sean Redmond and Su Holmes (London: SAGE, 2014), 73.

¹⁶⁸Dyer, 4.

¹⁶⁹Orhan Koçak, “1920’lerden 1970’lere Kültür Politikaları,” in *Modern Türkiye’de Siyasi Düşünce: Kemalizm*, eds. Murat Gültekingil and Tanıl Bora (İstanbul: İletişim, 2001), 374.

language, on the other hand, was one of the major fields upon which most of the discussions around modernization were carried out.



Figure 3.7. “Zevcesi Lita Grey'i Tekrar Tatlık Eden Çarli Çaplin”

Speaking of language and literature, it is important to stress that the films at hand were silent films at that period of time. Patrice Petro draws attention to the adaptability of silent films to different cultures for the reason that neither the language nor the accent existed in the movies as an alienating component. On the other hand, “sound technology made the movies far less malleable, restricting their cultural adaptability.”¹⁷⁰ Since the films that were screened in Turkey during the 1920s were silent films, the films could have a visual effect on Turkish culture, for what was represented by the stars in the films and in their personal lives were quite

¹⁷⁰ Patrice Petro, “Stardom in the 1920s,” introduction to *Idols of Modernity*, ed. Patrice Petro (New Jersey: Rutgers University Press, 2010), 12.

compatible with the modern lifestyle that the republic projected. The films were “showing pictures” but not “talking any language,” therefore they were not a threat to the culture. Media texts, on the other hand, could interpret and construct them as they wished, as was done in these cinema magazines; and people were expected to copy them in their daily lives. In summary, Hollywood films were translatable components of Turkish modernization, for they did not push the limits that were drawn by the state, and they could be interpreted according to the ideals of the republic.

One more point that Petro underlines is the politically noncontroversial stance of Hollywood in the 1920s. Quoting from Vasey, Petro notes that “Just as the American industry had to persuade its domestic audiences that its productions were harmless and morally sound, its domination of the markets of the world depended at least in part on its ability to convince its foreign customers that its output was inoffensive and ideologically neutral.”¹⁷¹ On the other side, Dyer argues that it is not possible to think or act free from ideologies, for “ideology is the set of ideas and representations in which people collectively make sense of the world and the society in which they live.”¹⁷² By identifying with the stars, the audience was not aware that they were actually identifying with a normative character that was also constructed or appropriated by media texts. Therefore, what seems “ideologically neutral” might actually have been the accommodation of a certain ideological preference, for the reason that “ideology works better when we cannot see it working.”¹⁷³

Petro also gives a brief summary about an argument which suggests that the foreign market was very important to Hollywood, “not only for the movies themselves but also for fan magazines which encouraged personal identification with American stars.”¹⁷⁴ That is why the industry needed to submerge political issues to universal topics. Thus, rather than controversial issues, stars were highlighted via universally

¹⁷¹Ibid., 9.

¹⁷²Dyer, 2.

¹⁷³Ibid., 109.

¹⁷⁴Petro, 10.

accepted norms and values. For example, *Sinema Yıldızı* published news about the child star Jackie Coogan in the first issue, saying that the child star was taking the cap round:

Little cute artist Jackie Coogan is on a journey around America to collect monetary aid for the orphan kids in the Orient. He is expected to raise about one million dollars. Jackie Coogan will move off to the Orient to dispense the money himself.¹⁷⁵

3.2.3. The limits of desire

What is quite interesting is the tone of anxiety that can be traced in the writings published in the magazines. As I have mentioned earlier, these magazines were paving the way for a modern life, yet they were equally afraid of losing the control of determining the limitations of this modernization. We see quite a number of writings on the misfortunes that stars had to face in their lives. Özge Özyılmaz, who examines the cinema magazines after the 1930s, notes that there were quite a few articles published to warn readers who wanted to go to Hollywood to become a star, and thus, these articles acted as a brake. Because the desire to become a star was intertwined with the desire for modernization, the magazines were both accepting the impracticability of becoming a star and reproducing stardom as an object of desire.¹⁷⁶ This contradiction was not specific to the Turkish case: Quoting from Mark Lynn Anderson, Petro draws the attention to the same contradiction that was common for America during the 1920s:

“While the luxurious lifestyles of the stars had furnished the industry with a concrete demonstration of Hollywood’s transformative potential to elevate both taste and standards of living,” Anderson explains, “the scandals point to the corruptive possibilities of this new form of class mobility and leisured consumption”. Corruptive possibilities, moreover, meant new marketing opportunities, such as provided by the nation’s 2,335 daily newspapers (with a circulation of over thirty million).¹⁷⁷

¹⁷⁵“Sinema Alemi: Ceki Kogan İane Toplamaya Çıkıyor,” *Sinema Yıldızı*, June 12, 1924, 6.

¹⁷⁶ Özge Özyılmaz, “Türkiye’de Sinema Yıldızı Olmanın İmkânsızlığı: Yıldız Yarışmaları,” *Toplumsal Tarih*, no. 255 (2015): 85.

¹⁷⁷Petro, 7-8.

Therefore we can assume that the scandals, gossips, and misfortunes about the star lives were necessary for the cinema magazines not only for the purpose of limiting the audience's desire, but also as the very source of the cinema magazines and other media texts. In the following section, I would like to continue with these writings published in the early Turkish cinema magazines.

3.3. "The Dream Soured": Why not to Be a Star

Richard Dyer calls attention to a point in his work *Stars*: "Through the star system, failures of the dream are also represented. [...] Consumption can be characterized as wastefulness and decadence, while success may be short-lived or a psychological burden."¹⁷⁸ This concept, which Dyer handles under the title "the dream soured," is common in the fan magazines, as the writer notes. Such publications can be found in the Turkish cinema magazines of the 1920s as well. Rather than simply attracting the attention and curiosity of the audience, they might be published as a deterrent to the desire of becoming a star.

3.3.1. The case of Rudolph Valentino

In 1926, *Artistik Sine* published a very dramatic and grisly article with a curious title: "Redemption for Triumph: Do They Benefit Their Fame or Are They the Victims of Their Fate?" In the article, the funeral of the star Rudolph Valentino was described with a tense narration:

Rudolph Valentino's funeral ceremony was held in New York. Saint Malachy's Church was full of "stars".

The most famous and the greatest stars attended to this trenchant ceremony. Mary Pickford and Douglas Fairbanks, Norma and Constance Talmadge, Gloria Swanson, Pola Negri, Richard Dix, Ben Lyon and others...

When the flower-covered coffin was getting out of the church slowly, the traces of pity and horror was witnessed on the faces of the attendants. There appeared a bizarre terror and thrill on the faces of the stars.

At the church, everybody was thinking of only one thing:

¹⁷⁸Dyer, 50.

“If Rudolph Valentino was not a cinema artist, he would not be here now. If he stayed in Italy, and became a farmer instead, he would be working in the yard, happy and alive.”

It is not common to pity the people who own everything in the world and earn thousands of dollars weekly. Only when somebody like this, who was blessed with the favors of the destiny die, people empathize with them even though it was too late. When they are alive, they are envied; when they die, only then life is cherished.

In short, some pay for their success with their lives.¹⁷⁹



Figure 3.8. “Vefatı cihan sinema aleml için büyük bir ziya [zayı] olan ve en mükemmel bir sinema artisti olduğu herkesçe musaddak bulunan Ruldolf Valantino” in the 10th issue of *Artistik Sine*



Figure 3.9. "Geçenlerde vefat eden meşhur İtalyan artsti 'Rudolph Valantino' in the 1st issue of *Artistik Sine*

¹⁷⁹ Alphonse L. Betanof, “Fidyeyi Zafer: Şöhretlerinden İstifade Mi Ediyorlar, Yoksa Mukadderatlarının Kurbanı Mı Oluyorlar?,” *Artistik Sine/Artistic Cine*, December 9, 1926, 7. (See Appendix J.)

The article was not contented with the story of Valentino's funeral. It continues with the stories of several stars' misfortunes. Interestingly, Wallace Reid was given as an example of the disadvantages of being a hardworking person. It was noted in the article that he died because of this very reason: He did not take care of his health and worked non-stop. Another example was Barabara La Marr, who was "a victim of gaudiness and wealth." According to the article, the actress came from poverty, and when she had become rich, she gained weight. Because she was fat, the audience did not like her anymore and critics wrote harsh comments about her. That was why the sensitive actress went on a diet that caused her death. The article ended with the note that Gloria Swanson was just as sensitive and could not bear any critique. What makes this article interesting is the oppositional characteristic of it: Everything that was admired about the stars that were sorted in the previous sections of this chapter was reversed: Fame, wealth, hard work, and self-care. Such aspects of the stars could be constructed from different points of view, both positive and negative, and there appears to be no determining factor about which approach was more accurate when it comes to the stars.

Another article about the death of Valentino was published in (*Musavver*) *Türk Sineması*. This article was written to deny the rumors that the famous actor had been poisoned. Though there was no counter evidence, the writer of the article argued that some magazines were publishing gossip to take advantage of the actor's death.¹⁸⁰ However, the article itself did not seem to be any different than the others in this sense. It also tried to grab readers' attention by discussing the rumors about the star's death. We understand that even two years after the tragedy, Valentino's death was still a hot topic and made its way into the magazines. The star might have been dead, but his image was certainly alive and constantly being reproduced in the media texts. A short biography of another dead actor, Max Linder, appeared in *Film Mecmuası* one year after his death, and this article started by mentioning that "the death of the artist was really a great loss for

¹⁸⁰ "Rudolf Valentino'nun Ölümü Hakkında Bir Efsane,"(*Musavver*) *Türk Sineması/Le Cine Turc (Illustré)*, March 21, 1928, 3.

the cinema world. The suicide of miserable Max Linder, who was entertaining everybody and making the entire world laugh, was a tragic incident.”¹⁸¹

3.3.2. Acting as a hazardous occupation

In some writings, acting was constructed as an occupation with fatal risks, and fear of death was commonly used as a deterrent factor. An article titled “How Do They Flirt... with Death” was published in *Artistik Sine*, and the readers were told that the actors were living with the ever-present risk of death.¹⁸² For example, it was noted that stars faced the danger of losing their sight under the arc lamps, they risked severe dermatological disorders because of their make-up, and they were under the threat of death because of the electric shock caused by a little inattentiveness in the studio. They were described as people living on the edge, and a number of specific tragedies that stars went through were detailed. For example, the story of how Mary Pickford almost drowned in the Hudson River was narrated as follows:

Mary Pickford was almost drowning in Hudson River once... For the film, Mary was put in a sack and thrown overboard. She was supposed to get out of the sack and swim ashore... But she could not get out of the sack quickly and because her clothes were soaked, she got heavy and went adrift while going down to the bottom...

This curious case ended with the rescue of the actress by someone from the coastguard, but it was noted that Pickford was unconscious when she was pulled from the river. Another story in the same article was about Bert Lytell and Claire Windsor. It was told that while shooting for a film in the desert, the two were on a sand dune, and when the dune collapsed, the actors almost died: “Edwin Carewe and the others shouted at Bert and Claire to run, but they could not make them hear. Finally, Bert Lytell woke up to the danger and carried Claire down to the hill unflustered. This is how the two have survived.”

¹⁸¹ “Avrupa ve Amerika’nın En Meşhur Yıldızları Kimlerdir ve Nasıl Yaşıyorlar,” *Film Mecmuası/Le Film*, November 21, 1926, 3.

¹⁸² “Ölümler... Nasıl Cilveleşiyorlar,” *Artistik Sine/Artistic Cine*, December 30, 1926, 9. (See Appendix K.)

A third story that was told in the same article was about a fatal accident that Rod La Rocque had. It was told that while he was acting as a knight, the director found a frozen lake and wanted him to ride on the surface.

While Rod La Rocque was galloping on the ice, he saw that a couple of meters away, the surface had been cracked. Though he stopped his horse, he lost balance and fell down into the water, and disappeared all of a sudden. Several minutes later, when they got him out of the lake, his face was drenched in blood... The helmet was broken and it cut his face. The doctor who treated him worked a real miracle...

After all of the stories about the mishaps that almost killed the stars, the common point was that stars were all living on the edge. We can approach the article above from different perspectives, but the article sums up its purpose in its last sentence: "Are there any amateurs who still aspire to be a star after seeing all the danger?"¹⁸³ We can easily make inferences from this conclusion that the article had a deterrent purpose. Rather than simply sorting the news for grabbing attention, the text directly aimed at the audience and openly announced its objective by asking a flashy question at the end.

In an article that was published in *(Musavver) Türk Sineması*, the American cinema was criticized because of its exclusive preference for young actresses. It started by complaining about "a very strict rule of American studios," and according to this rule, it says, "we will be in destitute of seeing Mae Murray in different appearances and roles evermore."¹⁸⁴ It is understood from the article that even in 1928, most of the well-known stars were in eclipse: Gloria Swanson and Norma Talmadge were no longer seen on the white screen because they were viewed as too old, and Agnes Ayres, Miles Minter, and Thomas Meighan had "disappeared like the snow melting in the sun."¹⁸⁵ From this article which was about the "Fate of the Stars," as the title suggests, we understand that stars quickly got wasted by the studios, no matter

¹⁸³ Ibid.

¹⁸⁴ Cecil George Felps, "Artistlerin Mukadderatı," *(Musavver) Türk Sineması/Le Cine Turc (Illustré)*, March 21, 1928, 3.

¹⁸⁵ Ibid.

how famous they were. Again, from this article, we can understand that the audience was warned about the fleeting nature of fame.

3.3.3. Glamor reconsidered

One interesting article that approaches the stars from a distinct perspective from other writings in the magazines was published in *Artistik Sine*. The main subject of the article was that stars were not so different from ordinary people and that they were only technically polished before the camera. It noted:

The ones who are dreaming about stars will totally get disappointed [when they see the stars in real life]. That soft skin, shiny hair, attractive look... In summary, the beauty that was admired on the screen will be found no more. In fact, the faces that are appreciated on the screen were rarely actually beautiful, in other words, the beauty of the Music Hall girls is rarely available for cinema stars.¹⁸⁶

The article continued by explaining the techniques how stars were “polished” in front of the camera with the help of specific camera angles, lighting, and make-up. The audience was informed that the stars were “photogenic” rather than “beautiful.” It noted that “many young stars are wandering around the streets in Hollywood without getting attention, yet their faces attract an audience of thousands, both male and female, when they are on screen. Madge Bellamy is one of those cinema people. You think that she is an ordinary person in the city, but she has a perfectly photogenic face.”¹⁸⁷ This article was written to prove that what people see on screen was fake, that all of the glamors of the stars were nothing more than an optical illusion created by the cameras.

Although in this article the stars were constructed as ordinary people, we cannot see any sort of encouragement for people who want to become a star. Actually, it was rather discouraging people from the glamorous life they had been yearning for.

¹⁸⁶ “Acaba, Zannettiğiniz Gibi Midirler?,” *Artistik Sine/Artistic Cine*, December 30, 1926, 7. (See Appendix L.)

¹⁸⁷ Ibid.

In fact, even in the other articles in which stars were described as ordinary people, the readers were warned against the false hopes of becoming a star:

Many of the young cinema star wannabes think on “how the most famous cinema stars reached that glory and fortune”. Amongst them, many young girls started the job by playing the bit parts, thinking that one day they will get an important role from a director. [...] But those blind wannabes, they rarely think about the consequences and jump into a field where they would not be successful.¹⁸⁸

Vedad Örfi also warned young people who wanted to be a cinema star about the hardships that stars go through and the possible disappointment they might experience. Interestingly, rather than inhibiting the desire as a whole, he invites those keen on becoming actors to become a “local” film actor: “It is, of course, more preferable to progress modestly in our country instead of being ridiculous in foreign countries.”¹⁸⁹

In conclusion, we see that although the glamor of being a star was appreciated in different ways in the cinema magazines, the audience was deterred from the dream of becoming a star at the same time. The limits of the desire were designated by the very cinema magazines which promoted it. Once again, we should question this basic contradiction and try to understand what purpose these writings served. I would like to argue that the lifestyle of the Hollywood stars was quite compatible with the modern person that was projected by the early republic, or even further, that it was the very model of what modern people should “look like.” The visual opportunity that cinema enabled was quite effective. Hakan Kaynar reminds us of the resistance of the people against the Western-style hats that the republic wanted to officialize as a part of “clothing reform.” However, with the proliferation of cinema, the opposition slightly faded away: “Only a decade later, the Istanbulite began to identify the hat [...] with ‘John Wayne’ he watched on the white screen,

¹⁸⁸“Yıldızlar Muvaffakiyetlerini Neye Medyundurlar,” *Artistik Sine/Artistic Cine*, December 16, 1926, 5.

¹⁸⁹ Vedad Örfi, “Sinema Sanatkârlığı,” *Opera-Sine*, December 18, 1925, 1. (See Appendix G.)

did he come to like this new headgear.”¹⁹⁰ Turkish cinema magazines participated in the discourse on modernization by making use of cinema to the full extent, reconstructing star images even outside of the films.

In *Stars*, Dyer points to a historical paradigm which suggests that “in the early period, stars were gods and goddesses, heroes, models – embodiments of ideal ways of behaving. In the later period, however, stars are identification figures, people like you and me – embodiments of typical ways of behaving.”¹⁹¹ Such a change in the mentality, which Dyer prefers to call “de-divinization,” could be read along with the secularization process of Turkish modernization as well. By claiming this, I do not simply intend to refer to the fact that one of the five basic principles of the Turkish Republic was “laicism.” Rather, I am referring to a much earlier mental shift that was observed in the mindset of late Ottoman intellectuals: The eulogy (*kaside*) written by İbrahim Şinasi Efendi in the name of Reşit Paşa, for example, was remarked by Tanpınar as one of the breaking points in the way of thinking for Ottoman intellectuals. In this eulogy, Şinasi utilized religious terminology not only to praise modern concepts such as “nation” and “civilization,” but also to exalt a non-religious figure, i.e., Reşit Paşa.¹⁹² Quoting from Neal Gabler, Chris Rojek points to a similar shift in the way people praise celebrities, drawing attention to the “moral equivalence” between devotion to God and the glorification of celebrities: “[C]elebrity culture is secular society’s rejoinder to the decline of religion and magic. Celebrity culture is now ubiquitous, and establishes the main scripts, presentational props, conversational codes and source materials through which cultural relations are constructed.”¹⁹³ What is interesting is that although Dyer named this process “de-divinization,” we see that celebrity culture actually operates in a similar way to religion in people’s life and mode of behavior. That is why rather than interpreting the process as “de-divinization,” I prefer to acknowledge celebrity culture as a form

¹⁹⁰ Hakan Kaynar, “Daily Life on the New Regime,” in *Republic: New Individual New Life*, ed. Ekrem Işın, trans. Melis Şeyhun Çalışlar (İstanbul: İstanbul Research Institute, 2013), 118.

¹⁹¹ Dyer, 24.

¹⁹² Ahmet Hamdi Tanpınar, *On Dokuzuncu Asır Türk Edebiyatı Tarihi* (İstanbul: Dergah, 2012), 200.

¹⁹³ Chris Rojek, “Celebrity and Religion,” in *Stardom and Celebrity: A Reader*, eds. Sean Redmond and Su Holmes (London: SAGE, 2014), 173.

of padding—an artificial insertion to the eviscerated religious feelings of the people in this context.

On the other hand, the economic face of the story should not be forgotten: Graeme Turner, who approached celebrities as “commodities” produced to make money, notes that “Media entrepreneurs want celebrities involved with their projects because they believe this will help them attract audiences.”¹⁹⁴ This linking position of the stars between the producers and the audience is important: As I discussed above, the stars were the “idols of consumption,” the models for their followers on how to “spend” their money and leisure time without necessarily becoming a star. So far, I have argued that stars were models for ordinary people, i.e., the audience. One more point that we should pay attention to is that just as these media texts served to construct the stars, they also constructed an audience, which is an essential part of cinema culture. Because the stars and the audience are interdependent and they need one another to exist, the kind of audience the magazines assumed is also important. We should also consider that the audience was the “consumers” of not only these texts but the whole cinema business. That is why in the following chapter, I will turn to focus on the audience and try to examine how the audience was constructed in the cinema magazines of the 1920s in Turkey.

¹⁹⁴Graeme Turner, “The Economy of Celebrity,” in *Stardom and Celebrity: A Reader*, eds. Sean Redmond and Su Holmes (London: SAGE, 2014), 193.

CHAPTER 4

CONSTRUCTING THE AUDIENCE

In this chapter, I examine the audience that was constructed by the cinema magazines in the early years of the Turkish Republic. As I mentioned in the previous chapters, the audience was an essential part of the cinema business by being the consumers and also an inalienable part of the star system. However, these are only a few aspects of the audience that I aim to handle in this chapter. Here I want to examine the audience more extensively: The audience as cinema magazine readers, spectators, businessmen, or any group of people who were related to these cinema magazines in some way or another. I would like to stress one more time that I am dealing only with the discourse on the audience that was constructed by the cinema magazines rather than referring to a historical or social “reality,” since these concepts are also controversial in the first place. The audience that I focus on, therefore, will be a “constructed audience”: the audience that was envisioned by the cinema magazines.

To be more specific about what I will be doing in this chapter, I would like to take a general look at how audiences were represented in the cinema magazines. First of all, I would like to note that there were a number of writings in these magazines which call out to different occupational groups such as theater owners, entrepreneurs, and merchants from different fields of business, as was discussed in the first body chapter of this study. Furthermore, there were a number of articles which do not have a direct relation to cinema, such as the pieces of advice on advertisements and business which probably aimed at businessmen and entrepreneurs. We can even argue that in some cases, these magazines played a role in attracting the readers’ attention to cinema and saw themselves as a bridge between the film producers and the possible viewers. For example, *Sinema Yıldızı* noted its purpose by saying, “We aim to inspire interest in cinema.”¹⁹⁵

¹⁹⁵ “Sinema Sualleri,” *Sinema Yıldızı*, June 26, 1924, 2.

I want to note that I will use the word “audience” in singular form when I am referring to the audience as a whole, and in plural form (i.e., “the audiences”) when I am referring to the diverse groups within the whole. Speaking of the diversity of the audience, we observe that their economic classes were taken into consideration as well as their jobs. Their ethnicity was also noted by referring to them as “*Türk*” and “*Rum.*” Their genders were specified by the language, by using both the masculine and feminine form of the words that specify the subject. Sometimes treated as “fans” of the stars, the audience was also “consumers” according to the magazines.

In the texts that dealt with the audience, we find hints of early film presentations in Istanbul, viewing routines and the programs that were designated by the theater owners. That is why in the first section of this chapter, I will start by describing the environment in which the films were screened in order to have an idea of the cinematic experience of the audience. Then, I will dredge up the characteristics of the audiences such as gender, ethnicity, and economic status. I will question who the audience was according to the cinema magazines by tracking specific uses of the words that were written to refer to the audiences.

In the second section of this chapter, I will elaborate on the subject by dealing with the audience in the star system and commercial life. As I mentioned in the previous chapter, stars and the audience were interdependent. In other words, stars need an audience, which can be specified as “fans” for this case. Therefore I will trace the early attempts of how the “fan audience” was constructed. However, these people were also the “consumers” according to the cinema magazines, as I described in the previous chapters. In this chapter, I will go a step further in terms of the commercial side of the story and point to the strong connection between the audience and the cinema business. In the texts that claim to describe the demands of the audience, it is difficult to differentiate the real demand of the audience from the promotions. In other words, in such texts titled “What the Public Likes,” it is not so clear whether the people really “like” or “expected to like” certain films. Also, advertisement was

seen as one of the essential parts of the film industry. That is why I will be focusing on the commercial field once more, but this time from another viewpoint, one which places the audience at the center.

As for the third section, I will point to one of the major discussions in audience studies: “effects theory.” I will dig into the question of whether cinema had an as much of an effect on audiences as was imagined. Will Brooker and Deborah Jermyn point to a paradigm shift in audience studies which asserts that the audience was not seen as a “passive” mass of people in recent studies.¹⁹⁶ Rather, they constitute an important role by actively participating in the meaning-making process. Therefore, in the third section, I will not only draw attention to the estimated effect of cinema on the audience but also the active participation of the readers in the discourse.

The texts that I make reference to in this chapter consist of the articles on the audience directly, the articles on the cinematic atmosphere of the time, answers to readers’ letters, questionnaires, promotions, and advertisements.

4.1. Cinematic Experience in Early Republican Turkey

4.1.1. Film presentations and programs

I would like to start this section by looking at the texts describing presentation routines. This will help to understand what kind of an environment the audience was placed in. When we look at the texts about the audience in the cinema magazines, we have a general picture of the environment that the films were presented in. That is why I am going to have a brief look at such writings in the cinema magazines.

An article that was published in the second issue of *Artistik Sine* described the first film presentation in Istanbul. Although the article gives the date of the first public presentation in Hamalbaşı as 1906, we know that it actually occurred in

¹⁹⁶ “Paradigm Shift: From ‘Effects’ to ‘Uses and Gratifications,’” chapter introduction to *The Audience Studies Reader*, eds. Will Brooker and Deborah Jermyn (London and New York: Routledge, 2003), 5.

1896.¹⁹⁷ However, the article was probably telling a fictional story, as we understand from the vagueness of the given names:

- *Hacı Ağa*, haven't you heard of the curious news that everybody talks about recently? How come you did not see or hear that when darkness falls, in the big shop in Hamalbaşı Street, there goes many carriages and automobiles, with men walking or sitting, on the white wall of the shop?.. My God, *Hacı Ağa*, terrifying, what an unprecedented thing... There, they burn a man alive... They put him in an iron cauldron, light a fire... And...

Hacı Ağa hulked up as he heard these words of young Mehmet, and took the hookah tube out of his mouth, and said:

- So what... Do you mean they boil him... *Allah Allah!*... Come on, let's go... Let's go to see that horrible thing... How much is it?

- Thirty coins, *Hacı Ağa*...

- Quite expensive... It should have been twenty...

Two friends got up and headed towards Hamalbaşı Street. They came in front of a big wooden gate that was standing where "Yeni Pazar" grocery store runs today. A man was shouting at the top of his voice in Turkish and Romaic:

- Come... Come on everybody... Unheard, unseen... New invention... See the cinematograph... Come on!...

The big crowd was listening to this incredible legend right before them. Everybody was hesitating to give thirty coins. All of these men were small retailers. And the rich and wealthy passing by with their costly cars were looking at this scene of people with scornful eyes.

Hacı Ağa and his nephew Mehmet entered in a roomy place that was lit up by two windows. When the door closed, they saw about thirty men sitting on old chairs. In just a moment the windows were closed... It was utter darkness in there... After five minutes the film had started.

In fact, a terrifying scene... If you were to see this in 1926, you would tremble with fear... Not because you see a man being thrown into the boiling water, but because cinema has made such a great progress in twenty years of a relatively short time...

This was the year 1906... [*sic*] And it was the very first cinema in Istanbul...¹⁹⁸

¹⁹⁷ Nezih Erdoğan, *Sinemanın İstanbul'da İlk Yılları* (Istanbul: İletişim, 2017), 76.

¹⁹⁸ Antoine Paul, "Dün ve Bugün," *Artistik Sine/Artistic Cine*, November 11, 1926, 4. (See Appendix M.)

This short story that was written in 1926 by Antoine Paul, the editor of *Artistik Sine*, gives us many hints about the early cinema experience and the audience in Istanbul. We learn from the passage that the first screening in 1906 was in a dark room for about thirty “men” of the middle class, who were sitting on old chairs. We can estimate that the upper class was already familiar with the cinema, from their “scornful eyes” on the people who met cinema for the first time. One other interesting point is that the people were invited in two different languages, yet both of these audiences could see the same film and have the same experience with no language barriers since the films were silent. I mentioned in the previous chapter how silent films were easily circulating around the world and how this “silence” was an advantage for Hollywood films in the foreign market. What I would like to draw attention to here is the pluralistic structure of the audience for this case.

Although the phrase above gives the date 1906 for the first film screening in Istanbul, we know that first public screening occurred in Istanbul in 1896.¹⁹⁹ Because the characters’ names were randomly chosen and they did not stand for actual people, we can estimate that the excerpt above was probably fiction. On the other hand, we have a real example of the earliest film screenings in Istanbul: Ercüment Ekrem Talu, who was present at one of those screenings and noted that he was scared when he saw the film. So far, the early viewers’ shock in front of this technology was associated with their primitiveness. However, Tom Gunning underlines that it is naïve to think the early audience was simply scared of the content of the film.²⁰⁰ Instead, early viewers’ shock resulted from the “magical” abilities of the filmic apparatus. The excerpt above is a good example of this approach. Even though it was published in 1926, it noted that instead of the content of the film in which a man was boiled in the cauldron, the original source of the shock would be the “progress” that had been made in terms of technology.

¹⁹⁹ Cited in Nezih Erdoğan, “The Spectator in the Making: Modernity and Cinema in Istanbul, 1896-1928,” in *Oriental Istanbul: Cultural Capital of Europe?*, eds. Deniz Göktürk, Levent Soysal, İpek Türeli (London and New York: Routledge, 2010), 129.

²⁰⁰ *Ibid.*, 138.

Tom Gunning, in his article where he introduces the term “cinema of attractions,” draws attention to how the cinematic apparatus itself was an attraction as a new technology for the early viewers. According to Gunning, what captured the early audience’s attention was “its ability to show something.”²⁰¹ The important point that we should pay attention to in the passage above is that although people went to see the terrifying scenes in the film, they were invited to “see the cinematograph.” Moreover, this possibly fictional story ends by implying a similar thing: By saying “you would tremble with fear... Not because we see a man being thrown into the boiling water, but because cinema has made such a great progress in twenty years of a relatively short time,” it directs the readers’ attention to the technology itself. One more point which proves that the act of “seeing” was more important than the content of the films was the plot summaries that were used in the announcements. In many of these summaries, the storyline was nearly completely narrated. That is why we can predict that people already knew the storyline before they saw a film. Therefore, rather than “what” was presented, they went to the cinema to see “how” the story was presented by the apparatus.

When describing the early film screenings with the term “attractions,” Gunning also draws attention to the connection between the early cinema and vaudeville programs, noting that early film screenings were parts of larger variety programs.²⁰² Interviews, announcements, and advertisements confirm that the films were presented as part of a program in Turkey as well. In interviews with movie-house owners, for example, usually both the interviewers and interviewees emphasized how much effort was put into designing a “rich program.”²⁰³ *Opera-Sine*, the house organ of Opera Film Theater praised itself for its “success in the gala performances.”²⁰⁴ An example of a program announcement that included a film and other attractions can be found in *Film Mecmuası*: According to the announcement,

²⁰¹ Tom Gunning, “The Cinema of Attractions: Early Film, Its Spectator, and the Avant-Garde,” in *Film and Theory: An Anthology*, eds. Robert Stam and Toby Miller (Oxford: Blackwell, 2000), 230.

²⁰² *Ibid.*, 232.

²⁰³ “İstanbul’da Sinema Hayatı – Elhamra Sineması’nın 1340-1341 Mevsimi,” *Mudhike*, December 24, 1924.

²⁰⁴ “Sinema Muhabirlerine,” *Opera-Sine*, September 30, 1925, 14.

Milli Sinema conducted a ceremonial “Valentino Week” for the deceased film star Rudolph Valentino. It was noted that biographical information about the actor’s life would follow the presentation of his last film *The Eagle* (1925).²⁰⁵ The following announcement on the same page was of a variety program as well, including the film *Les Misérables* (1925):

<p>Two Weeks Later</p> <p>Victor Hugo’s work named (Les Misérables)</p> <p>a worldwide phenomenon</p> <p>in honor of the monumental spectacle</p> <p>Les Misérables...</p> <p>Milli Sinema organizes a (soirée de gala).. several variety performances</p>	<p>İki hafta sonra</p> <p>Viktor Hugo’nun (Le Mizerabl) ünvanlı</p> <p><u>cihanşümül</u> eseri</p> <p>Sefiller...</p> <p><u>muazzam</u> temsili şerefine</p> <p>Milli Sinema (suvare du gala) tertip etmektedir.. Mütenevvi varyete numeroları</p>
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Figure 4.1. Translation of the announcement of *Les Misérables*

Nezih Erdoğan notes that the adoption of this presentation style without even changing the term “soirée” brought a new concept of time to the people: “When cinema came to Istanbul, it brought with it a new programme, imposing its own temporality on the city.”²⁰⁶ Nevertheless, it is still possible to track the lines of tradition mixed with this new kind of temporality that was imposed by cinema. For example, in another announcement that was published in *Film Mecmuası*, we see an extra film was added to the program “on the occasion of *Ramazan-ı Şerif*.”²⁰⁷ Historically, the sacred month when Muslims fast for the day and break their fast after the sunset, namely *Ramazan*, was also the month that traditional shadow theatre *Karagöz* was presented. Erdoğan points out the cinema’s resemblance to the shadowplay: “The traditional entertainment forms, particularly *Karagöz*, bear a

²⁰⁵ *Film Mecmuası/Le Film*, November 14, 1926, 5. (See Appendix N.)

²⁰⁶ Nezih Erdoğan, “The Spectator in the Making,” 136.

²⁰⁷ *Film Mecmuası/Le Film*, March 24, 1926, 6.

striking resemblance to the cinematic apparatus: the screen, with its aspect ratio, lighting, and sound, must have prepared the audience for the cinema.”²⁰⁸ Although there is a notable similarity between the two types of attractions, I do not aim to construct cinema in continuity with the traditional shadow theater. My concern here is to draw attention to the local reception of this new technology. As modern forms constructed a new subject in this “spectator-making” process, they merged with traditional forms. Just as the spectator was designed along with the programs, the reader-audience was constructed by the cinema magazines. Before going deeper into the characteristics of this audience, I would like to trace the early film presentations that can be found in the cinema magazines.

We learn from the cinema magazines that film screenings were accompanied by music. The interesting point is that in the process of time, the musical performance became a source of competition among the theaters. In the aforementioned article which told the story of the first film screening, the article continued with the rapid expansion of movie-houses in the following years. We learn that the music which accompanied the films started to play the primary role in the theaters: “Finally, a very great and courteous theater ‘Majik’ has opened... Before that, there was only a piano in the theaters or a violin only on Sundays in the larger ones... Majik placed a great orchestra instead of them...”²⁰⁹ It appears that Majik was famous for its musical performances as well as its well-designed programs. In another article about Majik, we see that the programs were titled according to the composers, such as “Beethoven Weeks.”²¹⁰ Bach, Liszt, Schubert, and Ponchielli were other composers whose works accompanied the films in this theater. Not only Majik but also Elhamra was praised by another cinema magazine for the music that accompanied its programs.²¹¹ It is possible to assume that each of these magazines was promoting a specific movie theater, for most of them were the house organs of

²⁰⁸ Erdoğan, *ibid.*, 135.

²⁰⁹ Antoine Paul, “Dün ve Bugün,” *Artistik Sine/Artistic Cine*, November 11, 1926, 4. (See Appendix M.)

²¹⁰ Antoine Paul, “Halkın Beğendikleri,” *Artistik Sine/Artistic Cine*, December 9, 1926, 6.

²¹¹ “İstanbul’da Sinema Hayatı – Elhamra Sineması’nın 1340-1341 Mevsimi,” *Mudhike*, December 24, 1924.

these theaters. However, what we learn from this range of features is that music was certainly an important aspect of every theater, to the point of becoming a competition amongst the theaters. A famous Turkish composer of those years, Cemal Reşit (Rey), discussed the importance of the music that accompanied the films in an article that was published in *Film Mecmuası*. Cemal Reşit criticized audiences who thought that music was not necessary for cinema as “enemies of artists, adversaries of music, coarse”; but he also said that musicians themselves were partly to blame:

[...] I can say that if some people do not like music in cinema, the blame is on the musicians. It is the duty of a musician to select the tracks properly and play them beautifully to reveal the prominence of a film and the value it is worth. However, the majority of the lowly tracks that are murdered by the players ruin the film. Even if the film is good, when the melodies are not compatible with the happenings on the screen, they devastate the charm of the film...²¹²

Cemal Reşit continued the article with his observations about the specific cases for several movie presentations and offered his suggestions. Another important point that we learn from Cemal Reşit is that the use of music was not completely an aesthetic matter. It also served a very practical purpose: “The reason why music is present in cinema is because it covers the noise of the projector, or; it is seen on the screen that people live, walk, talk, lions roar, revolvers burst, volcanoes erupt but nothing is heard so the viewers are bored.”²¹³

4.1.2. Diversity of backgrounds: Gender, multi-ethnicity, and “provinciality”

It should be noted that because the cinema magazines addressed in this thesis were published in Istanbul, the information in them was mostly about the screenings in Istanbul. However, there were a number of points in the articles that give us an idea about cinema life in the rest of the country. In *Artsitik Sine*, the article titled “Cinema in Our Province” compares Istanbul with the other provinces of Turkey. The writer of the article, Antoine Paul, talked about one of his visits to the office of

²¹² Cemal Reşid, “Sinemada Musikî,” *Film Mecmuası/Le Film*, October 12, 1927, 1.

²¹³ Ibid.

a “film trader (*film taciri*).” During his visit, he witnessed a conversation between the trader and a big theater manager from another city. From Paul’s narration, we learn that the anonymous manager did a bargain for fifteen films and rented them for twenty days. Paul was confused by the deal and asked the film trader about the viewings in other cities, and the dialogue went on:

- I guess one film will be presented each day, right?
- Right... In a small city, a film is not presented more than one or two days; because the audience is limited.
- How come, in a city where almost twenty or thirty thousand people live, a program cannot go on at the cinema even a week?
- Only one thousand of this twenty thousand goes to the cinema!
- One thousand?... Weird!... Do not people like cinema over there?
- On the contrary, they love cinema because they do not have access to stage plays. Even if they rarely do, they do not understand anything... Cinema, on the other hand, is visible and comprehensible... That is what countrymen (*taşralılar*) love... Even some of the villagers become dressy (*şık*) though they did not cherish their life before cinema. Now they are engaged both in cravat and in plow. However, the ones who regularly visit cinema are the ones who live near to it.
- Why there are no other cinemas getting built in several regions of this city?
- There is no electricity in most of the towns and moreover, small financiers cannot afford a motor for electricity. In addition, supplying for such things from Istanbul is very costly. That is why they dither.²¹⁴

Cinema life in other cities, as is understood from the passage above, was one of the interests of the cinema magazine writers. It would not be wrong to consider that the cinema magazines reached several provinces of the country. It appears that not only *Artistik Sine*, but many other cinema magazines were concerned about the cinema in other provinces. For example, *Sinema Postası* published a response to a

²¹⁴ Antoine Paul, “Vilayetimizde Sinema,” *Artistik Sine/Artistic Cine*, November 18, 1926, 3. (See Appendix O.)

reader letter from Afyonkarahisar.²¹⁵ Similarly, an announcement in *Film Mecmuası* asked for the addresses of the film managers living in Anatolia.²¹⁶ Another example is a questionnaire published in *Sinema Yıldızı*, calling for the attention of readers in Anatolia: “The publication of the cinema events in several provinces of the country is both our and our readers’ interest. That is why we ask for the female and male readers in Anatolia.”²¹⁷ What the questionnaire requested were the answers to six questions related to the cinema buildings in their provinces, a photograph of it (if possible), the interests and demands of the audience, the films that were presented, and the names of the cinema owners. It appears that they received positive feedback from one of the readers in Izmir. In the following issue where the reader letters were replied to “Muhyiddin Bey from Izmir” received a thankful response from the magazine, although the reader’s letter was not published.²¹⁸

Even though the reader letters were not published in the magazines, the responses were published with the name of the addressee in many cases. These names might give us a general idea about the multi-ethnicity of the audience. For example, in the 13th issue of *Film Mecmuası*, the responses were addressed towards “Monsieur Pierre Berka of Pangaltı,” “Cemile Sezai Hanımefendi of Şişli,” and “Ali Vahid Bey of Makrıköy.”²¹⁹ In the 8th issue of *(Musavver) Türk Sineması*, the reader letters were replied under the title “My Mail,” and the replies were directed to “Jack [Beyoğlu],” “Hamdi [İstanbul],” “Willy [Bebek],” “Orhan Bey [Bebek],” “Parisienne [Beyoğlu],” “Marius [İstanbul],” [sic] and so on.²²⁰ As can be seen from these names, the ethnic diversity of the audience is remarkable. One other thing that we can understand from these names is the gender of the audience. It is obvious that the audience consisted of both male and female readers. What is more interesting is

²¹⁵ “Karilerimizle Hasbihal,” *Sinema Postası/Le Courrier du Cinema*, February 21, 16. (year unknown)

²¹⁶ “Anadolu’da Sinema İdare Eden Meslektaşlara,” *Film Mecmuası/Le Film*, April 14, 1926, 3.

²¹⁷ “Karie ve Karilerimize,” *Sinema Yıldızı*, June 12, 1924, 14.

²¹⁸ “Sinema Sualleri,” *Sinema Yıldızı*, June 26, 1924, 2.

²¹⁹ “Açık Konuşmalar!,” *Film Mecmuası/Le Film*, February 20, 1926, 2.

²²⁰ “Postam,” *(Musavver) Türk Sineması/Le Cine Turc (Illustré)*, November 2, 1927, 6.

that the title of the questionnaire that was mentioned above was “To Our Female and Male Readers (*Kârie ve Kârilerimiz*)”. In this title, not only was the difference between the genders emphasized, but also the feminine version of the word “reader” was mentioned before the masculine version. We know that the spectators were divided according to their gender during that time even at the screenings because it was not possible for Ottoman women to sit together with men.²²¹ On the other hand, emphasizing the gender differences of the readers in the magazines served a different purpose in my opinion. Instead of exclusively dividing the audience into two groups, this emphasis probably was rather an inclusive one: By mentioning both female and male readers, the questionnaire made a special call for women to participate and invited them to attend to the discourse as well as men. Knowing that the masculine form of the word “*kâri*” was actually the common word that stand for both genders, the writer specifically preferred to use both versions, mentioning the female version primarily. Including the feminine version of the word, thus possibly aimed to draw special attention of the female readers and asked for their participation in the discourse.

4.1.3. Describing the audiences

Having briefly detailed the early screenings and the diversity of the audience, I would now like to look at the specific words and adjectives that were written for the audience in the cinema magazines. The most common word that was used to describe the audience was “the people (*halk*).” It is no doubt that the audience was a part of the people in general, but in the cinema magazines, a number of special characteristics were attached to the readers while designing them as the audience. One repeated attitude was the attachment of a word that signifies the sympathy of the audience towards cinema. When *Artistik Sine* promoted itself, for example, it noted: “Reading *Artistik Sine* is of your benefit, for you love cinema.”²²² The same promotion also promised the readers the title of a “critic”:

²²¹ Nezih Erdoğan, “The Spectator in the Making,” 133.

²²² *Artistik Sine/Artistic Cine*, November 11, 1926, 5.

Help this magazine to be known and we will present you a perfect cinema magazine. By reading this magazine, which is a real cinema encyclopedia, you will learn which films you should watch. You will go to the cinema with the title “critic” (*münekkid*), and you will enjoy the film in the dark cinema hall two times better.²²³

Another article that was published in the same magazine titled “The Progress” celebrated both the progress of the films in the previous three years (1924, 1925, and 1926) and the progress that had been made in terms of the size of the audience: “The people have nearly become cinema addicts... I know many people who *hated* cinema last year, but now they have been *regulars*.”²²⁴ In this quotation, we see that once again the act of cinema-going was described via strong emotional words such as “hate (*nefret*),” “addict (*müptela*),” and “regular (*müdavim*).” Similarly, in the announcements in *Film Mecmuası* we see that the audience was described as “the passionate ones about the art of cinema (*müşâtık-ı sanat-ı sinema*)”²²⁵ when they were invited to see the film *Die Gräfin von Paris* (1923). Another announcement was of the “Valentino Week” on the same page, and it was calling on the “appreciative art-lovers (*kadirşinas ve muhibb-i sanat takdirkârları*)” to attend the program. A different cinema magazine, *Opera-Sine*, adopted a similar attitude when it was describing the audience by calling them “male and female cinema-lovers (*sinema muhibleri ve muhibbeleri*).”²²⁶

In addition to love, addiction, and passion, the audience was constructed around the feelings of “curiosity” and “interest.” In the same article of *Opera-Sine*, the viewers (*temâşâgerân*) were expected to show interest in “curious (*merak-âver*)” films. Similarly, in *Film Mecmuası*, the audience was referred to as “curious readers (*meraklı kâriiler*)” when the recent news about the cinema life in other countries

²²³ Ibid.

²²⁴ Anthony P. Stoll, “Terakki,” *Artistik Sine/Artistic Cine*, March 2, 1927, 3.

²²⁵ *Film Mecmuası/Le Film*, November 14, 1926, 5.

²²⁶ “Sinema Muhiblerine,” *Opera-Sine*, September 30, 1925, 14.

was given.²²⁷ In another issue of the same magazine, these with a particular interest in cinema (*sinema meraklısı*) were encouraged to become subscribers.²²⁸

So far, I have tried to give a general picture of the film presentations in the 1920s in Turkey and to take a brief look at their audience. However, audiences were more than simply “the people,” “the spectators,” and “the cinema-lovers.” They were also an important component of the star system. Furthermore, they were “consumers,” “merchants,” “investors,” and “entrepreneurs” in terms of business life. Now, I would like to deepen the discussion by linking the audience that was constructed in the cinema magazines with the topics that were discussed in the previous chapters. In the following section, I will try to describe how the star system worked in the construction of the audience. Later, I will focus on the commercial aspects of the cinema once more, but this time from a perspective which puts the audience at the center of the discussion.

4.2. Towards Fandom and Consumption

4.2.1. The audience as followers of the stars

In the former chapter, I delved into the ways that the star system works within the discourse and how it proposes a way of living to readers. Stars and the audiences are interdependent, in other words, they need one another to exist. This is the reason why the audience is an essential part of the star system. When discussing the different approaches in star studies, Richard Dyer reports an argument which puts the audience at the center: “It has been argued that a more determining force in the creation of the stars is the audience, that is, the consumers, rather than the producers of the media texts.”²²⁹ It is important to understand that by media texts, Dyer refers not only to written sources but to any output in the whole process of film production.

In *The Audience Studies Reader*, Will Brooker and Deborah Jermyn attempt to describe the “fan” subgroup within the whole audience. They emphasize that there

²²⁷ “Küçük Haberler – Sinema Havadisleri,” *Sinema Mecmuası/Le Film*, March 24, 1926, 2.

²²⁸ “Mecmuamızın Faideli Teşebbüsleri,” *Film Mecmuası/Le Film*, November 28, 1926, 3.

²²⁹ Dyer, *Stars*, 19.

are a number of specific characteristics of fans which differentiate them from other audiences:

[...] a sense of community based around this shared fixation, which is often consolidated with visual signs of belonging such as clothing, haircuts or related merchandise. Implied in fandom is a sense of participation which goes beyond the 'active reading' [...]; rather than simply create their own meanings in the home or cinema, fans characteristically make cultural artefacts of their own, travel across the country to meet their idols or fellow fans and often reshape their own image as a badge of their loyalty.²³⁰

Before introducing this specific audience group that was constructed in the cinema magazines, I have to stress one point: Although these magazines attempted to build a strong connection between the stars and their followers which was similar to the "fan" subgroup described above, it is not possible to study them in exact terms of fandom. That is why I preferred to use the expression "*Towards Fandom*" in the heading of this section. We cannot exactly know if they reshaped their own bodies, but cinema magazines taught them how to do so via the articles on sports, weight loss, and fashion, as was discussed in the former chapter. They might or might not travel across the country to meet the stars, but probably their mails did, as we will see in the following paragraphs of this chapter. Thus, although they were not completely compatible with the characteristics that were described above, some of their features can be considered as the early traces of fandom. That is why rather than calling them "fans," I think it would be more appropriate to call them "followers." It is clear that there was a group of audience who had a specific interest in certain stars, and the magazines fed this interest with texts. Therefore these texts could be read as the early efforts that paved the way towards fandom.

In fact, we know that stars played an important role in attracting audiences. Most of the times we see that the magazines used star images to draw the attention. They presumed that the main interest of the audience was the stars instead of the other

²³⁰ Brooker and Jermyn, *The Audience Studies Reader*, 167.

aspects of a given film. That is why most of the film announcements included the star names in a prominent place. For example, in the 3rd issue of *Film Mecmuası*, the announcements of the films *Michel Strogoff* (1926) and *Die Gräfin von Paris*(1923) included the names of the stars:

very soon
Michel Strogoff
the infamous adventure novel of Jules Verne
actor and actress: Ivan Mozzhukhin – Nathalie Kovanko

very soon
The Countess of Paris
directed with the participation of four world artists (Mia May, Emil Jannings, Gajdarov, Musette), the great film titled (The Countess of Paris) will be presented for the honorable customers who are passionate about the art of cinema, with the big efforts and generosity of Milli Sinema management.
Not a film like (The Countess of Paris) which gets this much attention was ever made so far.. The scenes that flow with deep psychological analyses are quite rich.
Wait impatiently²³¹

Similarly, many of the articles written about films, which usually offered a plot summary, included the star names either in the title or right after the title. For example, the film *Don Q Son of Zorro* (1925) was introduced in the fifth issue of *Artistik Sine* with the headline “played by Douglas Fairbanks.”²³² Similarly, another magazine mentioned the actor’s name in the title as well: “Cine-Opera Exclusively Presents: Douglas Fairbanks in the film *The Black Pirate* [1926].”²³³ If we analyze the title carefully, we can see that Opera Movie Theater presented the actor before the film. In other words, the audience was invited to see Douglas Fairbanks in an act, rather than the film itself.

This pattern, which consists of giving the names of the stars with the title or headline or right after the title in the film summaries, was followed by the writers in

²³¹*Film Mecmuası/Le Film*, November 14, 1926, 5.

²³² “Douglas Fairbanks’ın Temsil Ettiği Kamçılı Adam,” *Artistik Sine/Artistic Cine*, December 9, 1926, 10.

²³³ “Opera Sineması Husûsî Filmleri Heyet-i Müteahhidesi: ‘Kara Korsan’ Filminde ‘Doglas Ferbanks’ı Takdim Eder,” (*Musavver*) *Türk Sineması/Le Cine Turc (Illustré)*, November 2, 1927, 8.

almost all of the cinema magazines. *Artistik Sine* broke with the tradition in 1927, in the last issue of the magazine that survived today, by giving the name of the producer, screenwriter, set designer, and the production company for the film *Krest i Mauzer* (1925) by the Soviet Union.²³⁴ Probably because the film was produced by the state, it diverged from the pattern that was designed by Hollywood’s star system. However, as for the other films in *Artistik Sine* and other magazines that were still active in 1927, such as *Film Mecmuası*, we observe that star names were still a dominant attraction for the films. Rather than giving the full cast, usually only the star that played the leading role was mentioned in the title. For example, in 1927 *Film Mecmuası* introduced the film *Poker Faces* (1926) by noting “Actress: Laura La Plante” right next to the title.²³⁵ This shows that even in 1927, which can be considered as a late period for the magazines, star names were still important to capture the attention of the audience.



Figure 4.2. “Her gece Opera Sineması’nda takdirlere gark olan Madam Lili Mey” (left), and “Halkın beğendiği Gloriya Svanson ‘Yıldızlı Kafeste’” (right)

²³⁴ “Salib ve Silah,” *Artistik Sine/Artistic Cine*, April 28, 1927, 6.

²³⁵ “Kiralık Zevce, Mümessile: Lora Laplant,” *Film Mecmuası/Le Film*, October 26, 1927, 8.

The designation of the stars as the focal point in the cinema magazines is observable in the columns written as a response to the reader letters. These columns were texts where the audience became more concrete. Although their letters were not published in the magazines, we can estimate what they were concerned about from the replies written to them. Because most of these replies were giving information about the stars, we can assume that the main interest of the audience was the stars. Still, it should not be forgotten that it was the writers of the magazines who called for questions from the readers. For example, *Sinema Yıldızı* invited readers to ask questions about several topics, inspired interest in some certain points, and promised the audience it would give information not only about the lives of the stars but also their addresses too: “We will inform you about every kind of question you have about cinema, films, artists, and the addresses of the artists. Write us without hesitation. What would you like to ask?”²³⁶ In this statement, though *Sinema Yıldızı* seems to promise the readers to give information about any given subject, it actually guided the readers by showing them the topics of interest. It was assumed that the readers would be interested in specific details such as the addresses of the stars.

Seems likely that readers responded to the call just as the magazines thought they would. Although we cannot exactly see what the readers wrote to the cinema magazines, in some of the replies we see that the addresses of the stars were actually given. For example, a reader of (*Musavver*) *Türk Sineması* got a response as follows: “Send your letters for Douglas Fairbanks to: ‘United Studios’ in Hollywood city, located in California – America. Corrine Griffith, Mary Pickford, Norma Talmadge also reside at the same address.”²³⁷ In the same column, another reader was given the address of French actress Nita Naldi. In addition to the addresses, the audience was also informed about the etiquette of writing letters to the stars. An interesting example can be found in the third issue of *Sinema Yıldızı*, published in 1924. Under the title “Cinema Questions,” reader letters were replied to, and advice was given to a reader named Abdullah Sırrı Bey from Kadıköy: “When you are

²³⁶ “Karie ve Karilerimize,” *Sinema Yıldızı*, June 12, 1924, 14.

²³⁷ “Postam,” (*Musavver*) *Türk Sineması/Le Cine Turc (Illustré)*, November 2, 1927, 6.

asking for photographs from the artists, attach a corresponding sum to your letter. It would be customary.”²³⁸

What is worthy of attention is that cinema magazines constructed their value upon the information they promised to give about the stars. For instance, the first paragraph of the column titled “My Mail” in *(Musavver) Türk Sineması* was as follows: “We would like to announce our precious readers that we prepared this column to satisfy the wishes of the ones who would like to get information especially about the cinema artists.”²³⁹ In a similar sense, the manager of Cine-Melek assumed that the main interest of the audience was the stars, so he started the interview with saying: “We are glad to announce that this year our cinema will be a well-known art house because the most famous and the most precious stars and the artist of the cinema world will be gathered.”²⁴⁰ Looking at these quotes, it is quite obvious that both the press media and the cinema owners shared the same opinion. That is to say, it was agreed that the main interest of the audience should be about the stars, or to be more precise, that was the opinion constructed by the cinema magazines.

One other way to strike interest in star lives and to construct an audience interested in the stars was the use of visual material, mostly photographs. Almost all of the cinema magazines published countless images of American and European film stars. What is important about the audience here is that most of these photos were shared with such notes as “Gloria Swanson, favored by the people”²⁴¹ or “Madame Lily May, who is inundated with appreciation every night in Cine-Opera”²⁴² (See Figure 15, 16). Even the subtitles of the pictures were claiming something about the audience. We cannot evaluate if these photographs were published because these stars were the actual favorites of the people or simply because the magazines had only their picture in hand. What I am concerned about is the construction of the

²³⁸ “Sinema Sualleri,” *Sinema Yıldızı*, June 26, 1924, 2.

²³⁹ “Postam,” *(Musavver) Türk Sineması/Le Cine Turc (Illustre)*, November 2, 1927, 6.

²⁴⁰ “Melek Sineması’nda Bir Ziyaret,” *Film Mecmuası/Le Film*, November 9, 1927, 5.

²⁴¹ *Artistik Sine/Artistic Cine*, December 23, 1926, 7.

²⁴² *Artistik Sine/Artistic Cine*, March 2, 1927, 3.

audience in the cinema magazines as people who were specifically interested in stars. Moreover, these stars were expected to be well-known by their appearance, as we understand from the competitions that were organized. For example, in the third issue of *Mudhike*, we see a picture was published with the following text: “With his wife and his child, but who? Fifty people who know the answer will be rewarded a book. In order to keep the rights of Anatolian readers, competition time is two weeks.”²⁴³ (See Figure 17.)



Figure 4.3. The Contest: “Zevcesi, çocuğu, kendisi? Fakat kim? Bilenlerden elli kişiye birer kitap hediye edilecektir. Anadolu karilerimizin hakkını muhafaza için müsabaka müddetleri iki haftadır.”

²⁴³*Mudhike*, December 31, 1924.

4.2.2. The audience as customers

A point that requires special attention at this point is the writings on what the audience liked, favored, and appreciated. Since it is not possible to measure the real interests of the audience of that time and I rather focus on the discourse, I would like to question if this was a way of promotion. In other words, rather than simply accepting the statements such as “favorite star of the people” written by the authors of these cinema magazines, I would like to explore whether such statements might be a way of advertisement. An interesting self-reflection about the topic can be observed in *Artistik Sine*. The author of the article titled “What the Public Likes” starts by explaining the rationale behind his choice of title: “It would be better if I titled this article ‘commercial films’; but here I am analyzing two different topics, namely ‘likes of the public’ and ‘commercial films’. That is why just like the cinema managers who give the films ‘alluring names’, I too prefer to give my article this title.”²⁴⁴

Another interesting example can be found in *Opera-Sine*. After describing the cinema environment as a competitive arena, the writer compared ten movie theaters that were active during that time and promoted some of them, especially Opera, because of being the press organ of this movie-house. After advertising itself as the “only cinema magazine of the city,” regardless of all the other magazines, the article concluded as follows: “We do not want to deceive our readers with fancy words and gilded texts. We will give the truest of the information and our readers will wait for our development impatiently.”²⁴⁵ Such a claim is certainly interesting by being highly aware of what advertisement is, yet pretending to put a distance to it.

Aside from advertisement, the cinema magazines aimed to put other promotional techniques into effect for their readers, such as subscription systems, special offers, and gift vouchers. As for the subscription systems, especially the readers living in Anatolia were called out to become a subscriber in order to stay up to date on the

²⁴⁴ Antoine Paul, “Halkın Beğendikleri,” *Artistik Sine/Artistic Cine*, December 9, 1926, 6.

²⁴⁵ “Sinema Muhbirlerine,” *Opera-Sine*, September 30, 1925, 14.

discourse. For example, *Sinema Mecmuası* asked for the addresses of cinema owners living in Anatolia, claiming that although they wanted to send issues to the other provinces, they did not want to risk the loss of the magazines because of the wrong addresses. That is why “Cinema Managing Colleagues in Anatolia” were recommended to subscribe to the magazine.²⁴⁶ In fact, we understand that the readers in the provinces were actually interested in becoming a subscriber. In *Sinema Postası* for example, the response to an unpublished reader’s letter said: “There are special cardboards, so the issues that are sent to the subscribers do not get ruptured.”²⁴⁷ Judging from this reply, it is possible to say that the call for subscribers met the objective, that there were readers who were interested in becoming a subscriber. Another magazine, *Opera-Sine*, offered special incentives to their subscribers: They announced that they would provide a discount on the tickets of the “largest movie theaters in the city.”²⁴⁸ Similarly, *Film Mecmuası* carried out a survey and promised a free annual subscription for three people draught and a free monthly subscription for two people draught.²⁴⁹ *Sinema Yıldızı* offered lottery tickets in collaboration with two women’s magazines for readers who collected coupons that were published on the bottom of the page of each issue.²⁵⁰

Compatible with the importance that was attached to advertisement and promotional techniques, the cinema magazines of this specific period were full of advertisements. From confectionery to couture, related or unrelated, every kind of advertisement made its way into the cinema magazines. What should not be forgotten at this point is that most of the cinema magazines not only targeted the cinema goers, but people in general, including ones who might not be interested in cinema as I mentioned earlier in this chapter. A good example was *Sinema Yıldızı* which said, “Our objective is not to write a textbook for our readers, but we aim to

²⁴⁶ “Anadolu’da Sinema İdare Eden Meslektaşlara,” *Film Mecmuası/Le Film*, April 14, 1926, 3.

²⁴⁷ “Karilerimizle Hasbihal,” *Sinema Postası/Le Courrier du Cinema*, February 21, 16. (year unknown)

²⁴⁸ “Mükafatımız,” *Opera-Sine*, September 30, 1925, 15.

²⁴⁹ “Açık Konuşmalar!,” *Film Mecmuası/Le Film*, February 20, 1926, 2.

²⁵⁰ “Sinema Yıldızı Karileri 500 Liralık Süs Piyangosuna İştirak Edecekler,” *Sinema Yıldızı*, June 12, 1924, 14.

inspire interest in cinema.”²⁵¹ Similarly, an article published in *Artistik Sine* claimed that people became interested in cinema by reading the magazine: “I know many people who hated cinema last year, but now they have become regulars. These people are reading *Artistik Sine* and so they have an accurate idea and information about cinema.”²⁵² The question we must ask at this point is, “why would a person who *hated* cinema read a cinema magazine in the first place?” It is easy to see that the magazine was self-advertising at this point, but we must consider the possibility that there might be different types of audience, such as advertisers who ran a business from different occupational groups. It is no doubt that cinema magazines were a commercial field, and they might attract a number of people who were not necessarily cinema-goers, as we understand from the discourse.

As is understood from the magazines, there were a number of different audience groups. The audiences did not simply consist of spectators and consumers; they were also cinema managers, merchants, and producers from several fields. These audiences were important in terms of being a part of the discourse. That is to say, they were also producers in the meaning-making process. Other than the diversity of the audiences, what we understand is that they had an active role in terms of the construction of the discourse. In the following section, I want to touch upon this subject and explain in detail what I mean by “the active audience” and to examine the discourse in this regard.

4.3. The Active Audience

In the previous chapters of the thesis, I drew attention to how important the advertisements were, as we understand from the articles about the advertisement techniques and from how rich the cinema magazines were in terms of advertisements. This, in fact, played a role in the designation of the audience as “consumers.” However, I would like to underline that I am not approaching the audience as a group of people who passively consumed whatever was given. I already mentioned that they were also advertisers. On the other hand, though the

²⁵¹ “Sinema Sualleri,” *Sinema Yıldızı*, June 26, 1924, 2.

²⁵² Anthony P. Stoll, “Terakki,” *Artistik Sine/Artistic Cine*, March 2, 1927,

texts which were written on the likes and choices of the people were imposing a certain assumption on them, we should keep in mind that the audience participated in the construction of the discourse as well. In this section, I will question how active the audience was in terms of constructing the discourse.

In *The Audience Studies Reader*, the editors invite us to be aware of a recent paradigm shift in audience studies. According to them, during World War I, media was seen as a means of propaganda. That is why there was a belief that the ideas of the masses of people could be manipulated easily by the media. The pessimistic approach to the effect of media on people was not only limited to the political context. Rather, it expanded to a larger field that included even advertisers as the manipulators of mass culture. However, this paradigm that saw people as masses that were passively subjected to manipulation has come to change in recent studies: The audience can be studied as more of a “selective” group of people who do not simply absorb whatever is given to them. They can reshape the production side of the media through their demands and choices. That is to say, recent studies claim that the relationship between the producers and the audience was not a one-way street, but more of a mutual exchange relationship.²⁵³

In the cinema magazines, we can find a number of articles which see the cinema as a means of power that has a strong effect on people. According to some, cinema could have been used to “educate” the masses. A good example of this was the perspective of Ertuğrul Muhsin, who said in an interview: “Now I see big developments and activities regarding cinema and I am quite pleased by that, because, it is known by everyone that cinema is the best medium of our age to raise the educational level.”²⁵⁴ This approach was quite similar to *Opera-Sine*’s: “Many new theaters and cinema companies are built in our city. We wish that these would widen the horizons of people and raise the aesthetic pleasure in the country.”²⁵⁵ As it is seen, these magazines handled cinema as an effective tool in educating

²⁵³ Brooker and Jermyn, *The Audience Studies Reader*, 5-11.

²⁵⁴ Antoine Paul, “Büyük Türk Sanatkârı Ertuğrul Muhsin Bey,” *Artistik-Sine/Artistic-Cine*, March 9, 1927, 3.

²⁵⁵ “Sinema Muhbirlerine,” *Opera-Sine*, September 30, 1925, 14.

people. Cinema had an effect on people not only from the perspective of education, but also from the perspective of their daily lives and fashion sense too. As I quoted earlier in this chapter, the cinema owners had a conversation about the effects of cinema on the people living in the provinces: “Even some of the villagers become dressy (*şık*) though they did not cherish their life before cinema. Now they are engaged both in cravat and in plow.”²⁵⁶

4.3.1. Demands and opinions of the audience

Although such examples can be found, a more common claim of the magazines, however, was that they were following the demands of the readers rather than simply imposing a reality on them. Cinema might have played a role in the daily lives of people and showed them how to “become dressy,” but this was the demand of the people in the first place: According to an article in *Artistik Sine*, the audience wished to see “luxury” in the films:

When it comes to the American films, people like them a lot... Although their storylines are poor, they are produced artistically. Elegance, delightfulness, a powerful technique, a perfect acting; raise the beauty of the film and that entire splendor makes the people forget the weakness of the storyline. [...]

French films are highly in demand. [...] They are good in terms of storylines because they were all adapted from the novels with a high sense of luxury and magnificence.²⁵⁷

In a similar sense, we learn that propaganda films were presented during the war, but again, they were treated as the “interests of the people” in the cinema magazines. For example, an article in *Artistik Sine* told story of the war years: “During the war, our cinemas were presenting us the horrible scenes from the trenches. The people were showing a great interest in the cinemas. Even the elites became regulars...”²⁵⁸

²⁵⁶ Antoine Paul, “Vilayetimizde Sinema,” *Artistik Sine/Artistic Cine*, November 18, 1926, 3. (See Appendix O.)

²⁵⁷ Antoine Paul, “Halkın Beğendikleri,” *Artistik Sine/Artistic Cine*, December 9, 1926, 6.

²⁵⁸ Antoine Paul, “Dün ve Bugün,” *Artistik Sine/Artistic Cine*, November 11, 1926, 4. (See Appendix M.)

According to the cinema magazines, people were interested not only in luxurious films or propaganda films. It is understood that comedy was one of the most preferred genres of that time. An article titled "Extraordinary Demand for Comic Films" explained that "It is not surprising that there is an extraordinary demand for the comic films" because these films were "expellers of exhaustion in terms of entertainment."²⁵⁹ The article goes on: "Such films are successful not only for Americans but for every civil people from all different colors and races. Because laughter is a strong remedy that all of us want to buy in return for some money." In another article, comedy was again praised and Americans were presented as the "kings of comedy" for the reason that many comedians were American such as Buster Keaton, Charles Chaplin, Billy Bevan, Harold Lloyd, etc.²⁶⁰ The aforementioned article titled "What the Public Likes" published in *Artistik Sine* said almost the same thing and pointed to the attention that comedy films received. Other than American films, the article glanced over the world cinema and noted that historical films were also liked by many people.²⁶¹

When it comes to comedy, it appears that cinema managers were of the same opinion. Cemil Bey (Filmer), the owner of Lale Film, shared his impressions about people's demand in an interview that was published in *Film Mecmuası*:

Some of the common films of the famous comics such as Charlot [Charles Chaplin], Harold Lloyd, Zigoto [Larry Semon], Fattey [Roscoe Arbuckle] and American adventure films are the ones in demand the most. Adventure films, as you know, are a bit much exciting and curious..

Chase films, conspiracies are entirely consisting of motion and these films are liked by everyone in terms of plot.. Detective films are loved.. We collect films that are liked by the community and work seriously in order to please our clients. That is only why we are successful.²⁶²

²⁵⁹ "Şetâretli Filmlerin Rağbet-i Fevkaladesi," *Artistik Sine/Artistic Cine*, April 28, 1927, 4.

²⁶⁰ "Komik Filmler," *Artistik Sine/Artistic Cine*, March 9, 1927, 5.

²⁶¹ Antoine Paul, "Halkın Beğendikleri," *Artistik Sine/Artistic Cine*, December 9, 1926, 6.

²⁶² Film Mümessillerini Ziyaret: Birinci Mülakat – Lale Film," *Film Mecmuası/Le Film*, April 7, 1926, 3.

Similarly, the owner of Cine-Melek ends his interview by quoting a proverb: “The wish of the people is the wish of God.”²⁶³ Although the cinema owners were grounding their approach on a sacred base to stress the value of the people’s demand, I think it is important to remember that still, such claims belonged to the producers of the discourse, i.e., the writers and the cinema owners, not the real audience. In other words, the media holders were speaking for the audience. Nevertheless, there were a number of questionnaires published in several cinema magazines that called for the opinions of the readers. That is to say, the audience was invited to participate in the discourse. For example, a questionnaire published in *Sinema Yıldızı* asked the readers living in the provinces six questions, including “What is the level of the attention that cinema gets in your province?” and “What kind of films would you like to see?”²⁶⁴ Another magazine, *Film Mecmuası*, published a questionnaire about the content of the magazine and asked for the opinion of the readers:

1. What kind of pictures and articles would you like to see in *Film Mecmuası*?
2. Do you wish to see the series of theatre scripts, comedies, vaudevilles, and short stories? How do you find the serial stories and the whole magazine in terms of texts, format, and content?²⁶⁵

It appears that the audience was quite responsive to the call. In many of the magazines, we see that certain columns were reserved to answer the reader letters. (*Musavver*) *Türk Sineması* replied to reader letters in a column titled “My Mail,” and introduced the column by stating: “We present this column to our respectable readers who would like to get information especially about the cinema artists.”²⁶⁶ Even though the readers were invited to write letters to the magazine, we should not ignore that they were also encouraged to ask questions about the “cinema

²⁶³ “Melek Sineması’nda Bir Ziyaret,” *Film Mecmuası/Le Film*, November 9, 1927, 5.

²⁶⁴ “Karie ve Karilerimize,” *Sinema Yıldızı*, June 12, 1924, 14.

²⁶⁵ “Açık Konuşmalar!,” *Film Mecmuası/Le Film*, February 20, 1926, 2.

²⁶⁶ “Postam,” (*Musavver*) *Türk Sineması/Le Cine Turc (Illustré)*, November 2, 1927, 6.

artists." *Sinema Postası* had a similar column titled "Chatting with Our Readers," and *Film Mecmuası* had a "Frankly Speaking" section to reply to readers.

After 1930, we learn that in one of his writings, Fikret Adil claimed that many of the writers in the cinema magazines were publishing replies to letters from the "imaginary readers."²⁶⁷ However, when we examine the replies carefully, it would be a more rational approach to consider that the replies were answering real questions from actual readers. If these columns were not replying to real questions, that is to say, if they were written simply because the magazines wanted to give information about selected topics as Adil claimed, the texts would probably be coherent and they would make sense on their own. However, we see some replies that do not fit this mold, such as "To Hayri Bey from Göztepe: Not everybody thinks in the way you do,"²⁶⁸ "To Senai Bey - The aforesaid cinema was brought to attention appropriately,"²⁶⁹ and "To B. T. Hanımefendi – If you can visit our office on Saturday or Monday you can have information about the subject matter."²⁷⁰ Since the reader letters were not published, most of the replies remain meaningless on their own. That is why we understand that these replies were addressed to an actual audience group who really wrote to the magazines and wanted to participate in the discourse.

4.3.2. Responses to reader letters

These columns that were addressed directly to the readers are the parts of the discourse where the actual reader audience became most visible. That is why I find it valuable to have a brief look at the topics they were particularly interested in. First of all, many of the readers got replies about the stars, as expected. The addresses of the Hollywood film stars were written, as I mentioned earlier in this chapter. We see that there were also female readers who wanted to become a star

²⁶⁷ Erman Şener Mevlanagil, "Türk Basınında Sinema Yazıları ve Dergileri," İstanbul Şehir Üniversitesi Kütüphanesi Taha Toros Arşivi Dosya No: 187/2-Sinema Dergileri, <http://hdl.handle.net/11498/10400>

²⁶⁸ "Sinema Sualleri," *Sinema Yıldızı*, June 26, 1924, 2.

²⁶⁹ "Karilerimizle Hasbihal," *Sinema Postası/Le Courrier du Cinema*, February 21, 16. (year unknown)

²⁷⁰ Ibid.

and even sent their photographs to the magazine, and one of them got the following reply: “Jehan (Beyoğlu) – Judging by your photograph, you are very beautiful. When you go to Paris, apply to the film companies over there, but we advise you to be cautious.”²⁷¹

Other than stars, it is understood that the audience was interested in the technical aspects of filmmaking. For example, Nuri Bey from *Bayezid* was probably curious about a scene where the character got killed by a lion in a film, and he was told that it was not the real actor; rather, it was a puppet.²⁷² Another example was of Naim Bey from *Ortaköy*. It is not possible to ascertain what exactly his question was, but he got an answer about a technical subject: “Like photographs, films also have two copies, ‘positive (*müsbet*)’ and ‘negative (*menfi*)’. The difference is that photographs are consisting of panes, when films are long ‘pellicules’. From the ‘negative’ of the film, a number of presentable films are produced.”²⁷³ Such technical questions show that the abilities of the cinematic apparatus were truly one of the main interests of the people, as was argued earlier. Canan Balan points to the early viewers’ obsessive interest in the technical aspects of cinema rather than focusing on the aesthetic elements, and draws attention to the fact that the audience was actually quite conscious and even critical towards this new medium.²⁷⁴

We see that the audience of the cinema magazines was not a merely passive mass of people. They had questions, and when they were invited to voice them, they did. Even when they did not, “reading” as a meaning-making process can be considered as a form of active participation in the discourse. Michel de Certeau argues that “consumption” was another way of production, usually invisible but affecting every

²⁷¹ “Postam,” (*Musavver*) *Türk Sineması/Le Cine Turc (Illustré)*, November 2, 1927, 6.

²⁷² “Sinema Sualleri,” *Sinema Yıldızı*, June 26, 1924, 2.

²⁷³ “Karilerimizle Hasbihal,” *Sinema Postası/Le Courier du Cinema*, February 21, 16. (year unknown)

²⁷⁴ Canan Balan, “Münevverler Harikalar Sinemasında: Yirminci Yüzyıl Dönümü İstanbul’unda Sinema Deneyimleri,” in *Türk Film Araştırmalarında Yeni Yönelimler: 11 Sinema ve Yeni*, ed. Deniz Bayrakdar (Istanbul: Bağlam, 2015), 195-203.

single aspect of our everyday lives.²⁷⁵ Although we are tracing the early hints of consumerism in these magazines, we should keep in mind that this sort of consumption does not necessarily put the audience in a passive position. They were active participants in the discourse by creating their own meanings and patterns of usage. The act of “reading” in the first place was the result of an intention. Like de Certeau suggests, it is another way of production. However, we should also keep in mind that even the writers of the cinema magazines were also consumers of the films. They were both consuming and producing their own meanings, reading and writing, filtering them through their perspective shaped by the local culture. Especially because we are dealing with the local reception of a foreign cultural element, we cannot ignore the fact that the produced meanings probably were the result of a series of exchanges. Brooker and Jermyn in *The Audience Studies Reader* underline the role of the cultural background and affinity to a specific community in the reception of a given media text: “Interpretations are shaped by more than one aspect of social identity.”²⁷⁶ That is why in the local adaptation of a given product, such as films, the social background of the writers comes to the fore.

In this chapter, I argued that the audience was an essential part of the discourse in the cinema magazines. First, I examined what kind of an audience was estimated by the writers of the cinema magazines. I pointed out that the audience was not a homogeneous group of people: Their genders, ethnic backgrounds, and interests might have been different, even to the point that some of the cinema magazine readers were not necessarily cinema-goers. These magazines were a commercial field and people from different occupational groups might have been there simply because of commercial purposes, such as advertising. The writers wanted to inspire interest in cinema for these people as well. Moreover, they paved the ways that were leading to a “fan” culture. That is why numerous texts and pictures about the stars were published, guiding the people to the subjects that they should have been

²⁷⁵ Michel de Certeau, *The Practice of Everyday Life* (Berkeley: University of California Press, 1984), xii.

²⁷⁶ Brooker and Jermyn, *The Audience Studies Reader*, 276.

interested in. In the previous chapter, I emphasized that the details of the star lives were published not because the magazines wanted to teach people how to become a star, but rather to show people how to follow the stars without becoming one. Now we can say that these texts were published in order to instruct people how to become a “proper audience” as well. While showing the people the ways of being the audience, the cinema magazines did not merely impose on them a one-way reality, but asked for their participation in the discourse at times. They published questionnaires, examined the interests of the people, and invited them to write letters to the magazines. The readers responded to the call and asked questions about several topics. Though we do not see their letters, we understand that they were eager to participate and had questions in their minds. That is why it is understood that the audience of the magazines was an active audience. Reading and consumption already was an active process. Because each text was written to be read, the audience was an essential part of the discourse in the cinema magazines. Nevertheless, it should not be forgotten that the data I analyzed here was provided by the cinema magazines. What is analyzed here is the discourse, which I would emphasize once again.

CHAPTER 5

CONCLUSION

I started this study with the aim of studying cinema culture in the early years of the Turkish Republic. When dealing with cinema, the common approach is to focus on films. Similarly, when the handling the cinema of a specific period of time, the general method is to turn it into a problem of history, which then results in explaining cultural elements in relation to politics. I have opted to keep my distance from both of these methods to better understand the complexity of the situation within the discourse. That is why throughout the thesis, I kept emphasizing that this study was an attempt to analyze the discourse, keeping in mind that the discourse is also constructed and does not necessarily represent what is in practice. Still, this should not mean that I handle the discourse as a field of fiction. *Au contraire*, discourse represents a different form of reality that should be understood within its own elements.

This study deals with the discourse starting from a macro perspective, evolving towards a micro perspective that ends up with the individual. That is to say, I started with the analysis of the cinema business, and then focused on the star systems to point to the connection between the producers of the media texts and the receivers of this content. In the last part of the study, I examined the audience, focusing my lens on the level of single human beings and what was on their minds. I highly mind adopting such a method because I believe that any piece of work needs ultimately to touch upon the human, especially in humanities and social sciences.

The center of cinema culture in the early republic was Istanbul. We do not know whether the movie-houses in the provinces had house organs similar to those in Istanbul, for most of them did not survive today. Nevertheless, it is not difficult to assume that in the years when films barely found their ways to the countryside, the emergence of such a press life was likely not possible, especially around cinema. That is why the center of the discourse as well as the cinema culture was surely

Istanbul. However, we saw that Anatolia was one of the main concerns of the press media in Istanbul. Cinema magazines asked for information about the cinema life in the provinces, wanted to gain subscribers from Anatolia, and solicited reader letters. Even when they carried out a contest, they wanted to keep the rights of their readers living in the provinces, extending the deadline for the contests. This shows that these magazines made conscious effort to include people living in other cities in the discourse. Kaynar even argues that “One of the objectives of the Republic [...] was to spread the somewhat spontaneously-sprouting civilization in Istanbul across the entire nation.”²⁷⁷ When arguing this, Kaynar wants to draw attention to the state control of modernization in the republic. However, I have tried to differentiate the official state interference from the discourse that emerged in the cinema magazines. We clearly saw that there was rather an organic relationship that was constructed between the cinema magazines and their Anatolian readers. It is possible to consider the permissiveness of the state as a form of support, but it was probably nothing more than this. In other words, I do not prefer to view Turkish modernization only in terms with *deus ex machina*: We should not forget that regardless of the resistance, the potential conditions were so long ready for such a change.

While designing the chapters, I paid attention to the connection between them. The cinema business certainly was not a mechanical system. Their products did not consist merely of films: Stars were just as well their products. Nevertheless, the original source of celebrity culture was not the films, but the press media. That is why I needed to focus on the star systems to better understand how they function within the discourse. In the end, we saw that the discourse on stardom translated something in the life of the audience. For that reason, I dealt with the audience in the last chapter, and argued that they were a part of the cinema business as the consumers on one hand, and a part of the star systems as their receivers on the other.

²⁷⁷ Hakan Kaynar, “Daily Life on the New Regime,” in *Republic: New Individual New Life*, ed. Ekrem Işın, trans. Melis Şeyhun Çalışlar (Istanbul: Istanbul Research Institute, 2013), 107.

It seems to me that the central issue that we can observe in all of these processes is the problem of consumption. The cinema business emerged on the baseline of production-consumption processes: First, we saw how the cinema magazines aimed to construct cinema culture as a field of entrepreneurship. The producers were handled as “managers,” “investors,” and “entrepreneurs,” while the audiences were “clients,” “customers,” and “consumers.” In the following chapter, we saw that stars were constructed as models for everyday life, not because they were showing people how to be productive but because they were teaching people how to “spend” from their money to their leisure time. That is to say, the stars become the “idols of consumption” of a culture that was shaped around cinema. In the last chapter, I showed that audience met these expectations by being the consumers of the cinema business and followers of the stars. However, right at this point, I underlined that consumption was also another form of production when it comes to meaning-making process. Whether in terms of producing goods or consuming them, we see that the cinema culture of the 1920s in the republic was shaped around production-consumption processes. When it comes to the “meaning-making” however, the tendency to explain the process again with the production-consumption binary is a totally modern approach, I assume. Georg Lukács discusses the ways of “knowing” (in an epistemological sense) before and after modernization. He argues that before modernization, the episteme was merely a problem of the opening of a curtain. With the modernity, however, after the rejection of this kind of “given” knowledge, episteme became something producible by humans and yet, always incomplete.²⁷⁸ If we are talking about the Ottoman context, we will see a similar process, considering the importance of “*keşf* (inspiration)” as a way of knowing, interpreting, and perceiving the world. However, in the 1920s, we have to consider the change in the mindset in connection with the means of modernity. As a result, we inevitably find ourselves dealing with the material in relation to production-consumption processes, even when the subject is meaning-making.

²⁷⁸ Georg Lukács, *Roman Kuramı* (Istanbul: Metis, 2003), 42-43.

No matter how often cinema was handled by means of consumption, still we see an effort to attach an aesthetic and educative role to it as well. The stars were constantly named “artist,” the audience was “art-lovers,” and the cinema itself was a form of “art.” This interconnection between art and consumption processes directed me towards the theories of Adorno and Horkheimer. Although their arguments are usually found “too cynical” by the critics, the pessimism of their arguments does not devalue the strength of their thesis. Seeing the effects of the culture industry in the early stages of cinema culture raises questions about the nature of the cinema as a site of technology. Turkish modernization, which was dramatically fractured into two parts from the beginning and which handled technology apart from culture, the problem intensifies.

I applied to most of the ideas of Veblen in order to understand celebrity culture in relation with the role of “leisure,” which is a different sign of the economic class. In a similar sense, Lowenthal’s conceptualization about the “idols of consumption” crystallized many aspects of the popular culture even in today’s world, in which social media becomes an ode to consumption and the conspicuousness of leisure, producing countless “social media influencers” whose sole objective is to teach people how to consume. No matter how important I find the arguments of these theoreticians, I would like to note that my references were limited only to the parts that I quoted from them. That is to say, I do not intend to construct my opinions on their approaches as a whole. There are parts in each of their theories from which I keep my distance, but this thesis was not a platform where I wanted to discuss and criticize a number of theories. Rather, I attempted to carry out an archeological study on material which had not been handled in detail before. I called on a number of perspectives that can be helpful in understanding the cinema magazines of the 1920s in Turkey.

Although the material I have dealt with here is limited, the discourse is open for further discussions. In this thesis, I did not include some of the texts in the magazines, such as film reviews. The reason was to follow a certain pattern, and not to drift away from the core of the discussion. Such texts that I excluded could be

analyzed in another study with the tools of film criticism. The texts that I included also can be handled from different perspectives. My arguments are just as well open to further criticisms and discussions. That is why I would like to note one last time that this thesis can be considered as a first step to initiate a discussion for further analyses.



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Film Mecmuası/Le Film, March 24, 1926, 3.

Film Mecmuası/Le Film, March 24, 1926, 6.

Film Mecmuası/Le Film, November 14, 1926.

Mudhike, December 31, 1924.



APPENDICES

A. Ticaret Hayatında Reklam - *Film Mecmuası/Le Film*, Sayı 5, 28 Teşrinisani

(Kasım) 1926

Ticaret aleminin en mühim lüzum ve ihtiyacından biri de reklam olduğu öteden beri malum bir keyfiyettir..

Her hususta çok ileri bulunan garp memleketlerinde ve bilhassa Amerika'da (reklama) son derece ehemmiyet atfedilmekte olduğundan nazar-ı dikkati celbeden bazı reklam eşkâlini karilerimize arz etmeyi faideli gördük...

Amerikalılar çok çalışan fakat çok kazanan bahtiyar insanlardandır. Ticaret sahasında çok maddî düşünürler. Bizim kıymetli bir atasözü olan (ekmeden biçilmez) darb-ı meselini (serpmeden toplanmaz) cümlesiyle hülasa ederek ilan hususunda bir düstur vücuda getirmişlerdir. Her teşebbüste bu hakikati düşünerek akla hayale gelmez reklam şekilleri bulur ve bunu tatbik ederler.. [G]azete reklamlarını çok basit ve ibtidai gören Amerikalılar gece elektrik tertibatıyla yanan, sönen münevver levhalar, kâbil-i sevk balonlar jeplinler üzerine büyük hurûf ile yazılar ve resimler... Şumendüfer lokomotiflerine, vagonlara, deniz hamamlarına sayfiye, otellerine, damların düz sathına, kiremitliğine kalın hurufat ile şekiller ve yazılar yazmaktadırlar..

Her yol üstünde göze çarpacak yerlerde cazip renkli levhalar, resimle görülmektedir...

Tezat renklerden istifade eden reklam ressamı afiş atelyeleri muazzam levhalar... tiyatro perdeleri cesametinde dekorlar yaparak birbirine rekabet halinde yaşayan, ve behemehal muvaffak olmak ve kazanmak isteyen müesseseleri reklam ederler..

(Reklamsız ticaret olmaz... Reklamsız ticaret ruhsuz ceset gibidir) nazariyesi Amerikalılar arasında bütün şumulüyle şayi'dir. Her müessese veya ticarethanenin hususî kataloğu, resimli mecmuaları.. Yüzlerce reklam levhası.. Klişeler.. Ortası yazılı,

damgalı hediyeleri vardır.. Müşterilerine, alakadar müesseselere bunlardan tevzi ederler.

Amerika'da Reklamcılık

Servet, refah ve ihtişam diyarı olmağla beraber sa'y ibda ve icad memleketi olan Amerika'da bir şemsiye fabrikası yazlık çok basit, Japonkârî kağıt şemsiyeler imal eder..

Bu rengârenk şemsiyelere büyük hurûfât ile fabrikanın firmasını, idaresini yazıp birkaç bin dane meccânen hediye eder..

Sıcak bir tatil günü sokaklarda bu şemsiyeleri kullanan, birçok madam, madamuazel, yeni icat şemsiyeleri lüzumu kadar teşhir ve ilan etmiş olurlar...

Tayyare ile tevzi'ât – bir bisküvi; çikolata fabrikası zarif pullar şeklinde milyonlarca reklam bastırıp tayyare vasıtasıyla her tarafa avuç avuç serptirir.

Yelkenli gemiler ile reklam – Yelken hiç şüphesiz güzel bir reklam vasıtasıdır. Bundan istifadeyi düşünen bir otomobil fabrikası yüzlerce yelkenli geminin yelken bezine uzaktan görünen okunaklı kalın yazı ile mesela:

(Dünyanın en sağlam otomobili) gibi bir cümle yazar. Cihanın her tarafında giden bu gemilerden a'zamı faide temin ederler.

Defter üzerine, mendil, fuçı, teneke kutu, ev eşyası sigara tabağı, tepsi, sargı, ve paket kağıtları, sünger kağıdı kağıttan panama teflidi (?) şapkalar üzerine reklamlar basmak alelade şekildedir.

- Film-

تجارت حیائنده ره قلام

تجارت عالمک اک مهم لزوم و احتیاجندن بری ده
ره قلام اولدینی اوتدنبیری معلوم بر کیفیتدر ..

هر خصوصده چوق ایلی بولنان غرب مملکتلرنده
و بالخاصه آمریقاده (ره قلامه) صوک درجه اهمیت عطف
ایدلکده اولدینندن نظردقتی جلب ایدن بعض ره قلام
اشکانی قارنریمزه عرض ایتمکی فائده لی کوردک ...

آمریقایلر چوق چالیشان فقط چوق قازانان مختیار
انسانلردندر. تجارت ساحه سنده چوق مادی دوشونورلر .
بزم قیمتی بر آتا سوزی اولان (ا کمدن بیلمز)
ضرب مثالی (سر به دن طویلاتماز) جمله سیله خلاصه
ایده رک اعلان خصوصده بردستور وجوده کتیر مشلدر .

هر تشبندده بوحقیقتی دوشونورک عقله خیاله کلز ره قلام
شکلاری بولور و بونی تطبیق ایدرلر .. عزته رقلاملاری
چوق بسیط و ابتدائی کورن آمریقایلر کیجه الکتریک
ترتیابه یانان ، سونن نور لوحه لر ، قابل سوق بالونلر
زه پیلنر اوزرینه بیوک حرورف ایله یازیلر و رسملر ...
شومندوفر لوقوموتیفارینه ، واعونلره ، دکتر حمامارینه
صیفیه ، اوتلارینه ، داملرک دوز سطحنه ، کیره میدلکته
قالین حروفات ایله شکللر و یازیلر یازمقده درلر ..

هر یول اوستنده کوزه چاربه چق برلرده جاذب
رنکللی لوحه لر ، رسملر کورولمکده در ..

تضاد رنکلردن استفاده ایدن ره قلام رساملری
آیش آتیه لری معظم لوحه لر ... تیاتر و برده لری جسامتده
ده قورلر یاهرق بر برینه رقابت حالنده یشایان ، و همه حال
موفق اولق و قازانمق ایسته ن مؤسسسه لری ره قلام ایدرلر ..

(ره قلامسز تجارت اولماز ... ره قلامسز تجارت
روحسز جسد کی در) نظریه سی آمریقایلر آره سنده
بتون شمویله شایندر . هر مؤسسسه و یا تجارتخانه تک
خصوصی قانالوغی ، رسمی مجموعه لری .. یوزلرجه

ره قلام لوحه سی .. قدیش لری .. اورته سی یازیلی ، تمغالی
هدیه لری واردر .. مشربلرینه ، علاقه دار مؤسسسه لره
بولردن توزیع ایدرلر .

آمریقاده ره قلام حیللق

ثروت ، رفاه و احتشام دیاری اولمغه برابر سی
ابداع و ایجاد مملکتی اولان امریقاده بر شمسیه
فابریقه سی یازلق چوق بسیط ، ژاپونکاری کاغد شمسیلر
اعمال ایدر ..

بورنکارنک شمسیلره بیوک حروفات ایله فابریقه تک
فیرماسی ، آدره سی یازوب بر قاج بیک دانه مجناهدیه
ایدر ..

صیحاچ بر تعطیل کونی سواققورده بو شمسیلری
قوللانان ، بر چوق مادام ، مادمازول ، یکی ایجاد شمسیلری
لزومی قدار تشهر و اعلان ایتش اولورلر ...

طیاره ایله توزیعات - بر بیسکوی ؛ جیقولانه فابریقه .
سی ظریف پوللر شکلنده میلوونلرجه ره قلام باصدیروب
طیاره واسطه سیله هر طرفه آوچ آوچ سر بدیرر .

یلکنلی کیلر ایله ره قلام - یلکن هیچ شهبه سز
کوزهل بر ره قلام واسطه سیدر . بوندن استفاده یی
دوشون بر اوطوموبیل فابریقه سی یوزلرجه یلکنلی
کی تک یلکن بزینه اوزاقدن کورون اوقوناقلی قالین
یازی ایله مثلا :

(دنیا تک اک صاغلام اوطوموبیلی) کی بر جمله یازار .
جهانک هر طرفه کیدن بو کیلردن اعظمی فائده تامین
ایدیلر .

دقتر اوزرینه ، مندیل ، فوجی ، تنکه قوطو ، او
اشیای سیفاره طباعی ، تپسی ، صارغی ، و پاکت
کاغذ لری ، سونکر کاغذی کاغذدن یاناما تقلیدی شاپه لر
اوزرینه ره قلاملر باصمق علی العاده شکلدندر .

— فیلم —

کله جک نسخه مزده
شوهام فیلم مملکت یکی کتیردیکی فیلملرک
لیسته سی نشر ایدمچکز ...
- فیلم -

Figure A.1. Ticaret Hayatında Reklam

B. Metro-Goldvin [Metro-Goldwyn]Filmleri– Opera-Sine, Sayı 6, 21 Teşrinievvel

(Ekim) 1925

Muhterem Efendim,

Müessesemiz ma'mülâtından olan filmleri bütün Türkiye'de işletmek üzere İstanbul'da, Galata'da Voyvoda Sokağı'nda, (51) numarolu Agopyan Hanı'nın üçüncü katında yazıhanelerimizi küşâd ettiğimizi arz etmekle mübâhîyiz.

"Metro-Goldvin" tarafından vücuda getirilen filmler gösterildikleri dünyanın en büyük sinema ve tiyatrolarında daima halkın fevkalade rağbet ve teveccühüne mazhar olmakta ve büyük muvaffakiyetler kazanmaktadır.

Filmlerimiz, isimleri memleketimizde ma'rûf olan ve pek ziyade sevilen Lilyan Giş [Lillian Gish], Doroti Giş [Dorothy Gish], Mey Mürrey [Mae Murray], Alis Terri [Alice Terry], Ceki Kogan [Jackie Coogan], Lon Şaney [Lon Chaney], Ramon Navaro [Ramon Novarro], Adolf [Adolphe Menjou], Maryon Devis [Marion Davies], Levis Ston [Lewis Stone], meşhur sanatkâr köpek Furaks [Furax]... elh. gibi büyük artistlerle dünyanın en büyük sinema yıldızları tarafından temsil edilmiş muhteşem ve pek zengin eserlerdir.

Emsaline fâ'ik kıymet-i sanatkârâneleri, mevzularının tenevvü'ü ve intihâbınıza arz edilecek miktarlarının kesreti itibariyle filmlerimiz en büyük hâsılatı temin edebilecek mahiyettedir.

Metro-Goldvin Filmleri

Telefon: Beyoğlu 358

Galata'da Voyvoda Caddesi Agopyan Han

مترو گولدوین فیلملری



محترم افدم ،

مؤسساعز معمولاتندن اولان فیلملری بوتون تورکیاده ایشلتمک اوزره استانبولده ، غلطده وویووده سواقانده ، (۵۱) نومرولی آغویان خانک اوچنجه قاتنده یازینخاهلرمزی کشاد ایتدیکمزی عرض ایتمکله مباحی یز .

«مترو گولدوین» طرفندن وجوده کتیریلن فیلملر کوسترلدری دنیانک اک بویوک سینهما و تیاترولرنده دائما خلقک فوق العاده رغبت وتوجهنه مظهر اولمده وبویوک موفقیتلر قازانمدر .

فیلملرمز ، اسملری مملکتیمزده معروف اولان وپک زیاده سویلن لیلان غیش ، دوروتی غیش ، مهی موردهی ، آلیس تهرری ، جهکی قوغان ، لون شاههی ، رامون ناوارو ، آدولف ، ماریون ددویس ، لهوس سلون ، مشهور صنعتکار کویک فوراقس ... الخ کبی بویوک آرتیستارله دنیانک اک بویوک سینهما ییلدیزلری طرفندن تمیل ایدلمش محشم وپک زینکین اثرلدر .

امثالنه فائق قیمت صنعتکارانهلری ، موضوعلرینک تنوعی وانتخابکزه عرض ایدیله جک مقدارلرینک کثرتی اعتباریله فیلملرمز اک بویوک حاصلاتی تأمین ایدم بیله جک ماهیتده در .

مترو گولدوین فیلملری

غلطده وویوادا جاده سی
آغویان خان

تلفون : بک اوغلی ۳۵۸

Figure B.1. Metro-Goldvin Filmleri

C. Şehrimize Filmler Nasıl Getirilir ve Nasıl Kiralanır– *Sinema Yıldızı*, Sayı 3, 26

Haziran 1924

Avrupa ve Amerika filmleri şehrimize iki suretle ithal olunur. Birincisi sermayedâr bir zat doğrudan doğruya kendi hesabına bir filmi mukannin²⁷⁹ bir müddet için kir alıyor ve bu müddet zarfında muayyen mahallerde kiralamak hakkını almış oluyor. Mesela falan film, altı ay müddetle Türkiye, Yunanistan, Mısır ve Suriye için muteber olmak üzere falan [e]fendinin üzerindedir gibi... O falan efendi, bu filmi memleketimizde Yunanistan'da Mısır ve Suriye'de kiraya veriyor, ve neticede kendi verdiği parayla kiradan aldığı para arasındaki farkı da gelirini teşkil ediyor.

Diğer suret ise, sinema fabrikalarının şehrimizdeki mümessilleri ve vekilleri tarafından olandır. Bu mümessiller, fabrikalarına filmlerini yine fabrikaların hesabına kiralarlar ve kendi komisyonlarını alırlar. İstanbul sinema âlemi nokta-i nazarından üçe taksim edilmiştir. Beyoğlu, Kadıköy ve İstanbul cihetleri herhangi bir filmin buralarda ilk gösterilmesi hakkı pahalıdır. İkincisi ucuzdur.

Mesela Beyoğlu'nda bir defa gösterilmiş olan (Ecel Köprüsü) Kadıköyü'nde gösterilmediği için Kadıköy sinemalarından birisi tarafından talep edilse pahalı bir fiyat talep edilir. Hâlbuki Beyoğlu ve İstanbul sinemalarından bir başkası istese daha ucuz verilir. Çünkü (Ecel Köprüsü) vaktiyle bir defa Beyoğlu'nda gösterilmiştir. Bu sebeptendir ki mezkûr filmin sahibi olan (Majik Sineması) Kadıköy (Vizyon)a yeni diye yüksek bir fiyat talep etmektedir.

²⁷⁹ Mukannin: Yasa koyucu.

شهر مزه فیلملرنصل کتیر بلیرونصل کیرالانیر

اورریا و آسریقا فیلملری شهر مزه ایکی صورتله ادخال ارنور . برنجیسی سرمایه دار بر ذات طوغریدن طوغری به کندی حسابنه بر فیلمی مقنن بر مدت ایچون کیرالایور و بو مدت نظرندنه معین محللرده کیرالامق حقنی آلمش اولیور . مثلا فلان فیلم ، آلتی آی مدته تورکیا ، یونانستان ، مصر و سوریه ایچون .عتبر اولوق اوزره فلان فنڈینک اوزرنده در کبی . . . او فلان افندی ، بو فیلمی مملکت زده یونانستانده . مصر و سوریه ده کیرایه و بریبور ، و نتیجه ده کندی و بر دیک پاره له کیرادن آلدینی پاره آراسنده کی غرقی ده کارخی تشکیل ایدیر .

دیگر صورت ایسه ، سینمه ما فابریقه لرنیک شهر مزه کی محللری و وکیللری طرفندن اولاندر .

بو محللر ، فابریقه لرنه فیلملرنی ، یته فابریقه لرنک حسابنه کیرالارلر و کندی قومیسونلرنی آلیرلر . استانبول سینمه ما عالی نقطه نظرندن اوچه تقسم ایدلشدر . بک اوغلی ، قاضی کوی و استانبول جهتلری هر هانکی بر فیلمک بورالرده ایلمک کورسترلمسی حقنی بایدر . ایکنه یسی او حوزدر .

مثلا بک اوغلنده بر دفعه کورسترلش اولان (اجل کورپرسی) قاضی کوینده کورسترلمدیکی ایچون قاضی کوی سینمه مالرندن بریسی طرفندن طلب ایدیلسه بهانی بر فیأت طلب ایدیلیر . حاجی بک اوغلی و استانبول سینمه مالرنندن بر باشقه سی ایسته سه دها او حوزو بریلیر . چونکه (اجل کورپرسی) وقتیله بر دفعه بک اوغلنده کورسترلشدر . بو سببله درکه مذکور فیلمک صاحبی اولان (ماژیق سینمه مایی) قاضی کوی (ویزبون) نه یکی دییه یوکسک بر فیأت طلب ایتمکده در .

Figure C.1. Şehrimize Filmler Nasıl Getirilir ve Nasıl Kiralanır

D. İzmir’de Film Ticareti – *Artistik Sine/Artistic Cine*, Sayı 16, 16 Mart 1927

İzmir, 7 Mart 1927

İzmir’de ve civarında sinemaların toplu ve yekûnlu bir hâlde bulunması İzmir film ticaretinin inkişafını icap ettirmiştir. Filvaki İzmir’deki dokuz sinemad[an] maada Balıkesir, Akhisar, Manisa, Kasaba (?), Ödemiş, Tire, Bergama, Denizli, Aydın, Nazilli, Kula, Antalya, Söke, Uşak, Isparta, Edremit ve Ayvalık sinemaları film ihtiyaçlarını İzmir piyasasından temin etmektedirler.

Bunun için İzmir’de müte’addid film idareleri mevcuttur. Bunlardan “Elhamra Film” İpekçi kardeşlerin, “Necât Film” Salih Necati Bey’in, “Anadolu Film” Namık Kemal Bey’in, “Nisto (?) Film” Mösyö Taranto’nun (?), “De Polo Film (?)” Mösyö Piyer’in, “Asrî Film İdaresi” asrî sinema şürekâsının, “Lale Film” Cemil Tefvik kardeşlerin, “Işık Film” Mazhar Necati Bey’in idaresinde olup Işık Film aynı zamanda “Kemal Film” ticarethanesinin İzmir şubesidir. (Kanamet (?)) filmlerinin İzmir acenteliği de Mazhar Kafadar Bey’in uhdesindedir.

Bu film ticarethanelerinin İzmir piyasasına arz ettiği filmler “monopol” mallar olmakla beraber Yunanistan’dan ve Suriye’den gelen konturbant (?) filmler vakit vakit piyasaya nahoş tesirler yaparlar. İki sene evveline kadar bu konturbant filmler meselesi İzmir film ticaretini tehdit edecek bir hâlde idi. Fakat son günlerde sinemacılarla filmcilerin müttehid²⁸⁰ bir hâlde bulunması bu mazarratı hayliden hayliye tahdîd²⁸¹ etmiştir.

İzmir mevkî-i coğrafisi itibariyle civardaki Yunan ve İtalyan adalarıyla film ticareti yapmak fırsatına maliktir. Piyasamız ara sıra bu adalardan film talebine maruz kalırsa da gümrük mesâ’ilindeki²⁸² su’ûbetten²⁸³ dolayı bu ecnebî adalarla muamele yapamaz. Çünkü adalara kira ile verilecek filmler İzmir’e iade edildiği zaman tekrar

²⁸⁰ Müttehid: Birleşik.

²⁸¹ Tahdîd: Sınırlandırma.

²⁸² Mesâ’il: Meseleler.

²⁸³ Su’ûbet: Güçlükler.

gümrük resmine tâbi oluyor. Bi't-tabii otuz, kırk lira bedel-i îcâra²⁸⁴ mukâbil adalara göndereceği bir filme iadesinde elli altmış lira gümrük resmi vereceğini bilen filmci bu talebe cevâb-ı red veriyor.

Hâlbuki diğer taraftan Yunanistan gümrüklerinde yapılan teşkilat sayesinde Yunanlı film tüccarları piyasamıza kendi filmlerini îcâr edebiliyorlar. Îcâr için İzmir'e gönderilen filmler Yunan gümrüklerinden geçerken bir deftere kaydedilerek film üzerine de gümrüğün resmî mührü basılıyor. Bu film işini bitirip de Yunanistan'a iade edildiği zaman gümrük resmi aranılmıyor.

Şu hâl Türk parasının Yunanistan'a gitmesine mukabil Yunan sinema piyasasına Türk filmlerinin arz edilememesi gibi memleket iktisadiyatı namına menfi bir netice ihdâs ediyor.

Türk film piyasasına zarar îrâs²⁸⁵ eden ikinci bir mesele de oktruva resminin tarz-ı cibâyetidir²⁸⁶. Bidâyeten²⁸⁷ İzmir'e giren bir filmde İzmir Belediyesi namına oktruva alınıyor. Sonra bu film civar ve mülhikât²⁸⁸ sinema[s]ına gönderildiği zaman her iadede aynı filmde müteaddid defalar oktruva resmi alınmış oluyor.

Gerek gümrük ve gerek oktruva rüsûmunda iyi ve mantıkî bir tarz-ı cibâyet ihdâs ediliyorsa, İzmir'imizin film ticareti az zamanda inkişâf bulacaktır. Alâkadar makamların nazar-ı dikkatini bu mühim iki mesele üzerine celb eylemeyi vatanî bir vazîfe-i iktisâdiye telakki ederiz.

M. K.

²⁸⁴ Îcâr: Kiralama.

²⁸⁵ Îrâs: Miras bırakma.

²⁸⁶ Cibâyet: Vergi tahsil etme.

²⁸⁷ Bidâyeten: İlk olarak.

²⁸⁸ Mülhikât: Ekler.

<p>سر محرری :</p> <p>آفتاب و ان بول</p> <p>اداره مأموری :</p> <p>آفتاب و ان ستول</p> <p>آیوه شرائطی</p> <p>مالک اجنبیه اچین :</p> <p>سنه لکی ۲۰۰۰</p> <p>آلتی آلتی ۱۰۰</p> <p>اوج آلتی ۰۰۷۵</p>	<h2 style="text-align: center;">آرتیستیک سینه</h2> <p style="text-align: center;">هفته لقی شرق و باقان سینه ما مجموعی</p> <p style="text-align: center;">هر هفته نوشتن کونی بئسر اولوز</p> <p style="text-align: center;">اداره خانه سی : بک اوغلی الجرا چارشیمی ۲۲</p> <p style="text-align: center;">تورکجه به ترجمه ابدن : راغب رفقی</p> <p style="text-align: center;">اعلامات اچین اداره خانه به مراجعت ابدلیدر</p>	<p>مدیر و صاحب امتیازی :</p> <p>بی یاز صاریبان</p> <p>مدیر مسئولی :</p> <p>لئون خالص</p> <p>آیوه شرائطی</p> <p>تورکجه اچین :</p> <p>سنه لکی ۳۰۵</p> <p>آلتی آلتی ۲۰</p> <p>اوج آلتی ۱۰</p>
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بو بولک تورک صنعتکاری

ازمیرده فیلم تجارتی

ازمیر : ۷ مارت ۱۹۲۷

کمرک مسائلنده کی صعوبتدن دولایی بواجنی آطلره معامله یاپماز . چونکه آطلره کیرا ایله ویرله جک فیلملر ازمیره اعاده ایدلدیکی زمان تکرار کمرک رسمه تابع اولیور . بالطبع اوتوز، قرق لیرا بدل ایجاره مقابل آطلره کوندره جکی برقیامه اعاده سنده الی آلتش لیرا کمرک رسمی ویردجکی بیان فیلمی بوطله جواب رد ویریبور .

حالبوکه دیگر طرفدن یونانستان کمرک رنده یاپیلان تشکیلات سابه سنده یونانی قیل تجارلری بیاسه سزه کندی فیلملری ایجارا رنده یاپیلور . ایجارا اچون ازمیره کوندیرلین فیلملر یونان کمرکلرندن کچرکن بر دفتره قید ایدلره کمرک قیلک اوزرینه ده کمرک رسمی مهری یاصیلور . بوفیل ایثنی بیترویده یونانستانه اعاده ایدلدیکی زمان کمرک رسمی آرا یاسیلور .

شوحال تورک یازده سنک یونانستانه کیتسنه مقابل یونان سینه ما بیاسه سنه تورک فیلملریک عرض ایدله مامسی کچی مملکت اقتصادیاتی نلمنه منق بر نتیجه احداث ایلور . تورک قیل بیاسه سنه ضرر ابراث ایدن ایزکی بر مسئله ده اوقتروا رسنک طرز جباتی در . بدایه ازمیره کیرن بر فیلمدن ازمیر بدیه سی آمنه اوقتروا آلتیور . صوکره بوفیل حوار وملحقات سینه ما به کوندردلدیکی زمان هر اعاده ده عین فیلمدن متعدد دفعه لر اوقتروا رسمی آلتش اولیور .

کمرک کمرک و کرک اوقتروا رسومنده ای و منطق بر طرز جبات احداث ایدیلورسه ، ازمیر بزرک قیل تجارتی آرز زمانده انکشاف بوله قدر . علاقه دار مقاملرک نظردقتی بومهم ایکی مسئله اوزرینه جلب ایلیکی وطنی بر وظیفه اقتصادی تیق ایدرز .

ازمیر وجوارنده سینه مالرک طوبلی ویکونلی برحاله بولونسی ازمیر قیل تجارتی انکشافی ایجاب ایتدیرمشدور . فی الواقع ازمیرده کی طقوز سینه ما ده ماعدا بالکسر ، آقحصار ، مغبسا ، قصبه ، اوده مش ، تیره ، برغمه ، دکیزی ، آیدن ، نازلی ، قولا ، آظالیه ، سوکه ، عشاق ، اسپارطه ، ادرمه و آیوانلی سینه مالری قیل احتیاجلری ازمیر بیاسه سندن تأمین ایتکده درلر .

یونان اچون ازمیرده متعدد قیل اداره لری موجوددر . بولردن « الجرا قیل » ایکی قرده شرک « نجات قیل » صالح نجاتی بک ، « آماطولی قیل » نامق کال بک ، « نیستو قیل » موسیو طارانطولک ، « ده بولو قیل » موسیو بیه رک ، « عصری قیل اداره سی » عصری سینه ما شرکاسنک ، « لاله قیل » جیل توفیق قرده شرک ، « ایشیق قیل » مظهر نجاتی بک اداره سنده اولوب ایشیق قیل عین زمانده « کال قیل » تجارتخانه سنک ازمیر شمه سیدر . (قانمت) فیلملریک ازمیر آجنته لیده مظهر قفادار بک عهده سنده در .

بوفیل تجارتخانه لریک ازمیر بیاسه سنه عرض ایتدیکی فیلملر « مونوپول » ماللر اولقه برابر یونانستاندن وسوریه دن کان قوترباند فیلملر وقت بیاسه به ناخوش تأثیرلر یاپارلر . ایکی سنه اوله قدر بوقوترباند فیلملر مسئله سی ازمیر قیل تجارتی تهدید ایدجک بر حاله ایدی . فقط صوک کونلرده سینه ما جیلره فیلمجیلرک متحد برحاله بولونمای بومضری خیلدن خیلی به تحدید ایتشدور .

ازمیر موقع جغرافیسی ایعتبارله جوارده کی یونان وایتالیان آطلره لره قیل تجارتی یاقی فرصتنه مالکدر . بیاسه سز آره صره بواطلردن قیل طلبنه معروض قایلرسه ده

Figure D.1. İzmir'de Film Ticareti

E. Sinema Artisti Olmak İçin – *Sinema Yıldızı*, Sayı 1, 12 Haziran 1924

Mari Pickford [Mary Pickford], sinema artisti olmak için on şartın elzem olduğunu söylüyor. Bu şartları aynen yazıyoruz:

- 1 – Bir senelik maişetini temin etmezden evvel bu mesleğe atılma!
- 2 – Muvaffakiyetsizlik halinde tevessül edilmek üzere başka bir mesleğe sahip olmadan sinema artistliğe heves etme.
- 3 – Eğer genç bir kız isen.. Yanına behemehâl valideni al. O, müşfik nasihatleri ile sana büyük bir yardımcı vazifesini görür.
- 4 – Sahne evsaf ve mezâyâsını²⁸⁹ hâiz bulunduğuna dair kendini kendini temin et.
- 5 – Kâbilse, sinema mesleğine teşebbüs etmezden evvel sahnede bir tecrübe yap.
- 6 – Müracaat ederken beraberinde iyi çıkmış pek çok fotoğrafın bulunsun. Fotoğraf ne kadar çok olursa kabul imkânı o kadar kolaylaşır.
- 7 – Gardırobun zengin ve mütenevvî' olsun.
- 8 – Müracaat etmezden evvel çıkartmış olduğun fotoğraflar üzerinde düşün ve evvela kendi kendinin (fotojenik) olduğuna yani resimde güzel görüldüğüne kanaat getir.
- 9 – Sinema mesleğini bir eğlence telakki edersen, senin için meş'ûm²⁹⁰ neticeler verir. Bu meslek pek güç bir sanat mesleğidir.
- 10 – Her meslekte olduğu gibi bu meslekte de çalışan... ve çalışmasına zeka.. arzu ve azmini ilave eden kazanır. Muvaffak olur.

²⁸⁹ Mezâyâ: Meziyetler.

²⁹⁰ Meş'ûm: Kötü, uğursuz.

مارى پيقفورد

قاپاقده بيوك رسمك صاحبي كوزل صنعتكار

مارى پيقفورد ، امريكا سينه ما بيلديزلرينك قرايچە سيدر . وعيني زمانده سينه ما قرالى دوغلاس فه برانكك زوجه سيدر . ۱۸۹۳ سنه سنده قانادا نك طورونتو شهرنده دنيايه كلشدر . پدى فاجعه آقتورى ايدى . ماري پيقفورد هنوز كنج ايكن يتيم قالدى . بش ياشنده صحنه چيقدى . ماري پيقفوردى ايلك دفعه سينه ما به آلان مشهور غريفت اولمشدر . كوزل صنعتكار اول اووهن مور نامنده بر آرتيست ايله اولدى . بالاخره بو آرتيستدن بوشانهرق دوغلاس فه بر بانق ه واردى . دوغلاس فه بر بانق ده ايلك زوجه سنى تطبيق ايتش بولنيوردى . شمدى بو ايكي آرتيست عائله حياتلى ايله صنعت حياتلى برلشد بره رك مسعود يشامقده درلر .

سينه ما آرتيستي اولمق ايجون

- مارى پيقفورد سينه ما آرتيستي اولمق ايجون اون شرطك الزم اولديغى سويابور . بوشطلى عينا يازيبورز :
- ۱ — برسنه لك معيشتى تايمين ايتزدن اول بومسلكه آتله !
 - ۲ — موفقيت سزلك حالنده توسل ايدلك او زره بشقه برسلكه صاحب اوله دن سينه ما آرتيستلكه هوس ايتمه .
 - ۳ — اكر كنج برقيز ايسه ك .. يانكه بيمه حال والده كي آل .. او ، مشفق نصيحتلى ايله سكا بو بوك بر ياردجىي وظيفه سنى كورور .
 - ۴ — صحنه اوصاف و مزياسنى حائز بولنديغكه دائر كندىكى كندىنى تايمين ايت .
 - ۵ — قابلسه ، سينه ما مسلكنه تشبث ايتزدن اول صحنه ده بر تجربه ياب .
 - ۶ — صراجعت ايدركن بر ابركده ابي چيغمش بك چوق فوطوغرافك بولونسون . فوطوغراف نه قدر چوق اولورسه قبول امكانى او قدر قولايلاشبر .
 - ۷ — غاردر بولك زنگين و متنوع اولسون .
 - ۸ — صراجعت ايتزدن اول چيقارتمش اولديغك فوطوغرافلر او زرنده دوشون و اول كندى كندىك (فوتوزه نيك) اولديغكه يعنى رسimde كوزل كوزو كديككه قناعت كتير .
 - ۹ — سينه ما مسلكنى براكلنجه تلتى ايدرسه ك ، سنك ايجون مشوم نتيجه لر ويرر . بومسلك بك كوچ برصنعت مسلكيدر .
 - ۱۰ — هر مسلكده اولديغى كي بومسلكده ده چايشان .. و چايشمه سنه ذكا .. ارزو وعزمى علاوه ايدن قازانير . موفق ارلور .

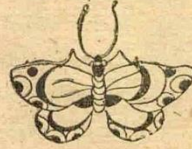


Figure E.1. Sinema Artisti Olmak İçin

F. Meşhur Sinema Yıldızları – *Artistik Sine/Artistic Cine*, Sayı 7, 23 Kanunievvel

(Aralık) 1926

En meşhur aktörler, sinema ahize makinesinin karşısında oynamağı bir şeref bildiler ve bu suretle, ahfâdımız²⁹¹, Monesolli'nin [Jean Mounet-Sully], Rejan'ın [Gabrielle Réjane], Koklen Kardeşler'in [Les Frères Coquelin] ve bunların akranlarıyla ahlakının etvâr ve harekât ve sima ifadeleri hakkında kati ve vâzih bir fikir edinebileceklerdir. Halbuki, Talma'nın, Raşel'in [Rachel], Adriyen Lokoreor'un [Adrienne Lecouvreur] ve birçok müteveffâ meşâhirin oyunlarını artık kimse göremeyecektir. Mâ-hâzâ, tiyatro kralları, sinema kralları değildir ve olamazlar: Sinema, dram ve komedy yıldızlarının nadiren mütehallî²⁹² oldukları büsbütün hususî havas ve isti'dâdlar talep eder.

Sara Bernar [Sarah Bernhard], bunu açıkça ve pek muhik²⁹³ olarak söylüyor: “Dram sanatının bütün vesaiti kullanıldığı halde bir eseri oynamak ve kıymetini yükseltmek pek güç bir şey iken, bu vesaiti yalnız bire tenzil etmek, adi ve yavan bir neticeye kendini mahkûm etmek demektir.”

Sinema aktörü, evvela fotojenik bir simaya malik olmalıdır. Saniyen, harekât-ı vechiyesi gayet manidar olmalıdır. Jestler az olsun, fakat gayet vâzih, manalı olsun... Seri hareketlere lüzum yoktur. Bunlar fotoğraflar üzerinde lekeler husule getirirler. Girişler, geçişler, sahne harekâtı daima derinlik istikametinde veya umumiyetle tercih olunduğu üzere mâilen icra edilecektir.

Hepsi bu kadar değil. Sanat-ı telakkîde ale'l-ekser, canbazlık ve spor iktidarı ilave edilmelidir. Hâl-i harekette bir trenden atlamak, bir köprünün üstünden suya atlamak, bir ağacın tepesine kadar tırmanmak, tırmanarak bir duvara çıkmak, bir demir tel üzerinde bir damdan diğerine geçmek, bir paranetör [paratoner] direğinin üstüne çıkmak, bir su borusu boyunca damdan inmek, basamaktan basamağa yuvarlanmak suretiyle bir merdivenin üstünden alt başına kadar teker meker

²⁹¹ Ahfâd: Torunlar.

²⁹² Mütehallî: Donanmış, bezenmiş.

²⁹³ Muhik: Haklı.

yuvarlanmak, yüzmek, boks yapmak, dans etmek, eşya kaldırmak, bir adamı belinden kavrayıp pencereden atmak... İşte bütün bu şeyleri bilmek lazımdır.

Evsâf-ı matlûbenin kâffesi pek nadir olarak bir aktörde mevcut olabilir. Fakat, bu evsafa malik olan da az zamanda hem çok para kazanır ve hem cihanşümul bir şöhret kazanır.

Zekâ ve iktidarlari sayesinde meşhur yıldızlar meyânına dâhil olan Pola Negri, ekran üzerinde vücut güzelliğini yaşatır. Polin Frederik [Pauline Frederick], Norma Talmac [Norma Talmadge], Asta Nilsen [Asta Nielsen], Besi Lou [Betty Lou Gerson], Meri Pikford [Mary Pickford], Emi Lin [Emmy Lynn] vesaire hakikaten pek şerefli dirler.

İyi komikler pek azdır ve bu itibarla pek mergûbdur. Buster Keton [Buster Keaton], müteveffâ Maks Linder [Max Linder], Harold Luid [Harold Lloyd], Mak Sven [Mack Swain] hakikaten şâyân-ı takdîrdir.

Bunlardan mâ`ada, bihakkin ekran “yıldızlarının yıldızı” denilmeğe şayan Şarlo [Charles Chaplin] var ki bunun için ne söylesek zâiddir. Son derece basit vesaitle, uzun ayaklarıyla, kısa ceketiyle, çengelli bastonuyla, basık kenarlı şapkasıyla, kıvrıcık saçlarıyla, küçücük bıyıklarıyla insanı kahkahalarla güldürür.

Resim: Halkın Beğendiği Gloriya Svanson “Yıldızlı Kafeste”

مشهور سینما ییلدیزلری

برسر دیوه نك اوستندن آلت باشنه قدر تکریمکر بوو اولاق ، یوزمک ، بوقس یاقی ، دانس ایتمک ، اشیا قالدیرمق ، بر آدمی بلندن فلورابوب بیخردن آتمق ... ایشته بوئون بوشیلری ییلیمک لازمدیر .

اوصاف مطلوبه نك کافه سی پک نادرا اولارق بر آقتورده موجود اولایدیر ، فقط ، بو اوصافه مالک اولان ده آرزو زمانده هم چوق یاره قازانیر وهم جهانشمول بر شهرت قازانیر . ذکا و اقتدارلری سایه سنده مشهور ییلدیزلر میانه داخل اولان پولانه غری ، نه قران اوزرنده وجود کوزده لکنی باشاتیر . پولین فرده دیریک ، نورما تلماج ،

اک مشهور آقتورلر ، سینما آخده ماکنه سنک

قارشیسینده اوینامی بر شرف ییلدیزلر و بو صورته ، احقادمز ، مونه سوللی نك ، ره ژانک ، قوکلن قارده شلرک و بونلرک اقرانلرله اخلاقنک اطوار و حرکات وسیا افاده لری حقنده قطعی و واضح بر فکر ایدینه یله چکاردیر . حالبوکه ، تلمانک ، راشهک ، آدریه ن لؤفوزورژرک و برچوق متوقا مشاهیرک او بونلری آرتق کیمسه کورمه یه چکدر . مع هذاه

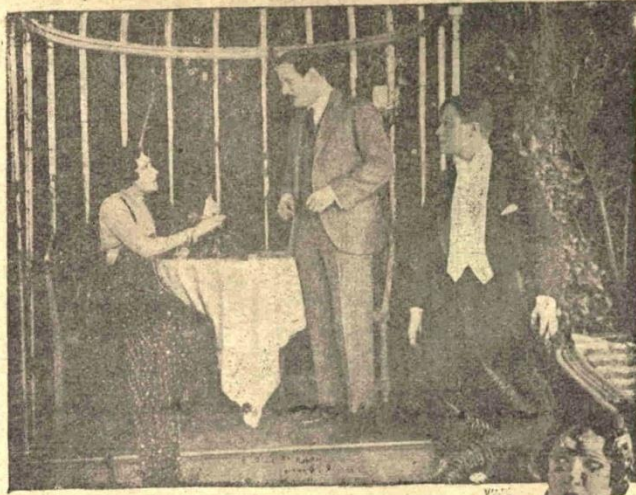
تیا تروقرالری ، سینما ماقرالری

دکلر و اولامازلر : سینما ، درام وقومه دی ییلدیزلر نك نادرا متجلی اولدوقلری بوسبوتون خصوصی خواس و استمدادلر طلب ایدیر .

سارابه زمار ، بونی آچقجه ویک محق اولارق سویلیور : درام صنعتک بوئون وساطلی قولایلدی فی حالده بر اثری اوینامق و قیمتنی بوکلمک پک کوچ برمی ایکن ، بو وساطلی یالکتر بره تزیل ایتمک ، عادی ویوان بر نتیجه کندی حکوم ایتمک دیکدر .

سینما آقتوری ، اولا

فوطوزه نك بر سیایه مالک اولمایدیر . ثاباً ، حرکات وجهیه سی غایت معنی دار اولمایدیر . زه ستر آزاو لسون ، فقط غایت واضح ، معنالی اولسون ... سریع حرکتلره لزوم بو قدر . بونلر فوطوغرافلر اوزرنده لکلر حصوله کتیررلر . کیدیشلر ، پکیشلر ، صحنه حرکتی دائماً درینک استقامتته ویا عمومیتله ترجیح اولوندوغی اوزره مائلا اجرا ایدیله چکدر .



خاقمزک بکندیکی

غلورییا صوانسون

« یالدرینلی قفسمه »

آستانسین ، بهسی لوو ، مهری بیقفورد ، نه می این وسارمه حقیقه پک شرفلیدرلر .

ابی قومیکر پک آزدور و بو اعتبارله پک مرغوبدر . بوسته رکه بون ، متوقی ماقس لیندهر ، هارولد لوئیده ، ماق سوهن حقیقه شایان تقدیردر .

بونلردن ماعدا ، بوکون محق نه قران « ییلدیزلر نك ییلدیزلری » ده نیلمک شایان شارلوا رکه بونک ایچین نه سویلسه ک زانددیر . سوکدرجه بسیط وساطله ، اوزون آیاقلرله ، قیصه جا کتیه ، چنکلی باستونیه ، باصیق کنارلی شاقه سنیه ، قیورجیق صاچلرله ، کوچوچک بیقلرله انسانی قهقهه لرله کولدورور .

بهسی بو قدر دکل . صنعت تقلیده علی الاکثر ، جانبازلق و سپور اقتداری علاوه ایدلمایدیر . حال حرکتده برتره ندن آتلاق ، برکوپرونک اوستندن صویه آتلاق ، بر آتلاچک تیه سته قدر طیرمانق ، طیرمانق ! بر دیواره چیقتمق ، بر دمیر تل اوزرنده بر طامدن دیکرینه کیمک ، بر بارانه طوزدیره کتک . اوستنه چیقتمق ، بر صوبوروسی بو نیجه طامدن ایتمک ، باصامقدن باصامقه بوو اولاق صورته

Figure F.1. Meşhur Sinema Yıldızları

G. Sinema Sanatkârlığı – *Opera-Sine*, Sayı 3, 18 Aralık 1925

Geçenlerde ashâb-ı servetten bir hanımefendi, hayli kalabalık bir mecliste, birkaç aya kadar mevki'-i tatbîke koymak niyetinde bulunduğu bazı projelerden bahsetti. Bunların en büyüğü, Avrupa'ya gidip sinema sanatkarı olmak imiş. Kendisine, ne türlü hareket edeceğini sorma cüretinde bulundum. Adeta mütehayyir kaldı:

- Tuhafsınız!.. dedi. Anlaşılmayacak ne var?...

Güldüm:

- Doğrudan doğruya bir sinema müessesesine mi gideceksiniz?..

Bu sefer, eni konu haykırdı:

- Evet!... Müşkil bir şey mi?... Fazla çirkin değilim elhamdulillah!... Gözlerim, fotoğraflarda fevkalade parlak çıkıyor. Niyetim Roma'ya gitmek, İtalya Film'e müracaat etmek. Dört beş ay sonra burada yeni bir sinema yıldızının filmlerini seyredeceğinize mutmain olunuz!...

Hanım efendinin söz söyleyişinde kat'î bir kararın şiddeti vardı. İzahatımın müessir olamayacağına emindim. Fazla itiraz etmedim. Münakaşaya düşmediğim gibi.

Sinemayı yakından bilmeyenler, sanatkarlığı çocuk oyuncağı gibi görüyorlar. Bu fikir, bizde hemen umumîleşmiş gibidir. Hususuyla bahsettiğim hanımefendi gibi tedkikten evvel itimat edenler, bu hataya çok çabuk yakalanıyorlar.

Hakikat hâlde sanatkar olabilmek için her şeyden evvel geniş bir yürek lazımdır. Her türlü sıkıntıya göğüs gerebilmeli. Sanatkarlık, bedbinliğin amansız bir düşmanı olmakla beraber, uzun bir tahammül ister. İntisâb eder etmez, büyük rolleri deruhde etmek şerefine nâiliyet, yüzde doksan dokuzdan sonra kalan küçücük bir ihtimaldir.

Bugünkü büyük sanatkârlardan bahsedilirken, mazileri fazla tafsil edilmiyor. Yıldız unvanını kazandıkları güne kadar nasıl yorulduklarını bir kere de kendilerine sormalı. Çok az sanatkâr vardır ki şerefli mevkî'e yükselmezden evvel, hiç olmazsa, alelade bir figüran sıfatıyla darü's-sına'alarda hayli ter dökmemiş bulunsun.

Böyle olmasaydı, bugün herkes müstesna bir sanatkâr namı taşır, her sanatkâr bir milyoner mevkiine çıkardı. Sinema, harîminde²⁹⁴ çalışanlara karşı büyük bir hizmetkâr olmakla beraber artık bu derece müfrit²⁹⁵ bir müsâ'adekâr değildir.

Hele Avrupa, büyük sanatkâr intihâbı hususunda henüz müte'âsıbdır. Sinema içinde yaşayan binlerce insan arasında yıldız unvanını kazanmış elli kişi bile güçlkle gösterilebilir. Diğerleri, vakıa bizim memleketin en yüksek maaşlarıyla kıyas kabul edemeyecek derecede para alırlar. Fakat biz, insana hayret verecek kısımdan bahsediyoruz. Bir film için [o]tuz bin lira alan Ceki Kogan [Jackie Coogan], bir seriyi kırk bin liraya çıkan Mari Pikfort [Mary Pickford] gibilerindir.

Bugün en yüksek mukavelelerin kahramanı (Glorya Svanson [Gloria Swanson])ın bile beş sene figüran sıfatıyla çalıştığını nazar-ı dikkate almak lazımdır. İçlerinden vakıa matmazel Markiz de Klod Franz [?], Jorj Karpantiye [Georges Carpentier]²⁹⁶ gibi istisnalar yok değildir. Bunlar, tâli'in ve mevkî'in büyük lütufları sayesinde kânûn-ı temâşâyı aşan, o sahadan ayrılan birkaç kimsedir.

Matmazel Klod Frans, Fransa hân[e]dân-ı saltanatının en yüksek bir uzvu idi. İsviçre'de bir sinema müdürüyle tanıştı. Muhtelif cem'ıyyât-ı hayriyenin milyoner reisesi, müdürün pek muhık²⁹⁷ teşviklerine kapıldı, sinema sanatkârı oldu. Bu mevkide bulunan bir kadının figüranlığı mümkün değildi. Mamafih, rejisör, onu yine birkaç ay çalıştırdı. Milyoner Roçild'in [?] üçüncü kızı (Mis Mak Kormik [?]) dahi aynı suretle, bittabi birkaç ay hususî staj gördükten sonra, sinemacılıkta bir mevki

²⁹⁴ Harîm: Herkesin giremeyeceği yer, harem bölgesi.

²⁹⁵ Müfrit: Aşırı, haddini aşan.

²⁹⁶ Hafif sıklet dünya şampiyonu Fransız boksör.

²⁹⁷ Muhık: Haklı.

kazandı. (Jorj Karpantiye [George Carpentier]) cihanşümûl şöhretinden ve mevkiinden istifade etti.

Bu istisnalar bir taraf, bugünkü yıldızlar hep tecrübe mektebinden yetişmişlerdir. Kahkahalar kralı (Çarli Çaplin [Charles Chaplin])'in nazîri olmayan “deha”sı bile (Mack Senet [Mack Sennett]) darü's-sinâ'alarının ikinci sınıf perdeleri arasından on senelik bir yorgunluktan sonra ancak çıkabildi. (Sara Bernar [Sarah Bernhardt]) gibi bir temaşa kraliçesi, ölümünün arifesinde bir sinema yıldızı unvanını ancak alabildi.

Bizde bunlar nazar-ı dikkate alınmıyor. Avrupa'ya gidip sanatkâr olmak isteyenler, bu mazhariyetin, sinemanın terakkileri kadar seri geleceği fikrinde. Bunu tashih etmek lazımdır. Her işte olduğu gibi bunda da, niyeti mevki'-i tatbîke koymazdan evvel, hakiki bir fikir edinmek lazımdır. Unutmamalıdır ki dünyada sukût-ı hayalden daha mühlik bir zehir yoktur. Manevî kuvvet kırılınca maddî kısım kendiliğinden sarsılır, yıpranır ve söner.

Bugünün en yüksek ve mergûb sanat sahası sinemacılık. Bu nokta-i nazarda kimse mütereddid değil. İtiraz edene tesadüf olunamaz.

Fakat el memleketinde büyüklük hevesiyle gülünç olmaksızın memlekette mütevazı bir hâlde ilerlemek elbette müreccaktır²⁹⁸. Bir vesile ile daha yazmıştım. Bizde film imalatçılığı henüz bir hiçtir. Bir çocuk doğmuş. Bu zavallı ne bir hâmî bulabilmiş, ne bir sütüne. Alîl, bîkes, ortada sürünüyor.

Fransa'da yirmi bin sanatkâr namzedi, darü's-sinâ'alara kabullerine muntazır. Amerika, sinemaya münhasır şehirlere malik. İtalya'nın sanatkâra ihtiyacı yok. Bütün bu diyar-ı ecnebiyede ter dökmektense memleket çocuğu beslemek daha makul bir tercih olmaz mı?...

²⁹⁸ Müreccah: Üstün, tercih edilen.

Sinemaya heveskâr arkadaşlarımıza bugün terettüb eden vazife, Avrupa darü's-sinâ'alarına intisâb hülyasından ziyade memlekette sinemacılığın yükselmesine çalışmaktır. Bu sanatın yevm-i teessüsü, zaten fakir olan memleket iktisadiyatı ve ticareti için mühim bir muvaffakiyete yol açacaktır.

Varsın, Avrupalılar, Amerikalılar kendi kendilerine çalışsınlar. Onları kendimize örnek ittihâz etmekle kanaat edelim. Onların âgûşuna bin türlü tabasbus²⁹⁹ ile iltica etmek hevesinden evvel kendi mevcudiyetimizi, kendi isti'dâdımızı onlara tasdik ettirebilmek mazhariyetine çalışalım. Böylece kazanacağımız takdir, hiç şüphesiz millî muvaffakiyetimizin şerefi kadar şaşaalı olacaktır.

Vedad Örfi

Resim: Sinemacılığın terakkilerini mü'eyyed bir sahne

²⁹⁹ Tabasbus: Yaltaklanmak.

اؤييه زايه سينه

اوپهرا سينه ماسي تيك هفته لاق مجموعه سي

سنة	صاحب ومدبيري	اولره خانمسي	باش محرري	نومرو
۱	عنه نظر	بك اوغلنده اوپهرا سينه ماسنده دائره مخصوصه	روراد عرفي	۳
تلفون : بك اوغلي ۳۰۸۸		اعلانات شرائطي ، اداره مدبريله قرارلاشدرييله		تلفراف : سينوپهرا

سينه ما صنعتكارلغي

يكندره اصحاب بروتدن برخام ائدي ، خيلي غلبه لاق برمجسده ، برقاج آبه قادر موقع تطبيقه قوبق بنتده بولوندي بعض پروژه لردن بحث ائدي . بوتلك اك بووك ، اوروپايه كيدوب سينه ما صنعتكار اولق ائيش . كنديشنه ، نهدرلو حرك ائده جكتي صومق جرائنده بولونيم . عادتاً متعير قالي :

— تحفكيز ... ديدى . آكاشيلماياحق نوار ؟ ...
كولم :

— دوغرو دن دوغروه برسينه مامؤسمنه ي كيدو جككيز ؟ ..
بوسفر ، آن قونى هاشيردى :

— نهوت ! ... مشكل برشيمى ؟ ...
فضله چيركين دكلام الحمد لله ! ... كوزلم ،
رؤمطو عرافلرده فوق العاده پارلاق چيچيور .
رومايه كيشك ، ايتاليا قيله هراجمت ائتك .
دردت بشن آي صوكرا بوراده يكي برسينه ما
ييلديز تيك فيلملري سيرايدو جككيز هه مطن
اولوكز ! ...

خام ائدي تيك سوزسوله بيشنده قطي برقاراك شدي واردي . ايضاحاتك مؤثر اوله ماياچنه اميندم . فضله اعتراض ائتمده . مناقشه دوشمه ديكم كي .

سينه ماسي ياقتندن بيلمه بئله ، صنعتكارلغي چوجوق اويونغا كي كورويورلر . بو فكر ، بزه همان عموميلهشمش كيدير . خصوصيله بحث ائدي بكم خام ائدي كي تدقيقدن اول اعتياد ائده بئله ، بوخطابه چوق باقوجاقا قالا سوزلر . حقيقت حاله صنعتكار اوله بيلمك ايجون هه شيبدين اول كنيش بر بورهك لازمدر . هه درلو صقندي يه كوكس كره بيلمه لي . صنعتكارلغي ، بدين لئلك آمانسز بردشيان اولقله برابر اوزون برنخمل ايستهر . اتساب ايدهر ائمز بو بوك رولاري درعهده ائتك شرفنه نائليت ، بوزده دو قسان دو قوزدن صوكرا قانان كوچوك براتئالدر . بوكونكي بو بوك صنعتكارلردن بحث ايديلر كن ماضيلري فضله تفصيل ايدليور . ييلديز عنواني

قازاندي قولي كونه قادر ناصل بورولمق لري بر كرده كنديلر نه صورمالي . چوق آرزو صنعتكار واردر كه شرفلي موقعه بوكسه لزدن اول ، هيج اولمازسه ، عل العاده ريفيكوران صفتيله دارالصناعه لرده خيلي تردو كوشش بولونسون . بويه اولماسه يدي ، بوكون هر كس مستئنا برصنعتكار نام طاشير ، هرصنعتكار برميلورتر موقعنه چيقاردي . سينه ما ، حريئنده جاليشانلره قارشى بو بوك برخدمتكار اولقله برابر ائتنق بودرجه مفرط برمساعده كار دكلدر .

هله اوروپا ، بو بوك صنعتكارلغا خي خصوصنده هنوز متعصدر . سينه ما ايجنده يشاين بيكلرجه انسان آراسنده ييلديز عنواني قازانمش االي كشي بيله كوجلكه كوسته ريله بيلير . ديكرلري ،



سينه ما بيلمك رقيبيلري مؤسس برمجته

واقعا بزم مملكتهك اك بو بوك معاشلريله قياس قبول ائده مه بيجك درجه ده يارا آليرلر . فقط بزه ، انسانه حيرت و بوره جك قسمدن بحث ايديلور . بر فيلم ايجون ووز بيك ليرا آلان جه قوغان ، بر سه ري قى فرق بيك ليرا بيجقان ماري سيق فورتن كيبلر دن .

بو بوك اك بو بوك مقاوله لرك قهرمانى [غلوريا صوا انسون] ك بيله بشن سنه فيكوران صفتيله جاليشديغي نظردفته آلتق لازمدر . ائچلر نده واقعا مادمازهل مار كيزده قلود فرانس ، زوروز قارابنيه كي استئنالر بو ق دكلدر . بونلر ، طالك و موقك بو بوك لطفلي سايه سنده قانون تاشالي آشان او صقندن آريلان برقاج كيسه در .

مادمازهل قلود فرانس ، فرانسه خاندان سالتتلك بو بوك برعضوي ايدى . اسويچر ده بر سينه ما مدبريله طائيشدى . مختلف جمعيات خيريهك ميلبور ترئيسه سي ، مديرك بلك محقق شرفلر نه قاييلدى ، سينه ما صنعتكارى اولدى . بوموقده بولونان برقادنيك فيكورانلني ممكن دكلدى . مع مافيه ره زيسور ، اون ينه برقاج آي جاليشد بردي . ميلبور روجيلدك اونچوي قيزي [ميس ماق قورميق] دخي عيني صوريله ، باطبع برقاج آي - صوصي سناز كوردك كن صوكرا ، سينه ما جيلقه بر موقع قازاندى . [زوروز قارابنيه] جه انشمول شهر تندن وموقعتدن استفاده ائدي . بو استئنالر بر طرف ، بوكونكي ييلديزلر هب نجره مكن تبندن بيشمشلدر . قهقهه لرق قالي [چارلي چاپلين] ك نظري اولمايان «دهاه» سي بيله [ماق سه ننه ت] دارالصناعه لر تيك ائكيجي صنف برده لري آراسندن اون سنه لك برورغو بولقدن صوكرا آئنجاق چيقا بئيدى . [سارا به نار] كي بر تاشاق ائيجيه سي ، تولومك عرفه سنده بر سينه ما ييلديزي عنواني آئنجاق آله بئيدى .

بزه بونلر نظردفته آئمايور . اوروپايه كيدوب صنعتكار اولق ائيه بئله ، بومظهور تيك ، سينه ما ك رقبيلري قادر سريله كلاجي فكر نده . بو تصحيح ائتك لازمدر . هرايشده اولديني كي بونده ده ، ئيني موقع تطبيقه قونازدن اول ، حقيق بر فكر ايدنگل لازمدر . اونوتاماليدرك دن ياده سقو طخاندن دهاملك برزه بوقدر . معنوي قوت قيرينجه مادي قسم كنديلكندن صارصيلير ، پيرانير وسويه ر . بوكونك اك بو بوك و صغوب صنعت ساحه سي سينه ماجيلق . بوظقله نظرده كيسه متردد دكل . اعتراض ائده نه تصادف اولونماز .

فقط ايل مملكتهده بو بوك هوسيله كولونج اولقدننه مملكتهده متواضع بر حاله ايدرو لمك البته هر جحدر . بروسيله ايله ده بازمشدم . بزه فيلم اعمالايجياني هنوز برهيجدر . برچوجوق دوغمش . بوزواللي نه برحاي بوله بيلمش ، نه بر سودينه . عليل ، بيكس ، اور تاده سورويور . فرانسه ده بگري بيك صنعتكار نامزدي ، دارالصناعه لره قبوللر نه منتظر . آسرقاه ، سينه ما به منحصر شهرلره مالك . ايتالياك صنعتكاره

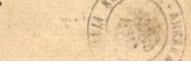


Figure G.1. Sinema Sanatkârlığı

**H. Mey Mürrey'in [Mae Murray] Bir Günlük Hayatı – Artistik Sine/Artistic Cine,
Sayı 8, 30 Kanunievvel (Aralık) 1926**

Mey Mürrey [Mae Murray], sinema için pek ziyade çalışan artistlerden biridir. Her gün, deposuna giden bir tramvay kondüktörü intizamıyla işe başlar. Sabahleyin saat (4, 5)'de kalkar, banyosunu yapar ve beşi çâryek [çeyrek] geçe kahvaltısını eder. Bu kahvaltı, ince bir dilim ekmekle biraz portakal suyu ve bir fincan kahveden ibarettir. Bu da, azami (15) dakika sürer. Gazeteleri okumaz, havadisleri muhtasaran birine naklettirir, dinler.

Mey Mürrey, "5,30: 6,30" makyaj yapar. Stüdyo için tuvaletini, başını daima önden yapar. Odasını, stüdyodaki locasına tercih eder. Eğer filmin haricî kısımlarını çeviriyorsa, altı buçukta evinden çıkar, eğer stüdyoya gidecekse, biraz daha geç gider, çünkü stüdyo, ikametgâhının yakınındadır.

Asıl çalışma tam (7,45)'de başlar ve saat bire kadar film çevrilir. İşte ancak o zaman, Mey Mürrey yemeğini düşünür. Yemeğini, en yakın lokantadan getirterek oracıkta yer: Otomobilinde oturur, tabağını dizlerinin üstüne kor... Saat ikide yine işe başlanır. Eğer dışarıda iseler, beşe kadar güneşten istifade olunur. Ve çabuk geçen zamandan fazla istifade etmek için stüdyoya gidilerek, projüktörlerin [projektör] güneşliği sayesinde çalışılır..

Mey Mürrey'in istirahatı, saat yediden itibaren başlar. İkinci banyosunu yapar, akşam yemeği için elbise değiştirir.

"Bobo'nun - Bobo, vâzı'-ı sahne Bob Leonard [Robert Zigler Leonard ?] olup Mae'nin zevcidir- ve benim davetlilerimiz olmasa bile ben yine giyinirim. Böylece giyinmek benim için bir eğlence oluyor. Elbisemi değiştirirken şahsiyetimi de değiştiriyorum ve sinema ile hiç münasebeti olmayan mevzular hakkında [b]ol bol çene çalarız. Umumiyetle hayattan bahsederiz.

"Akşam yemeğinden sonra, atelyeye çıkar ve şezlonglara uzanarak sigaralarımızı içer, yemek odasındaki mükâlemelerimize devam ederiz.

“Şüphesiz, söz dönüp dolaşır yine sinemaya gelir.. Filmlerimizi konuşuruz ve yalnız olduğumuz zaman imalatımızı ıslah çaresini düşünürüz.

Mey Mürrey, gece saat onda yatar. Bazen, gündüzün yorulursa daha erken yatar. Tatil günleri, -ki iki film arasında daima az, çok uzun bir fâsıla vardır- artist, sporla meşgul olur. Tenis, golf, yüzme, otomobilcilik, frost (?)... İşte bütün bunlar Mey Mürey’in hoşuna gider.

Stüdyoda, iki sahne arasında vakti boş geçirmemek için mektuplarını yazdırır, ziyaretleri kabul eder, kocasıyla, müdürle veya operatörüyle teknik meseleleri münakaşa eder. Bazen de, bir manzume, kısa bir manzume okur.

Burada, bir daha görülüyor ki, bir sinema aktrisinin hayatı, tembellikle geçen bir hayat değildir. Mey Mürrey, Glorya Svanson [Gloria Swanson], Pola Negri, Meri Pikford [Mary Pickford] gibi yıldızların hayat-ı ruzmerresini³⁰⁰ tedkik ettiğimiz zaman, boş vakitlerinin pek nadir olduğunu gördük.

Meşguliyetleri pek çok ve mütenevidir. Acaba günde boş geçen bir çârşek [çeyrek] vakitleri var mı? Zannetmem. Bir iş bitince, derhal bir yenisine başlanır. Sinema yıldızı nadiren:

- Şimdi ne yapacağım? diye düşünür.

Daima ne yapacağını bilir. Ve yanında, her zaman, kendisine yapacaklarını hatırlatan biri vardır.

- Saat beşi (28) geçiyor. Beş buçukta matbuat erkânıyla randevunuz var....

Ve daima mütebessim, mültefit, nazik, mükrim olacak ve hiçbir zaman yorgunluk göstermeyecektir.

³⁰⁰ Ruzmerre: Her günkü.

Zira, bir artist kendini yorgunluęa terk ederse, daima kendisini gören ve:

- Gördünüz mü, ne kadar da bi[t]kin... diyen biri vardır.

Bunlar, söylenmemesi lazım gelen şeylerdir.



I. Zayıflamak İçin – *Sinema Yıldızı*, Sayı 2, 19 Haziran 1924

Geçen nüshamızda (Helen Şadvik)in [Helene Chadwick] sinema âlemine nasıl garip bir tarzda ancak tâli'inin sevgiyle dâhil olduğunu yazmıştık. Bu cazibeli ve sevimli artist az zaman içinde sinema âleminin sayılı yıldızları sırasına geçmiştir. Senenin mukannin zamanlarında çalışır ve kendisi için mukannin zamanlarda istirahat eder, tebdîl-i havaya gider. Geçen sene böyle bir tebdîl-i hava seyahatinden avdetinde sinema direktörü (Helen-Şadvik)'in tam on bir kilo fazla sıklet peyda ettiğini görmüş ve artiste zayıflamak lazım geldiğini, aks[i] takdirde filmde rol alamayacağını katiyetle bildirmiş, Helen Şadvik ağlamağa başlayınca şöyle bir mukabeleye maruz kalmış:

- Matmazel, ağlamak ve gözyaşları insanı zayıflatmak için kâfi bir tedbir değildir. Daha esaslı düşününüz. Nâçâr bir vaziyette kalan Helen hemen bir doktora müracaat etmiş ve doktor kendisine zayıflamak çarelerini söylemiştir. Bu çareler koşmak, ip atlamak ve top oynamaktan ibarettir. Filhakika bir ay içinde artist doktorun vesâyâsını takip etmiş ve zayıflamağa muvaffak olmuştur.

ضعيفلامق ايچون

كچن نسنغه مزده (ههلهن شادويق) ك سینه ما
عالمه نصل غریب بر طرزده آنجق طالنگ سوقیه
داخل اولدینی یازمشدق بو جاذبه لی وسویعلی آریست
آز زمان ایچنده سینه ما عالمک صابیلی ییلدیزلری
صره سنه کیشدر. سنه نك
مقن زمانلرنده چالیشیر
وکندیسی ایچون مقن
زمانلرده استراحت ایدر ،



تبدیل هوا به کیم
کچن سنه بویله
تبدیل هوا سیاحتین
عودننده سینا
دیرکتوری (ههلهن)
- شادویق) ك تام اون بر کیلو فضه
ثقت پیدا اشدیکنی کورمش و آریسه
ضعیفلامق لازمکدیگنی، عکس قدرده
قیلمده رول آلامیه جفی قطمیتله بیلدیرمش،
ههلهن شادویق آغلامقه باشلاغجه شوهر بر

مقابله معروض قالمش :

— مادموازل ، آغلامق و کوزیاشرلی انسانی ضعیفلامق ایچون کافی
بر تدبیر کلدیر . دها اساسلی دوشونکیز . ناچار بروضه بینه قالان ههلهن
عمان بردوقتوره مراجعت ایشین ودوقنور، کندیسنه ضعیفلامق چاره لرین
سولشدیر . بو چاره لر قوشمق، ایپ آغلامق وطوب اوبنامقن عبارتدر.
فی الحقیقه بر آی ایچنده آریست دوقنورک وصایاسنی تعقیب ایش
وصیفلامقه موفق اولشدیر.

Figure I.1. Zayıflamak için

J. Fidyeye-i Zafer: Şöhretlerinden İstifade Mi Ediyorlar, Yoksa Mukadderatlarının Kurbanı Mı Oluyorlar? – Artistik Sine/Artistic Cine, Sayı 5, 9 Kanunievvel (Aralık) 1926

New York'ta, Rudolf Valantino'nun [Rudolph Valentino] cenaze merasimi yapılıyordu. Sen Malaci [Saint Malachy] kilisesi "yıldızlar"la dolmuştu.

En büyük ve en meşhur yıldızlar bu mü'essir merasime iştirak etmişlerdi. Meri Pickford [Mary Pickford] ve Douglas Ferbanks [Douglas Fairbanks], Norma ve Konstans Talmac [Constance Talmadge], Glorya Svanson [Gloria Swanson], Pola Negri, Riçard Diks [Richard Dix], Ben Layn (?) ve diğerleri...

Çiçeklerle mestûr tabut ağır ağır kiliseden çıkarken, hâzirûnda merhamet ve korku âsârı meşhûd oldu. Yıldızların çehrelerinde garip ve müthiş bir heyecan belirmişti. Kilisede, herkes yalnız bir şey düşünüyordu:

"Eğer Rudolf Valantino sinema artisti olmasaydı, şimdi burada bulunmayacaktı. İtalya'da bulunsaydı, çiftçi olsaydı, bu anda güzel bir bağda çalışarak ber-hayat ve mesut olacaktı."

Haftada binlerce dolar kazanan ve dünyada her şeye malik olan insanlara acımak adet değildir. Yalnız, böyle tâli'in eltâfına³⁰¹ mazhar olanlardan biri öldüğü zaman halk, geç olarak izhâr-ı muhâleset³⁰² eder. Sağ iken onlara haset edilir; ölünce hayatlarının kıymeti takdir olunur.

Velhâlete-hazihi, bazıları, muvaffakiyetlerini hayatlarıyla ödüyorlar. "Valleys Reyd" [Wallace Reid] de bunun bir numunesidir. Valli'nin ölümü bizzat hazırladığı zannolunuyor. O, para için çalışmıyordu. Onun kadar paraya ehemmiyet vermeyen kimse yoktur. İstirahat etmek, dinlenmek için çalışmadığı zamanlar aylığını alıyordu.

³⁰¹ Eltâf: Lütuflar.

³⁰² Muhâleset: İyi geçinme.

Vücudunu dinlendirerek yeni mücadelâta tahammül için kuvvet kesb etmek yed-i iktidârında iken film çevirmeye devam etmek istemesi gurur ve tefâhür maksadıyla değildi... O, vücuda getirdiği şeylerle iktifa etmemiştir ve hiç de etmedi.

Valli, “Fazlası zarar” diyemediği cihetle ölümünü bizzat hazırlamıştı.

Fakat, sanatını, terk edemeyecek derecede büyük bir muhabbetle seviyordu. Ve stüdyo dahi, mütemadiyen Reyd’in komedyalarını istiyordu. Valli ise, “Stüdyo bâis-i felaketim olacak. Evvela kendime bakmak ve sıhhatime itina etmek mecburiyetindeyim!” demeyecek derecede hodgâm³⁰³ idi.

Valli’yi bir yıldız yapan latif handeleri, harikulade istidadı da ölümüne bâis oldu.

Kibarlar mehâfilinde, Barbara Lamar’ın [Barbara La Marr] intihar ettiği söyleniyor. O bi’l-ihdiyâr kendi eliyle canına kıymadı. Gözlerini tehlikeye kapadı ve böylece ölüme koştu. Birkaç ay evvel, kimse, Barbara’nın hasta olduğunu söyleyemezdi. Yalnız meşhur yıldız, ölüme doğru gittiğini kendisi biliyordu.

İlk muvaffakiyetini kazandığı zaman, Barbara, biraz zayıf olmakla beraber fidan boylu genç bir kızdı; zira, geçirdiği müthiş sefalet senelerinde ekseriya aç kalmıştı. Fakat, para oluk gibi akmağa başlayınca, Barbara, debdebe ve zenginliğin kurbanı oldu. Şişmanladı ve pek şen ve şâdân idi.. Zira, mesut idi ve sıhhatine de itina eyliyordu.

Fakat, halk, onu sevmemeye başladı. Tavırları beğenilmedi. Münekkitler onunla alay ediyor ve filmciler hiddetlerinden tepiniyorlardı. Barbara’nın takdirkârları, ale’l-ekser onun kâmit³⁰⁴ mevzûnunu görmek arzu ediyorlardı. Barbara, hassas ve mağrur idi. Kendisiyle alay edilmesine tahammül edemiyordu. Bu sebeple, ölümünü mucip olan perhize başladı ve bu rejimin sıhhatine îkâ ettiği müthiş tesirleri görünce, bunun önüne geçemedi. Zaten, Barbara, hayatını o kadar düşünmüyordu; nazarında,

³⁰³ Hodgâm: Kendini düşünen.

³⁰⁴ Kâmit: Olgunlaşmış.

hayat, “muvaffakiyet” gelmesinin medlûlü idi ve Barbara, muvaffakiyetsiz yaşayamıyordu.

Halk, bu kısa fecî'aları bilir. Fakat onun bilmediği fâcialar da aynı derecede müthiştir. Mesela, Glorya Svanson'un [Gloria Swanson] hâli de bunun bir numunesidir.

Glorya, şöhretine temas eden husûsâta gayet hassastır.

Bedhâhâne bir tenkit, zâlimâne bir tefsir onu kudurmak derecelerine getirir.

Glorya, senelerce, birçok müheyyic vekâyiin kahramanı olmuştu. Onun hakkında söylenen şeylerin kısm-ı a'zamı hakîkatten ârî idi...

(Mabadı var)

Alfons L. Betanof

M. V. 'den muktebes

Resim: Glorya Svanson

فدیة ظفر

شهرتارندن استفادهی ایدیورلر ، یوقسه
 •قدراترینک قریبیمی اولیورلر ؟

نیوروقده ، رودولف والانتینویک جنازه مراسیمی
 بایلیوردی . سهنمالاچی کلباسی «ییلدیزلر» له دولمشدی .
 اک یویوک واک مشهور ییلدیزلر بو مؤثر مراسیمه
 اشتراک ایشلردی . مہری یقفورد و دوغلاس نهریاقس ،
 نورما وقونستاس تملاج ، غلوریا صوانسون ، پولا نهری ،
 ریجارد دقس ، بن لاین و دیگرلری ...

چیچکلرله مستور تابوت آغیر آغیر کلیسادن چیقارکن ،
 حاضرینده مرحمت و قورقو آزاری مشهور اولدی .
 ییلدیزلرک چهره لرندہ غریب ومدھش برھنجان بلیرمشدی .
 کلیساده ، هرکس یالکز برشی دوشونویوردی .
 «اگر رودولف والانتینوسینه ما آریستی اولماسایدی ،
 شیمدی بوراده بولونماجقدی . ایشالیاده بولونسایدی ،
 چیغتی اولسایدی ، بو آندہ کوزهل بر باغده چالیشاروق
 برحیات ومسعود اولاجقدی .»

هنتمده بیکرجه دولار قازانان و ذنیاده عرشیت مالک
 اولان انسانلرہ آمیقم عادت دکلدیر . یالکز ، بولہ
 طالاک الطافته مظهر اولانلر دن بری تولدیکی زمان خلق ،
 کچ اولاروق اظهار مخالفت ایدر . صنایع ایکن اونلرہ
 حسد ایدیلمر ، تولونجه ، حیاتلرینک قیمتی تقدیر اولونور .

آریستیک سینہ

۸

والحالة هذه ، بعضیبری ، موقتیلرینی حیاتلرله
 اوده بورلر . «واللهیس رید» ده بونک بر نمونه سیدر .
 والینک ، تولومنی بالذات حاضر لادینی ظن اولونویور .
 او ، یازا ایچین چالیشموردی . اونک قدر بارابه اهمیت
 ورمیمن کیسمه یوقدر . استراحت ایتمک ، دیکنتمک
 ایچین چالیشمدینی زمانلر آیلغنی آلیوردی .

وجودینی دیکلندیردک یکی مجادلانہ تحمل ایچین
 قوت کسب ایتمک ید اقتدازنده ایکن فیله چوریمکه دوام
 ایتمک ایستهمی غرور و تفاخر مقصدیله دکلدی ... او ،
 وجوده کتیردیکی شیلرله اکثفا ایتهمشدی وهیجده اتمدی .
 والی ، «فضلهسی ضرر» دیهمدیکی جهته تولومنی
 بالذات حاضر لامشدی .

یالکز مشهور ییلدیز ، تولومه دوغرو کیتدیکنی کندلیسی
 سیلیوردی .

ایلمک موقتینی قازاندینی زمان ، باربارا ، بر آرز
 ضعیف اولقله برابر فدان بویلوکنج بر قیزدی ؛ زیرا ،
 کپردیکی مدھش سفالت سنه لرندہ اکثریا آج قالشدی .
 فقط ، یازا اولوق کبی آقغه باشلانجه ، باربارا ، دبدبه
 و زنیکنیلک قریبانی اولدی . شیشا نلادی ویک شن وشادان
 ایدی . . . زیرا ، مسعود ایدی وصحتمده اعتنا ایلوردی .
 فقط ، خلق ، اونی سومه مکه باشلادی . طورلری
 بکنلمه دی . منقلر اونکلر آلائی ایدیور و فیلمجیلر
 حدتارندن تینینورلردی . باربارانک تقدیر کارلری ، علی الاکثر
 اونک قامت موزونتی کورمک آرزو ایدیورلردی . باربارا ،
 حساس ومغرور ایدی . کندیسيله آلائی ایدلسنه تحمل
 ایدمییوری . بو سببه ، تولومنی موجب اولان برهیزه
 باشلادی و بوره زیمک صحتمه ایتدیکی مدھش تاثیرلری
 کورونجه ، بونک اوکنه کچهمدی . ذاتا ، باربارا ،
 حیاتی اوقدر دوشونویوردی ؛ نظرندہ ، حیات «موقتیت»
 کله سنک مدلولی ایدی و باربارا ، موقتیتیز یاشایم یوردی .
 خلق ، بو قیصه جیمه لری بیلیر . فقط اونک بیلیمدیکی
 قاجه لرده عین درجه ده مدھشدر .

مثلا غلوریا صوانسونک حالی ده بونک بر نمونه سیدر .
 غلوریا ، شهرته تاس ایدن خصوصاً تده ثابت حساسدر .
 بدخواهانہ بر تنقید ، ظالمانہ بر تفسیراونی قودوروق
 درجه لرینه کتیرر .

غلوریا ، سنه لجه ، بر جوق مہیج وقایلمک قهرمانی
 اولمشدی . اونک حقنده سولہ تن شیلرک قم اعظمی
 حقیقتدن غاری ایدی ... (مانعیدی وار)

آفرنس ل . بر تانوف

م . و . دن مکتبس



غلوریا صوانسون

Figure J.1. Fidyе-i Zafer

K. Ölümle... Nasıl Cilveleşiyorlar– *Artistik Sine/Artistic Cine*, Sayı 8, 30 Kanunievvel (Aralık) 1926

Bazı kimseler vardır ki müthiş surette raybîdirler³⁰⁵. Ve kendilerinin asla aldatılmayacağını söylerler... Yalan ve masnu` haberleri “doğru” diye kabul etmekten korktukları cihetle en hakikî ve müsbet şeylerden bile ihtirâz³⁰⁶ edebilirler. Diğer bir kısım daha var ki, bunlar, sinema komedyacılarının, kendilerini, tehyîc³⁰⁷ etmek veya eğlendirmek maksadıyla hayatlarını tehlikeye koymalarına inanmak istemiyorlar.

Halk, saçları dimdik edecek derecede korkunç hikâyeleri, vaka kahramanının yedinci katından düşerek hiçbir şey olmadığını, başı bir arslanın ağzına giren operatörün son anda kurtarıldığını ihtiva eden bazı velveleli ilânâta inanmayabilir. Ve bu ihtirâz da makuldür.

Fakat, anlayamadığım bir şey varsa, o da, bazı kimselerin sinemaya ait bu raybîliği her şeyi hileli telakki etmesi ve her gün ekranda gördüğümüz en bedihî hakikatlerden şüphe etmesidir.

Komedyâ aktörlüğü sanatında her şey kolay olmadığı gibi sinema aktörlüğünde de öyledir. Bunlar her gün, ark lambaları karşısında kör olmak tehlikesini göze aldıkları gibi makyajın sûi isti`mâliyle cilt hastalıklarına dûçar olma tehlikesine maruzdurlar. Hele, stüdyoda biraz dikkatsizlik gösterirlerse elektrikle ölmek tehlikesi yüzde yüzdür. Ara sıra silah kullanmak, otomobil idare etmek, ata binmek, düşüşmek, atlamak, yüzmek, dalmak, yangın alevlerinin içinden geçmek ve tayyarede, gemide canbazlık etmek de lazım geldiği cihetle, ne kadar mehâliğe³⁰⁸ maruz kalacakları cüz’i bir mülâhata (?) ile tezahür eder. Ale’l-ekser, hayatları kıl üzerindedir ve kemâl-i azîmle ölümü istihkâr etmeleri lazımdır. Fakat aktörler son derece cesur oldukları cihetle ölümü istihfâf ederler... Onunla cilveleşirler...

³⁰⁵ Raybî: Şüpheci.

³⁰⁶ İhtirâz: Kaçınma, sakınma.

³⁰⁷ Tehyîc: Heyecanlandırma.

³⁰⁸ Mehâlik: Tehlikeli işler.

Meri Pikfort [Mary Pickford], bir gün az kaldı Hudson Nehri'nde boğulacaktı... Film icabı Meri bir çuvala konulmuş ve gemiden denize atılmıştı. Çuvaldan çıkarak sahile doğru yüzecekti... Fakat çuvalın içinden çabucak çıkamayan Meri elbisesinin ıslanmasıyla ağırlaşmış ve cereyana kapılarak sürüklenirken dibe doğru da inmeye başlamıştı... Küçük Doroti Nikolson'un [Dorothy Nicholson] –biraz sonra Meri Pikford namını alan Gladis Smit'in [Gladys Smith] ilk aktris ismi bu idi- ne derece nevmidâne³⁰⁹ bir gayretle boğulmamak için uğraştığı tahayyül edilebilir. Nihayet bir kaza ihtimaline mebni ihtiyaten bir römorkörde bulunan tahlisiye şirketi memurlarından biri hemen nehre atlayarak Meri'yi suyun yüzüne çıkardıysa da imdada gelen bir sandalın küreğine kafasını çarpmakla canının acısından Meri'yi tekrar suya düşürdü. Fakat derhal aklı başına gelerek bir daha daldı ve kızı karaya çıkardı. Ve orada kendisine teneffüs-i sinâ'î yaptılar.

Meri Pikford: "Hudson Nehri'nin dibini keşfeden yegâne yıldız kendisi olduğunu" söyler.

Bert Litel [Bert Lytell], şimdi Kler Vindsor'un [Claire Windsor] zevcidir. Edwin Kareyü'nün [Edwin Carewe] nezareti altında film çevirirlerken nişanlanmışlardı [b]unlar da ölümü pek yakından gördüler. Bu fi[lm]in bazı sahneleri sahra-yı kebîrde cereyan etmişti. Yerli Nim (?) vahşilerden bir kabile ücretle tutularak bir gazve tak[il]idi yaptırılmak istenilmişti. Vahşilere hançerler, palalar, mızraklar, yatağanlar, tüfenkler verilmişti.

Mukarrer bir kumanda verilince bunlar, doludizgin hücum edecekler ve buna benzer diğer bir kumanda ile de duracaklardı.

Vahşiler hücum emrini alınca, palalarını çıkardılar, atlarını doludizgin sürmeğe başladılar. Müthiş bir velvele ile üstünde bizim nişanlıların buldukları cesîm³¹⁰ bir kum tepesinin yamaçlarını yıktılar.

³⁰⁹ Nevmidâne: Üzücü, kederli.

³¹⁰ Cesîm: İri yarı, büyük.

Edvin Kariv [Edwin Carewe] diğerkleri, Bert'le Kler'e kaçmalarını bağırmişlarsa da işittirmek imkânı olmamıştı.

Son dakikada, Bert Litel, tehlikeyi anladı. Ve i'tidâlini kaybetmeyerek hemen Kler'i kucağına aldı ve tepeden aşağıya koşmağa başladı ve ancak bu suretle ölümden kurtuldular.

Rod La Rok'un [Rod La Rocque] dūçar olduğı bir vaka da pek mü'ellim bir mudhikedir. Dört, beş sene evvel, Bili Berk'le [Billie Burke] beraber "Boşanalım!" [Let's Get A Divorce, 1918] filmini çeviriyorlardı.

Rod, sevgilisi için mübâreze³¹¹ giden bir şövalye rolünü oynuyordu... Kış mevsiminin sonunda bulunuluyordu. Hava sıcak değildi ama, zırh altında fazla elbise giymenin imkanı yoktu. Bu sebeple ince elbise giymiş olan Rod, titriyordu. Vâzı'-ı sahne ressam Rober Vinyola [Robert G. Vignola]³¹², civarda donmuş bir küçük göl bulmuş olduğundan bunun da sahneye idhâli pek iyi olacağına karar vermiş ve Rod'a, Aneti Berk'in (?) yanında durdurmasını söyler.

Film çevrilmeğe başlar... Ve meş'um³¹³ kaza vukua gelir.

Rod La Rok, gölün buzları üstünde dörtnal giderken dört veya beş metre ileride buzun kırılmış olduğunu görür, atını durdursa da muvazenesini kaybederek suya yuvarlanır ve bir lemha-i basarda gözden nihân olur. Birçok dakika sonra, zavallıyı gölden çıkardıkları zaman, yüzü gözü kan içinde kalmıştı... Miğfer parçalanmış ve suretini kesmişti. Kendisini tedavi eden doktor hakiki bir mucize göstermişti...

Acaba, bu kadar tehlikeler mevcut iken yine sinemacılığa heves eden amatörler var mı?

Cak Kozat

³¹¹ Mübâreze: Dövüşme.

³¹² Filmin asıl yönetmeni Charles Giblyn'dir.

³¹³ Meş'ûm: Uğursuz.

Resim: “Olayver Nvist” [Oliver Twist, 1922] filminin yapılması esnasında Ceki Kogan [Jackie Coogan] ormanda kayboldu ve Corc Sigmon [George Siegmann] tarafından bulundu.



ئۆلۈمگە ... ناسىل جىلۋەلىشىپتۇرلار

بەلەن كېمەلەر ۋاردىر كە مەدەش سۈزۈندە زېمىدەرلەر .
ۋەكىندىلەرنىڭ اصلا آلداتىلەمەيچىنى سۈيۈرلەر ... يالان
ۋەمەنئەن خېلەرى «دوغرو» دىيە قىبول ايتكەن قورقۇلەرى
جەتتەك حەقىق ۋەمەتت شىلەردن بىلە احرەاز ايدىيورلەر .
دېكەر بىر قەسەم دەھا ۋار كە ، بولەر ، سىنەما قومدىيايىلەرنىڭ ،
كىندىلەرنى ، تەبىئەتتەك ۋەيا اكلەندىرەك مەقسەدەلە جىتەلەرنى

ادارە ايتكە ، آتە بىتەك ، دو كوشەك ، آتەلاق ،
بوزمەك ، دالەق ، يانەنن آتەلەرنىڭ ايجىندن كچەك ۋە
طىيازەدە ، كىدە جاتىزاق ايتكەدە لازىمكىدەكى جەتتە ،
نە قەدر مەھالەكە مەروەس قالەجقۇلەرى جىزى بىر ملاحظە ايلە
تەظاھر ايدەر . عىل الاكتر ، جىتەلەرى قىل اوزرندەدر
ۋەكىل عزمەلە ئۆلۈمى استىقار ايتلەرى لازىمدر . فقط

تەلەككە قوملەرنىڭ
ايتەننى ايسەمىيورلەر .
خەلق ، ساچلەرى
دېمەك ايدەك
دەجەدە قورقۇچ
حەكەلەرى ، ۋەتە
قەھماننىڭ يەنجى
قاندن دوشەركە ھېچ
بىر شىيە اۋادىنى ،
باشى بىر آرسىلانك
آغزىنە كىرن اۋە .
راۋور ك سو ك آندە
قورتلەيدىنى احرەوا
ايدن بەش ۋولەلنى
اعلانە ايتايتايلەر .
ۋەيا احرەز دەمەقولەر .
فقط ، آكلابا .
مەدەن بىر شىيە ۋازىسە ،
اۋدە ، بەش كېمە .
لەك سىنەما مەھالە
بۈرۈپىلەكى ، ھەشەشە
جىلەلنى تەلقى ايتىسى
ۋەھەكۈن نە قەندە
كوردىكەز اكلەندە
حەقىقتەردن شەبە ايتەر .
سىدەر .



«اولا يۈدە رىۋىست» فىلىمىنىڭ بايىمىنى ئاشاندە جەكە قوغار اورماندە غائىب
اولدى ۋە جورج سىنمۇن طرفىدىن بولۇندى .

قۇمىدىيا آقتۇرلەنى سەنئەتدە ھەشەشە قۇلاى اولەيدىنى
كەبى سىنەما آقتۇرلەكەندەدە اۋىلەدر . بولەر ھەكۈن ،
آرق لەپەلەرى قارشىندە كور اولۇق تەلەككە سى كوزە
آلدەلەرى كەبى ما كىياۋك سۈۋە ا تەمەلەلە جەلە خەستە قەلەرنە
دوچار اولۇق تەلەككە سە مەروەسدرلەر . ھە ، ستودىيەدە
بىر آزدە قەسەزلەك كوسترلەرسە ئەلەكتىر كچە ئۆلك تەلەككە سى
يۈزدە يۈزدەر . آزا ھەردە سەلەق قوللانۇق ، اۋتو ۋەبىل

سىمىتەك ايلەك آقتىرىس اسىمى بۈ ايدى - نە دەجە
نومىدانە بىر غەيرتە بوغۇلماق ايجىن اوغراشدىلەنى تەخىل
ايدىلەبىلەر . نەھەت بىر قەسە احرەنە مەنى احرەتتە بىر رومور
كوردە بولۇنغان تەخلىسە شىركەت مامورلەردن بىر مەن
نەھە آتەلەرى مەرى بىر سو ك يۈزىنە چىقاردىسەدە
امدادە كەن بىر سەندەك كورەكە قەسەنى چارەقە جانك
آچىسندىن مەرى بىر تەكرار سوۋە دوشوردى . فقط درحال

Figure K.1. Ölümle... Nasıl Cilveleşiyorlar

دوقتور حقیق بزمجوزە گوسترمشدی ...
عجبا ، بوقدر تەلکەر موجود ایکن یەسینەماجیلنە
هوس ایدن آما تۆرلر وارمی ؟

هوانە قوزار

پوستەم

سەللا لویید

استانبولده کل آرایش خانە :
ژوآنیتا ، هانسن آرتق فیلم چورمیور . فقط ،
مکتوب یازایبیرسکیز ؛ آدرەسی : نیویورقده ، ۲۴
وەست ۴۵ نچی جادەدە باتە ئەکسچەنج .
طرزبۆندە خزینەدار زادە بکە :
آبۆنەکزی آلدق ، تشکر ایدهرز . بئەرکۆردە
مخابیرمز اولایبیرسکیز . آرتیستلرک قارتلری واردر ؛
مخائب شی ، طرزبۆندە صائیمورلری ؟
ارنکویندە اسماعیل حق بکە : عزیزم سزە دوغرو
بولی گوستریورم . مادامکە ، تآمین حیات ایچین چالیشمە
احتیاجکیز یوق ، باراکۆزلە تجربە طالع ایده بیایرسکیز .
انشاءە موفق اولورسکیز . « سینەما ، ابتلاکۆزە غاند
هرخصوصدن بزی خبەردار ایدیکیز .
پارسە لەاون ماطویە :

مقالەکزی آلدیم . مع الممنونیه درج ایدهجکیز .
یکی تشبیهه موفق اولسکیزی غنی ایدهرز .
آنقرەدە صبیح بکە :
تۆجهلرکۆزە تشکر ایدهرز . آنقرە مخابیرمز اولماز
ایچین سزە شرأطمز کۆندره جکیز .
بکرشده قولیاپەسکو :

رومانیادە منتشر « سینەما » مجموعەسن اوقویسکیز .
بو آوروپانک اک کۆزەل مجموعەلرینە معادلنر . « آرتیستیک
سینە » بکرشده صائیلورسەدە آبۆنە اولسکیزدها اییدر .

سەللا لویید

تورکیەنک هر شهرندە مخابیر وممثل ایستوروز .

شرأط غایت نافعدر

فضله معلومات آلمق ایستینلر مجموعەمز هیئت تخیریهسینە
مراجعت ایده بیایرلر .

طالب اولانلرک :

- ۱ — اوصاف مطلوبهین حائز اولملری ،
- ۲ — تحصیل کورمش منوراندن بولملری ،
- ۳ — سنلری اونسکیزدن افزون اولسی لازمدر .

عقلی باشنە کلەرک بردها دالدی وقیزی قرهیه چیقاردی .
و اوراده کندیسینە تنفس صنایی یایدیلر .

مەری یفقورد : « هودسون نهریک دینی کشف
ایدن یکانە یلدیز کندیلی اولدیفنی » سویلر .

بەرت لیتەل ، شیمدی قەرۆیندسورک زوجیدر .
نەدون قارەییونک نظارتی آلتندە فیلم چوررلرکن نشانلا-
نشلردی بونلرده اولوی پک یقیندن کوردیلر . بوقیک
بعض صحنەلری ، صحرای کیردە جریان ایشدی . برلی
نیم وحشیلردن برقیله اجرتهه طوتولارق برغزوه تقیددی
یایدیلری ایستلمشدی . وحشیلرە خنچرلر ، بالار ،
مزرافلر ، یاغافلر ، تفنکسر ویرمشدی .

مقرر برقوماندا ویریلجە بونلر ، طولو دیزکین هجوم
ایدهجکیز بونکیزر دیکر برقوماندا ایلهده طوراجقردی .
وحشیلر هجوم امرینی آلتجە ، بالالرنی چکدیلر ،
آتلرنی طولو دیزکین سورمکە باشلادیلر . مدهش بر
ولوله ایله اوستندە بزم نشانلیرک بولونقلری جسیم برقوم
تیهسنگ یاماجلرنی یقیدیلر .

نەدوین قاریو دیکرلری ، بەرتله قەرەهه قاجلرنی
باغیرمشلرسەدە ایشتیرمک امکانی اولمامشدی .
صوکدقەدە ، بەرت لیتەل ، تەلکەنی آکلادی .
واعتدالی غائب ایتیرک همان قهری قوجاغنه آلدی و
تیهدن اشاغی به قوشمەه باشلادی و آنجیق بو صورتله
تولومدن قورتولدیلر .

رود لازونک دوچار اولدوغی بروقمەدە پک مؤلم
برمضحکەدر . درت ، بش سنە اول ، بیلی بەرکە
برابر « بوشانەلم ! » فیلمنی چورریورلردی .

رود ، سوکیلیسی ایچین مبارزیه کیدن برشوالیه
رولنی اوینایوردی ... قیش موسمنک صوکنندە بولو-
نولویوردی . هوا صیجاق دکلدی آما ، زره آلتندە
فضله البسه کیمک امکانی یوقدی . بو سنبه اینجە البسه
کیمش اولان رود ، تریبوردی . واضع صحنە رسام
روبهز وینولا ، جوازده طوکش برکوچوک کول بولمش
اولدیفنندن بونکده صحنه ادخالی پک این اولاجفنه قرار
ویرمش ورودە ، آتی بەرککک یانندە طوردرمسنی سویلر .
فیلم چوریلکە باشلار... ومشتوم قضا وقوعە کلیر .

رودلاروق ، کولک بوزلری اوستندە درت نعل
کیدرکن درت ویا بش متره ایلریدە بوزک قیرلش اولدوغنی
کورور ، آتی طوردرسەدە موازنەسنی غائب ایدهرک
صوبه یووارلانیر و برلحه بصرده کوزدن نهان اولور .
برجوق دقیقه صوکره ، زواللینی کولدن چیقاردقلری
زمان ، یوزی کوزی فان ایچندە قلمشدی ... مغفر
پارچالاشمش و صورتاتی کسمشدی . کندیسینی تداوی ایدن

Figure K.2. Ölümle... Nasıl Cilveleşiyorlar

L. Acaba, Zannettiğiniz Gibi Midirler? – *Artistik Sine/Artistic Cine*, Sayı 8, 30

Kanunievvel (Aralık) 1926

“Hakikaten hâl-i tabiide de ekran üzerinde olduğu kadar güzel mi?” Filmlerinde son derece takdir ettikleri bir yıldızla karşılaşanların kendi kendilerine sordukları ilk soru işte budur.

Henüz bazı hülya besleyenler için bu sorunun cevabı ale'l-ekser inkisâr-ı hayâli mücib olur. O yumuşak cilt, parlak saçlar, cazip bakışlar.. Hülasa ekran üzerinde takdir edilen o güzellik artık bulunmaz. Filhakika, ekranda pek tahsîn edilen simalar nadiren güzeldir, yani Müzik Hol [Music Hall] kızlarının güzelliği sinema yıldızlarında pek az bulunur. Müzik Hol dilberlerinin kısm-ı azamı ekran Venüslerinden hakikaten daha güzeldirler.

“Sinemada Güzellik, bilhassa bir tenvîr meselesidir.” Bunu söyleyen en ma'rûf opertörlerden Corc Barnes'tir [George Barnes]. Mumaileyh, ilaveten: “Bir simanın tenvîri ne kadar güç olursa, sahibinin de sinemada muvaffak olması ihtimali o nispette az olur.” diyor.

İşte Corc Barnes, Loret Taylor'u [Laurette Taylor] bu suretle [p]ek mühim bir yıldız yaptı. Meşhur tiyatro aktrisi olan Loret Taylor, on iki sene evvel sahnede temsil ettiği “Peg” rolünü yine on iki sene evvelki gibi on altı yaşında bir ma'dûme hâlinde temsil edecekti [Peg O' My Heart, 1922]. Bundan daha çok yaşlı bir sima ile (kameraman)a müracaat etti. Gözlerin altındaki derin daireler, çeneye yakın burun kenarlarındaki buruşuklar... Barnes'in vazifesini güçleştiren şeylerdi.

Binaenaleyh, büyük planlar için Miss Taylor'un resmini çehresini ziyaya boğarak cepheden almak icap etti. Zira, ziya, buruşukları ve gözün etrafındaki siyah daireleri izâle ederek simayı yassılaştırır. Bundan maada, objektifin adeseleri arasına bir muslin (?) parçası da sokmak ihtiyatına riayet etti. Bu vechle resimlerdeki o dumanlımsı tesir istihsâl olunuyor. Birçok diğer yıldızlar da pek hafif dumanlı olarak fotoğraflarını aldirmakla mazhar-ı takdîr oluyorlar. Alis Teri [Alice Terry] bunun en büyük bir misalidir.

Kumrallar, esmerlerden daha ziyade fotojeniktirler. Bunların saçları arkadan, mukabil ziya ile tenvîr edilerek gayet güzel tesirler husule getirdiği hâlde, esmerler kestane renkliler ancak hutût-ı vechiyelerinin âhenkdârlığına güvenebilirler.

Mesela, Mey Mürrey [Mae Murray], güzelliğini hemen hemen sarışınlığına medyûndur; zira, rollerinin yaşını ma'a-ziyade geçmiş iken bile Loret Taylor gibi projektörlerle cepheden tenvir edilecektir.

Sarışın yıldızların tenviri için muktezî ziyanın şiddeti, bunların gözlerini daha açık göstermemesi için bakışların şaşaaşını ve kirpiklerin uzunluğunu teksir etmek maksadıyla gayet müdekkikâne³¹⁴ bir makyaj icab eder.

Maryon Devis'in [Marion Davies] gözleri... İşte operatörlerini endişeye düşüren yegâne şey...

Yıldızlar kısm-ı azamı yalnız aynı cihetten kendilerini filme aldırıyorlar; mesela Anita Stevart [Anita Stewart], tercihen daima sol cihetten fotoğrafa alınacaktır. Aynı halde bulunan yıldızların yekûnu epeycedir; mesela, Meri Pikford [Mary Pickford] sol cihetten profili gayet latif olduğu hâlde ahize makinesi karşısında simasının dörtte üçünü göstermeyi sevmediği gibi sağ cihetten de profilini de göstermek istemez.

Saçlar da, buruşuklar müstesna olmak üzere operatörlerin diğer şeylerin kâffesinden ziyade üzüntülerini mûcib olurlar. Zira, mukâbil-i ziya tesiri ancak sarışın saçlarla mümkündür. Binaenaleyh güzel saçlı kadınların latif saçları ekran üzerinde hiçbir tesir hâsil etmezler; bu sebeple daha fotojenik bir peruka takması lazım gelir.

Ahize-i fotoğraf makinesi, çehrelere pek fena muazzeblikler yapar. Birçok genç, nazar-ı dikkatini celp etmeksizin Holivud [Hollywood] sokaklarında gezindikleri hâlde bunların çehreleri ekran üzerinde binlerce kadın ve erkeğin takdirlerini celbeder. Mac Belami [Madge Bellamy], bu sinema mumularından biridir. Şehirde kendisini

³¹⁴ Müdekkik: Çok dikkatli.

alelade bir insan zannedersiniz, fakat mükemmel surette fotojenik bir simaya maliktir. Kolin Mor [Colleen Moore] da, kendisinde, ekran haricinde mevcut olmayan bir şahsiyet husule getiren “kameraman”lara pek medyundur.

Yıldızlardan kısm-ı a`zamı, ekran üzerinde görölmekten ziyade hoşlanıyorlar.

Mâ-hâzâ, bazıları da gaib ediyorlar. Mesela: Billi Duv [Billie Dove], Beti Kompson [Betty Compson], Estel Taylor [Estelle Taylor], Mey Mak Avoy [May McAvoy]... bunlardandırlar.

Fikrini makalemizin baş taraflarında zikrettiğimiz operatör Corc Barnes için Mey Mak Avoy, el-yevm Amerika stüdyolarında tesadüf olunan fotojenik güzelliğın en canlı bir misalidir.

Resim 1: Glorya Svanson [Gloria Swanson] da yaşlanmağa başlıyorsa da daima otuz yaşından küçük görünüyor.

Resim 2: Norma Talmac [Norma Talmadge] da hem ekranda hem şehirde güzeldir.

Resim 3: Bebi Peci [Baby Peggy] de, ekran üzerinde olduđu kadar hayat-ı hususiyesinde de yaramazdır.

عجبا، ظن ایتدیگکز کبیمیدرلر؟

بوروشوقلر ... بارسک وظیفه سنی کوچلشدیردن شیلردی.
بناء علیه ، بویوک پلانلر ایچین میس تابلورک زسمنی
چهره سنی ضیا به بوغارق ، جبهه دن آلمق ایجاب ایتدی.
زیرا ، ضیا ، بوروشوقلری و کوزک اطرافنده کی سیاه
دائرلری ازاله ایدرک سیمایی یاصیلاشدریر . بوندن
ماعداء ، او بؤه کتیفک عدسه لری آراسنه بر موسلین

بارجه سی ده صوقق احتیاء .
طنه رعایت ایتدی .
بووجه له رسملرده کی او
دومانیمسی تأثیر استحصال
اولونوبور . بر چوق
دیگر ییلدیزلرده پک
خفیف دومانی اولارق
فوطوغرافلرنی آلد برمه له
مظهر تقدیر اولونوبورلر .
آلیس تهرری بونلک
بویوک برمثالیدر .

قومسالر ، اسمر -
لردن ده ا زیاده فوطو -
زه نیکدرلر . بونلرک
صاجلری آرقه دن ،
مقابل ضیا ایله تنور
ایدیلرک غایت کوزله
تأثیرلر حصوله کتیردیکی
حالده اسمرلر کستانه
رنکابلر آنجی خطوط
وجهیلرینک آهنکدارلغنه
کوه نه ییلرلر .

مثلا ، مئی مورده سی ،
کوزله لکنی مان مان
صاریشیلغنه مدیوندر ؛
زیرا ، روللرینک باشنی مع زیاده کچمش ایکن ییله ، لورده
تابلور کی ، پروژه کتورلرله جبهه دن تنور ایدیلر جکدر .
صاریشین ییلدیزلرک تنوری ایچین مقتضی ضیا نک
شدنی ، بونلرک کوزلرنی ده ا آچیق کوسترمسی ایچین
باقیشلرک شعشه سنی و کبیریکلرک اوزونلغنی تکشف اتمک
مقصدله غایت مدقفا نه برما کباز ایجاب ایدر .
ماریبون دویبک کوزلری ... ایشته او براتورلرنی
اندیشه به دوشوره ن یکانه شی ...

« حقیقه » حال طبیعه دهده نقران اوزرنده اولدی
قدر کوزلمی ؟ « فیاملرنده صو کدرجه تقدیر ایتدکاری
بریلدیزله قارشیا لشانلرک کندی کندیلرینه صور دقلری
ایلك سؤال ایشته بودر .
هنوز بعض خولیا بسلینلر ایچین ، بو سؤالک جوانی
علی الاکتر انکسار خیالی موجب اولور . او بوموشاق

جلد ، بارلاق صاجلر ،
جاذب باقیشلر . خلاصه ،
نقران اوزرنده تقدیر
ایدیلن او کوزله لک
آرتق بولونماز .

فی الحقیقه ، نقرانده
پک تحسین ایدیلن سهار
نادراً کوزلدر ، یعنی
موزیق هول قیرلرینک
کوزله لکی سینه مییلدیز -
لرنده پک آز بولونور .
موزیق هول دبلرینک
قسم اعظمی ، نقران
وه نوسلردن حقیقه ده ا
کوزلدرلر .

« سینه ماده کوزله لک ،
بالخاصه بر تنور مستله -
سیدر . « بونی سویلین
اک معروف اوپه را -
تورلردن جورج بارنسدور .
مومالیه ، علاوه : « بر
سیمانک تنوری نه قدر
کوج اولورسه ، صاحبک
ده سینه ماده موفق اولسی
احتمالی او نسبتده آز
اولور . « دیور .

ایشته جورج بارنس ، لورده تابلوری بوصورتله پک
مهم بر ییلدیز ایددی . مشهور تیارو آقترلیسی اولان
لورده تابلور ، اون ایکی سنه اول صحته ده تمثیل ایتدیکی
« بهغ » رولنی یه اون ایکی سنه اولکی کی ۱۶ یاشنده
بر مصنومه حالنده تمثیل ایدجکدی . بوندن ده ا چوق
یاشلی برسیا ایله (قامه رامان) . مراجعت ایتدی . کوزلرک
آلتنده کی درین دائرملر ، چکبه یقین برون کنارلرنده کی

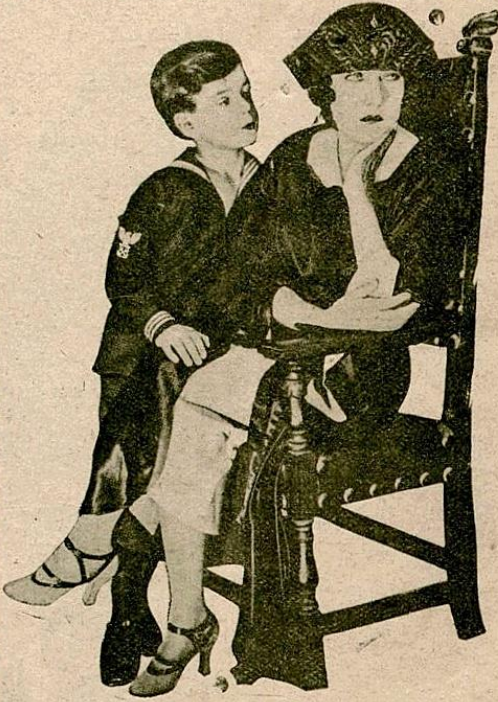


Figure L.1. Acaba, Zannetiğiniz Gibi Midirler?



بە ئی پەجی دە ، ئەقران اوززئەدە اولدینی قدر حیات
خصوصیە سئەدە یارامازدر .

دوو ، بە ئی قومەسون ، ئەستەل تاپلور ، مەئ ماق آووی ...
بولردندرلر .

فکری ، مقاله سزک باش طرفلرئەدە ذکر ایتدیگەر
لویەرئور جورج بارنس ایچین مەئ ماق آووی ، الوم
آمریکا سئودویولرئەدە تصادف اولونان فوطوزە نیک
کوزەلئکک اک جانلی برەئالیدر .

آمریکا ایجادی

قونوشان ، ئغنی ایدن ، موزیکە چالان فیلم

وارنەر بروس شرکتی ، هولیووددە ، حرکات
و سسارک تماماً تشارکتی تائین ایدن «وینتافون» آلتنک
اشتراکیه ، «دون ژوان» فیلمی ارانە ایتدی .
استحصالی ایدیلن نەجە حقتەدە فکەرلور ایلمختلف اولقله
برابر بوی ایجادی پک مکمل بر ترقی بە دلالات ایدیور .
فقط ، مرتبە تکمله اصل اولوق ارزو ایدیلسە ، واضع
صحنەلرک اول امرده بویکی اصول ایله کسب انست ایتلری
لازمکله چک .

بوابلک تمثیلده بولونان ذوات میانئەدە ئەرئست لویبچ
و چارلی چاپلین دە واردی . لویبچ پک ممنون اولمش و
بایدومچالرک فیلمه آلتسی ممکن اولاجغنی و بو ایجادی
استفاده ایتک امکاتی بولونجه بو ساحەدە ایبلک تجرەبەنی
بالذات باهغنی سولشدر .

چارلی چاپلینە کئنجە ، اوده : «فیلم اعمال ایدنلرک»
فیلمه موسیقی مکملاً توخید ایدن بو ترقیدن استفاده
ایتلری لازمدر . «وینتافون» سینه ماده ، انقلاب خصوصه
کئتیره چک بر تائیر اجرا ایدە بیلیر . دیشدر .

ییلدیزلر قسم اعظمی یالکتر عین جهتدن کئندیلیرنی
فیلمه آلدیریلورلر ؛ مثلاً آیتنا سته وارث ، ترجیحاً دائماً
صول جهتدن فوطوغرافه آلتە چقدر . عین حالده بولونان
ییلدیزلرک یکنونی ایچەدر ؛ مثلاً مەری یقفورد ، صول جهتدن
پروفیلی غایت لطیف اولدوغنی حالده آخندە ماکنه سزک فارشسئەدە
سپاسنک درئەدە اوچنی کوسترمکی سئومدیکی کبی صاغ
جهتدن دە پروفیلی دە کوسترمک ایستەمز .

صاحلرەدە ، بوشوقلر مستئنا اولوق اوزرە اوپەرلر
تورلرک دیکر شیلرک کافە سئدن زیادە اوزوتولیرنی موجب
اولورلر . زیرا ، مقابل ضیا تائیری آتیجق صاریشین
صاحلرە ممکندر . بناه علیە کوزل صاحلی قایدنلرک لطیف
صاحلری ئەقران اوززئەدە فیچج بر تائیر حاصل ایتلر ؛
بوسبیلە دەما فوطوزە نیک بر پوقه طاقنی لازمکلیر .

آخندە فوطوغراف ماکنه سی ، چەرەلرە پک فنا
معدبلکلر یالیر . برچوق کئنج ، نظردقی جاب ایتکئیزین
هولیوود سوقاقلرئەدە کزینتکلری حالده بولرک چەرەلری
ئەقران اوززئەدە بیکارجه قالدین وارککک تقدیرلری جاب
ایدر . ماج بەلامی ، بو سینه ما ممالزئدن بریدر .
شەردە کئندیلینی علی العاده برانسان ظن ایدرسکئز ، فقط
مکمل صورئەدە فوطوزە نیک بر سپاه مالکدر . قولین
مورده ، کئندیلیندە ، ئەقران خارچئەدە موجود اولمایان
بر شخصیت حصوله کئتیره ن «قامه رمان» لره پک مدیوندر .
ییلدیزلرک قسم اعظمی ، ئەقران اوززئەدە کورولمکدن
زیادە خوشلائیلورلر .

مەئنا بهضیلری دە غائب ایدیورلر . مثلاً : بیلی



نورما تاللاج دە هم ئەقرانده ، هم شەردە کوزلدر .

Figure L.2. Acaba, Zannetiğiniz Gibi Midirler?

M. Dün ve Bugün – Artistik Sine/Artistic Cine, Sayı 2, 11 Teşrinisani (Kasım) 1926

İstanbul Sinemasına Dair Tedkikler

- Hacı Ağa, bu sırada herkesin ağzında gezen esrarlı bir haberi işitmedin mi? Nasıl oldu da, Hamalbaşı Sokağı'ndaki o büyük dükkanın beyaz duvarı üstünde, karanlık olduğu zaman, arabaların ve otomobillerin yürüdüğünü, birçok adamların ilerlediğini, geçip gittiğini, oturduğunu görmedin veya işitmedin?... Aman Allah'ım, Hacı Ağa, korkunç, görülmemiş bir şey... Orada bir adamı diri diri yakıyorlar... Su dolu demir bir kazan koyuyorlar, ateş yakıyorlar... Ve...

Hacı Ağa, genç Mehmed'in bu sözlerini işitince doğruldu, içtiği nargilenin marpucunu ağzından çıkardı ve:

- Ne olmuş ki... Onu haşlıyorlar mı demek istiyorsun sanki... Allah Allah!... Haydi, gel bakalım... Biz de şu korkunç şeyi görmeye gidelim... Kaç paraya giriliyor?

- Otuz paraya, Hacı Ağa...

- Pek pahalıya...

Yirmi para olmalıydı...

- İki arkadaş, kalktılar ve Hamalbaşı Sokağı'na doğru yürüdüler. Bugün "Yeni Pazar" bakkal dükkânının bulunduğu yerde, büyük bir tahta kapının önüne geldiler. Bir masanın üstüne çıkan adamın biri, Türkçe ve Rumca avazı çıktığı kadar bağıyordu:

- Geliniz... Hepiniz geliniz... İşitilmemiş, görülmemiş... Yeni icadı... Sinematografi görünüz... Haydi!...

Bunun karşısında, büyük bir kalabalık, bu inanılmaz efsaneyi dinliyordu... Herkes, otuz parayı vermekte tereddüt ediyordu. Bu adamların hepsi de esnaf takımındandı. Ve oradan, mükellef arabaların [arabalarla] geçen vükela ve zenginler halkın bu manzarasına istihfakârâne nazarlarla bakıyorlardı.

Hacı Ağa ile yeğeni Mehmed, iki pencere ile aydınlanan geniş bir yere girdiler. Kapı kapanınca, onların da [onlar da], eski iskemlelere oturan otuz kadar adam gördüler. Biraz sonra pencereler kapandı... İçerisi kapkaranlık oldu... Ve beş dakika geçer geçmez film gösterilmeğe başladı.

Filvaki, korkunç bir manzara... Eğer bunu 1926'da görmüş olaydın, korkudan tir tir titrerdin... Ama, bir gencin kaynar suya atıldığını gördüğümüz için değil, fakat, yirmi senelik bi'n-nisbe kısa bir zamanda sinemanın son derece tekemmül ettiğini görmekten mütevellit bir heyecanla titrerdin...

Bu, 1906 tarihinde görülmekte idi... Ve İstanbul'da ilk sinema idi...

Bundan sonra, bugün bakkal dükkânı olan o yerde birkaç film daha gösterildi... 1910'da, ilk sinema, Lüksemburg Sineması açıldı. Eski Hamalbaşı Sokağı Sineması'nın iskemleleri, Lüksemburg'a satıldı... Yahut birkaç defa tebdil edildi...

[...]

Müteakiben, diğer sinemalar açıldı: 1924 senesi bir sabah saat 7'de yanan Santral Sineması, bugün Eden Sineması ve Şık Sineması namını alan Sinema Palas, Ekler Sineması olan Odeon Tiyatrosu...

O sırada, kısm-ı azamı Fransız mamulâtı olan 800-1000 metrelik filmler gösteriliyordu.

Harb esnasında sinemalarımız bize, korkunç siper hayatı sahneleri irâe ediyorlar[d]ı. Halk, sinemalara oldukça rağbet göstermekte idi. Hatta kibar takımı bile devama başlamışlardı... Başka sinemalar da açıldı: Şark Sineması, Etual, Amerika Sineması, Kozmograf, Majestik... Pangaltı'da Pate Sineması, Galata'da keza bir Pate Sineması, İstanbul'da, Alemdar, Kemal Bey, Ali Efendi Sinemaları...

[...]

Hülâsa, Majik'den sonra, Elektra -"İdeal" [namını] aldıktan sonra bugün "Alkazar" olmuştur.- Güzel "Elhamra", vâsi ve muhteşem "Opera" ve aynı derecede güzel "Melek" Sinemaları da açıldı.

Fakat, bu aralıkta, İtalyan ve filminin filmleri, Alman filmlerine terk-i mevkî etmişlerdi. "Nobodi-Nirvana-Hind [Nobody, Nirvana, Hindou] Mezar [Tombeau] Hakime-i Cihan [Maîtresse du Monde] -Monna Vana [Monna Vanna] -Lokras Borciya [Lucrecia Borgia]" filmleri Türkiye, Yunanistan ve Bulgaristan film piyasasına hâkim olmak istemişlerse de Amerikalıların faaliyeti sebebiyle tam bir hakimiyet te'min edememişlerdi. Bugün ise gördüğümüz filmlerin yüzde sekseni Amerikan filmleridir. Mahaza, nankör olmayalım... Şehrimizde film ticaretiyle meşgul olan idarehaneler bizi memnun etmek için son derece çalışıyorlar ve en son, en güzel filmleri getiriyorlar. Fîmabad, bîtarafane ve şiddetli tenkidlerimizle bu filmlerin fena cihetlerini göstermeğe ve iyi filmleri de yükseltmeye çalışacağız.

Antuan Pol

Resim: 1920 senesinden evvel çok muvaffakiyet kazanan Mia May

دۈنە و بۈگۈنە

استانبول سىنەما سەنە راتىرىقىدا

— حاجى آغا، بۈصرەدە ھەكسىك آغزىدە
كۈزەن اسرازىلى بىر خېرى ايشىتمەدى؟ ناسىل اولدىدە،
جال باشى سۇقۇغۇندەكى او بۈيۈك دىكانىك بىساش دىۋارى
اوستىدە، قارانتى اولدۇغى زىمان، آراپلارك و اوتۇمۇ بىلارك
يورىدىكى، بىر چوق آدمارك ايلر بلدىكى، چۈپ كىتدىكى،
اوطوردىغى كورمىك ويا ايشىتمىك؟ ... آمان آھىم،
حاجى آغا، قورقۇن، كورۇلمەش بىر شى ... اورادە

— كايىكز ... ھېكز كايىكز ... ايشىدلمەش،
كورۇلمەش ... بىكى اىجادى ... سىنەما طوغرافى كورىكز ...
ھابدى ! ...

بۈنك قارشىستىدە، بۈيۈك بىر غايەلىق، بو اىنالىماز
انسانى دىكلوردى ... ھى كس، اوتۇز بارەنى و بىرمىكە
تردد ايدىيوردى . بو آدمارك ھېسىدە اصناف طاقىندى .
واوردان، مكلف آراپلرن كچن وكلا و زىكىنلر خىلق
بو منظرەسنە استىفانكارانە نظرلرە باقورۇردى .
حاجى آغا ايلە بىكى محمد، ايكى نىجرە ايلە ايدىنلانان
كىنىش بىر يرە كىردىلر . قاپى قاپانچە، اوكارندە، اسكى
اسكىملەرە اوطوران اوتۇز قدر آدم كوردىلر . بىر آز
سوكرا نىجرەلر قاياندى ... اىچورىسى قاپ قارانتى اولدى ...
وېنىش دىققە كچر كچمەن فىلم كوسترىلكە باشلادى .

فى الواقع قورقۇن بىر منظرە ... اكر بونى ۱۹۲۶
دە كورمىش اولادىك، قورقۇدن تىرتىر تىرەردىك ... آما،
بىر كىنچ قانىار سۈبە آتلىدىغى كوردىكەز اىچىن دىكل،
فقط، بىكىرى سىنەلك بالنسبە قىصە بىر زماندە سىنەمانك
سوكدرجە تىكل ايتدىكىنى كورمىكەن متولد بىر ھىجانلە
تىرەردىك ...

بو، ۱۹۰۶ تارىخىدە كورمىكە ايدى ... واستانبولدە
اىلك سىنەما ايدى ...

بۈنەن سوكرا، بۈكۈن بقال دىكانى اولان او بىردە
بىر قاق فىلم دىھا كوسترلىدى ... ۱۹۱۰ دە، اىلك سىنەما،
لوگىبۇرغ سىنەماسى اچىلدى . اسكى جال باشى سۇقۇغى
سىنەماسىنك اسكىملەرى، لوگىبۇرغە ساتىلدى ... ياخۇد،
بىر قاق دىققە تىدل ايدىلدى ...

بەدە، پوقى شاك آتقىتە آتتى دە، سىنەنك نىھانە
بىر سىنەما پردەسى قويدى . پروگرام زىكىن (!)
متنوع ايدى! ... ۸۰ مترە اسۈدە چىيىناسىتىكى وبادانسل
۶۰ مترە باناير منظرەسى، يوز مترە بووارو، غىر



۱۹۲۰ سىنەندەن اول چوق موفىقىت قازانان

ميا ماي

MIA MAY,

qui eut beaucoup de succès... avant 1920

بىر آدای دىرى دىرى باقلايورلر ... سو طولى دىمىر بىر
قازانە قوبۇيورلر، آتشى باقورلر ... و ...
حاجى آغا، كىنچ مىكە بو سوزلر بى ايشىدىنچە
دوغۇرلدى، اىچىدىكى ناركىلەنك مارپوجنى آغزىدەن
چىقاردى و :

— نە اولش كە ... اونى حاشىلايورلر دىكە
اىستىورسك سانكە ... آلاھ آلاھ ! ... ھابدى، كل
باقالم ... بۇدە شو قورقۇن شىشى كورمىكە كىدەلم ...
قاق بارەنە كىربىيور ؟

Figure M.1. Dün ve Bugün

کوزهل «الغرا»، واسع و مختشم «اوپهرا» و عین درجه ده کوزهل «ملک» سینهمانری ده آچیلدی .
 فقط، بو آرائنده، ایطالیان و فلمنک فیلملری، آآنان فیلملرینه ترک موقع ایشلردی . «نوبودی - نیروانا - هند مزاری - حاکمه جهان - مونا وانا - لوقرئس بورجیا» فیلملری تورکیه، یونانستان و بولغارستان فیلم بیاسه سنه حاک اولوق اینسته مشلر سده آمریقایلرک فعالیتی سببیه تام بر حاکیت تأمین ایدمه مشلردی . بو کون ایسه، کوردیکمز فیلملرک یوزده سکسانی آمریقان فیلملریدر . مع هذا، نانکور اولایلم... شهر مزده فیلم تجاریته مشغول اولان اداره خاتهلر، بزى ممنون اتمک ایچین صوک درجه چالیشورلر و اک صوک، اک کوزهل فیلملری کتیر تیورلر . فیما بعد، بیطرفانه و شدتلی تقدیرلرله بو فیلملرک فنا جهتلرینی کوستریمک و اینی فیلملری ده بوکلتیمکک پالیشاجفز .

آنطوره بول

بوجمعه نك طائمنه یاردم ایدیکیز و بزده سزه الک مکمل برسینه ما مجموعه سی تقدیم ایدم جکزر.

حقیقی بر سینمه ما آنسیقلوپه دیسی اولان بوجمعه نی او قومقله هانکی فیلملری سیرایتمکیز لازمکله چکنی او کردنه چکسکیز .

سینه مایه، بر منقد صفتیه کیتمش اولان- چقسکیز و بو کون قارائلق برسینه ما تیاتر وسنده حس ایدم جککز ذوقک ایکی مثلنی طویاجقسکیز.

بوجمعه بی او قویکیز

سینه مایه سودیککیز ایچین

آرتیستیک - سینه

بی

او قومکیز منافعکیز ایجابندندر .

و پولیدورک تمیل ایشدی بر قومیق، ۳۰۰-۴۰۰ متره الک بردرام... و... صوکره: سینه بو بویکیز، تشکر ایدرز... متاقبا، دیکر سینهمالر آچیلدی: ۱۹۲۴ سنه سی بر صباح ساعت یدیده یانان سانترال سینهماسی، بو کون نهدن سینهماسی و صوکره شبق سینهماسی نامی آلان سینهمایلاس، نه قله برسینه ماسی اولان اوده اون تیاتروسی... او صره ده، قسم اعظمی فرانسز معمولاتی اولان ۸۰۰-۱۰۰۰ متره الک فیلملر کوستریلیوردی .
 حرب ایشاسنده، سینهمالر مزه، قورقون سهر حیاتی صحنه لری ارانه ایدیبورلری . خلقی، سینهمالره اولدچه رغبت کوستریمکده ایدی . حتی کبار طاقی بیله دوامه باشلاملردی... باشقه سینهمالرده آچیلدی: شرق سینهماسی، نه توال، آمریقان سینهماسی، قوزوغراف، ماژه ستیق... یاغالتییده پاته سینهماسی، غلطه ده کذا بر پاته سینهماسی، استانبولده، علمدار، کچل بک، علی افندی سینهمالری ...

۱۹۱۶ سنه سندنبری، شهر من آمریقان سهری فیلملری ایله طولدی . بونلر خوش و اککنجه لی ایدیلر . «تولوم تلفونی»، «اسرار انکیز کئی»، «نیو بورق اسراری»... پهل وایت، نهلو له قون، غاس کونارد، فرانسیس فورد، ویلیام دونقان کئی آرتیستیک اثرلری... «سینتار»، «یدی بلا» و سائر... بو بوک موافیت قازاندیلر...

عین زمانده: «کیجه چوجونی»، «زوده قس»، «خورنلاق»، «فانطوما» کئی سوئجه سیرایدیلن سهریال فرانسز فیلملری ده کوسترلدی .

نهایت، غایت معظم و کبار برسینه ما اولان «مازیک» آچیلدی... اولکی سینهمالرده، موزیقه نامنه یالکیز بر پیانو و بعض بو بویکیزنده یالکیز بازار کونلری بر کبان واردی... مازیک، بونلرک برینه مکمل بر اورکستره قوبدی... شیمیدی ایطالیان فیلملری موده سی ایدی: سینهنس، فرت، ریئاسیه نتو، آلبا، ویس، صوله، آرمه نیا و الخ... بیلدیزله ککنجه، بونلرده: بهرتینی، مه نیکه للی، لیدا بوره للی، نه سپه ریا، ماریا ژاقوبینی، آلبرانتیه مازینی، اورته للا دابا، ماریا روآزیو، لیندا پینی، سه سیل تریبان، چبیاردته روزای... و الخ... بو بیلدیزلرک چوق آلفیثلان تیورلردی...

آرا صیره، فرانسز فیلملری ده کوستریلیوردی... کرچه بونلر، ایطالیان فیلملرندن ده ای بایلمشده نلر قدر موافیت قازانامامشلردی...

خلاصه، مازنقدن صوکره، نه لکتره - ایدمه آل - آلدقدن صوکره بو کون «آلفازار» اولمشدر -

Figure M.2. Dün ve Bugün

N. Announcements – *Film Mecmuası/Le Film*, Sayı 3, 14 Teşrinisani (Kasım) 1926

Milli Sinema

Şehzadebaşı: Telefon (2926) İstanbul

15 Teşrinisani Pazartesi'den itibaren

Büyük Program

Müteveffa sanatkar Rudolf Valentino'nun [Rudolph Valentino] te'yid-i nâmı
merasimi

Valentino Haftası

münasebetiyle genç artistin en son eser-i temsili olan

Siyah Kartal [The Eagle, 1925]

filmi irâe edilecek ve perde üzerinde sanatkarın tercüme-i hâli, hayat-ı sanat ve şahsiyeti hakkında izahat verilecek.. Kadirşinas ve muhibb-i sanat takdirkarları arasında Valentino'nun tezkîr-i namı temin edilecektir..

Film Hakkında

-“Egal Nuar = Egle Noir” Siyah Kartal filmi Rudolf Valentino'nun 926 senesinde temsil ettiği son eserlerinden biridir macera ile dolu kendi hayat-ı hususiyesinden ilham alarak aşk ve garam ve sergüzeşt ile memlû³¹⁵ serâpâ³¹⁶ his ve heyecan ile âlûde³¹⁷ bir film vücuda getirmiştir. Siyah Kartal mevzu it[ib]ariyle lâ-yemût bir eser-i sanattır. Film seyredenler bu hakikati bilâ-tereddüt teslim edeceklerdir Amerika'daki hayatı hakiki bir sinema romanı olan müteveffâ artistin aşk maceralarını, çılgın bir ibtila ve ihtiras ile geçen ömr-i güzeştesini daha yakından görmek için ibda ettiği “Siyah Kartalı” görmek lazımdır..

İki hafta sonra

Viktor Hugo'nun (Le Miserabl) ünvanlı

cihanşümul eseri

Sefiller... [Les Misérables, 1925] muazzam temsili şerefine

Milli Sinema (suvare du gala) tertip etmektedir.. Mütenewvi varyete numeroları

³¹⁵ Memlû: Dolu, doldurulmuş.

³¹⁶ Serâpâ: Uçtan uca, baştan aşağı.

³¹⁷ Âlûde: Karışmış, bulaşmış.

pek yakında

MİŞEL ESTROGOF [Michel Strogoff,1926]

Jül Vern'in [Jules Verne] meşhur macera romanı

mümessil ve mümessile (İvan Mujukin [Ivan Mozzhukhin] – Natali Kovanko [Nathalie Kovanko])

LÜBNAN MELİKESİ [La châtelaine du Liban, 1927]

Piyer Benova'nın [Pierre Benoît] büyük sinema romanı

pek yakında

PARİSLİ KONTES!?! [Die Gräfin von Paris, 1923]

(Miya Mey [Mia May], Emil Yanings [Emil Jannings], Gaydarof [Vladimir Gajdarov], Mujet [Musette]³¹⁸) gibi dört büyük cihan artistinin iştirakiyle vaz'-ı sahne edilen (Parisli Kontes) ünvanlı muazzam film Milli Sinema idaresi tarafından büyük masraflar, külfetler ve fedakârlıklar ihtiyarıyla yeni bir kopyası getirilerek pek yakında müştak-ı sanat-ı sinemanın muhterem müşterilerine arzedilecektir.. Şimdiye kadar (Parisli Kontes) kadar rağbet görmüş bir film yapılmamıştır.. Derin tahlilât-ı ruhiye içinde serâpâ hareketle yürüyen sahneler harikulade zengindir.

Sabırsızlıkla bekleyiniz

³¹⁸ Musette karakter ismi olmasına rağmen aktris yerine karakter adı yazılmış.

ایک هفته صکره

وبقتور هوغونک (له میزه رابل) عنوانی

جهان شمول آتری

سفیلر ... معظم تمثیلی

شرفه

ملی سینهما (سواره دوغالا)

ترتیب ایتمکده در .. متنوع وارپته نومروری

پک یاقینده

میشهل استروغوف

ژول وهره نك مشهور ماجرا رومانی

منل وممنله (ایوان موژو کین - ناتالی قووانقو)

لبنان ملیکه سی

په ربه نوانک بیوک سینهما رومانی

پک یاقینده

پارسی قوتس !!؟

(میامای، امیل یانفس، غایدروف، موژت) کچی
درت بو یوک جهان آریستک اشتراکیله وضع سخنه ایدیلن
(پارسی قوتس) عنوانی معظم فیلم ملی سینهما اداره سی
طرفندن بیوک مصر فلر، کلفنر وفدا کارلقلرا اختیارله
یکچی بر قویبه سی کنتریلرک پک یاقینده مشتاق صنعت
سینه مانک محترم مشتریلرینه عرض ایدیله جکدر ..

شیمدی به قدر (پارسی قوتس) قادر رغبت
کورمش بر فیلم یاپیلما مشدر .. درین تحلیلالات روحیه
ایچنده سراپا حرکتله بوروین سخنه لر خارق العاده زنگیندر .
صبر سزقله بکله یکنز

ملی سینهما

شهراده باشی : تلفون (۲۹۲۶) استانبول

۱۵ تشرین ثانی بازار ایرتسی دن اعتبارآ

بیوک پروغرام

متوفی صنعتکار رودولف والانتونک

تأیید نامی مراسمی

والانتینو هفته سی

مناسبتله

کنج آریستک الک صوک اثر تمثیلی اولان

سیاه قارتال

فیلمی ارانه ایدیله جک و پرده اوزرنده صنعتکارک
ترجمه حالی، حیات صنعت وشخصیتی حقنده ایضاحات
ویریله جک .. قدر شناس و محب صنعت تقدیرکاری آره سنده
والانتینونک تذکیر نامی تأمین ایدیله جکدر ..

فیلم حقنده

— « نه غل نوار = Egle noir » سیاه قارتال

فیلمی رودولف والانتینونک ۹۲۶ سنه سنده تمثیل ایتدیکی
صوک اثر لردن بریدر ماجرا ایله دولو کنندی حیات
خصوصیه سنندن الهام آله رق عشق وغرام و سرگذشت
ایله مملو سراپا حس و هیجان ایله آلوده بر فیلم وجوده
کنتر مشدر . سیاه قارتال موضوع اعترابه لایموت بر اثر
صنعتدر. فیلمی سیر ایدنلر بو حقیقی بلاتردد تسلیم ایدله جکدر در
آمریقا ده کی حیاتی حقیقی بر سینهما رومانی اولان متوفی
آریستیک عشق ماجرا رایانی، چیلغین برابتلا و احتراض
ایله کچن عمر گذشته سی دها یاقیندن کورمک ایچون ابداع
ایتدیکی « سیاه قارتالی » کورمک لازمدر ..

Figure N.1. Announcements

O. Vilayetimizde Sinema – *Artistik Sine/Artistic Cine*, Sayı 3, 18 Teşrinisani (Kasım)

1926

Geçenlerde büyük film tacirlerinden birinin yazıhanesinde bulunuyordum. Kırk yaşlarında kadar tahmin edilen bir zat da aynı yazıhaneye gelmişti. Bu oldukça büyük bir şehirde bir sinemanın sahibi idi ve kendi sinemasında göstermek için bir film listesi istemeğe gelmişti.

Bu filmler yirmi tane idi... İsimlerine gelince, bunları hatırlamıyorum; zaten, isim zikretmek neye yarar ki?.. Film tacirinin ve taşralı sinema sahibinin isimlerini de zikretmediğim için filmlerin isimlerini de zikre lüzum görmüyorum. Belki bu hareketim doğru değildir... Ve bu efendiler de bu haksızlığımı kızarlar!!!...

Pazarlık başladı... Otuz lira, “İfşa Eden Şapka”; yirmi lira, “Kanlı Çiftlik”; on beş lira, “Zinet Kadını”; yirmi lira, “filan için”... Böylece, on beş film pazarlık edildi.

Bu sinema sahibi:

- Yirmi gün sonra, bu on beş filminizi iade edeceğime sizi te'min ederim... diyordu. Hayret ettim... Bu efendi, on beş filmi gösterecek ve yirmi gün sonra iade edecekti... Burada, on beş film, on beş haftada gösterilir.. Orada, nasıl oluyor da bunlar on beş günde gösteriliyor?

Bu, sinema sahibi gittikten sonra, yazıhanenin sahibine sordum:

- Herhalde, günde bir film gösterilecek, değil mi?

- Evet, öyle... Küçük bir şehirde, bir film bir veya iki günden fazla gösterilemez; zira, seyirciler mahduddur.

Nasıl oluyor da, bir sineması bulunan yirmi-otuz bin nüfuslu bir şehirde bir program bir hafta devam edemiyor?

- Bu yirmi binden ancak bini sinemaya gelir!

- Bini mi?... Acayip!... Oradaki halk sinemadan hazzetmiyor mu?

- Bilakis, sinemaya bayılırlar... Çünkü, tiyatro yüzü gör[dü]kleri yok ve nadiren görüyorlarsa da bir şey anlamıyorlar... Sinema ise, gözle görülür ve anlaşılır... İşte taşralılar bundan pek hazzederler... Hatta bazı köylüler, sinema seyretmeden evvel, hayatın kıymetini bilmezlerken şimdi şıklaştılar ve hem saban hem kravatla meşgul oluyorlar. Fakat, sinemaya devam edenler yalnız buna yakın mahallerde ikamet edenlerdir.

- Bu şehrin muhtelif yerlerinde niye diğer sinemalar inşa edilmiyor?

- Kasabaların ekserisinde henüz elektrik yoktur ve binaen aleyh, ufak sermaye sahibi olanlar, elektrik istihsalı için bir motor satın alamazlar. Aynı zamanda, motor vesaire tedariki için İstanbul'a gelmek de hayli masrafı mucip oluyor. Bunun için tereddüt ediyorlar.

Bu iş pek kârlıdır. Ufak bir sermaye, sabır ve sebat cesaret ve biraz da tali' lazım... Fakat, tâli', kendisini kullanmağı bilen herkese güler yüz gösterir.

Bu tedkiki mütakib... Pek istifadeli olmasa bile ben bu işi takip ederdim... Çünkü, sebatkârım!..

Antuan Pol

آرتيستىك - سینه

هفته لاق و شرق بافان سینهما مجموعه سى
هر هفته بجهت كونى نشر اولونور
اداره خانه سى : بك اوغلى الحرا چارشيسى ۲۲

تورجه به ترجمه ايدن : رانجب رفقى
اعلانات ايجين اداره خانه به مراجعت ايدليلدر

مدیر و صاحب امتیازی :
پنیر، صاریبان
مدیر مسئول :
لهاون آندونیان

آبونه شرايطى
تورکيه ايجين :
سه لکى تورک ليراسى
آلغى آلغى ۳
اوج آلغى ۱۰۰

سر محررى :
آنطوان پول
اداره مامورى :
آنطونى پ. ستول

آبونه شرايطى
ممالک ايجينه ايجين :
سه لکى ۴ دولار
آلغى آلغى ۳۰۵
اوج آلغى ۱۰۵

ولايتلارده سینه ما

کینلرده، بو یوک فیلم تاجرلردن برینک یازمخانه سنده
بولونیوردم. قرق باشلارنده قدر تخمین ایدیلن بر ذاتده
عین یازمخانه به کلشدی. بو اولدقجه بو یوک بر شهرده بر
سینه مانک صاحی ایدی و کندی سینه ماسنده کوسترمک
ایچون بر نیلم لیسته سی ایسته مکه کلشدی.

بوفیللمر یکرى دانه ایدی ... اسملرینه کانه،
بونلری خاطر لامیورم؛ ذاتا، اسم ذکر اتمک نه به یازارکه؟ ..
فیلم تاجرینک و طشره لی سینه ما صاحینک اسملری ده ذکر
انجدیکم ایچین فیلملرک اسملری ده ذکره لزوم کورم یورم.
بلکه بو سحر کتم دوغرو دکدر ... بو افندیلرده، بو
حفسز لقمه قیزارلر !!!

بازارلق باشلادی ... ۳۰ لیرا، «افشا ایدن شابقه»؛
۲۰ لیرا، «قانل چیفتلک»؛ ۱۵ لیرا، «زینت قادینی»؛
۲۰ لیرا، «فلان ایچین» ... بوبله جه، اوز بش فیلم
بازارلق ایدلی.

بو سینه ما صاحی :
— یکرى کون سوکره، بو اون بش فیلمکزی
اعاده ایده جکمه سزی تأمین ایدرم ... دیوردی.

حیرت ایتدم ... بو افندی، اون بش فیلمی
کوستره جک و یکرى کون سوکرا اعاده ایده جکدی ...
بوراده، اون بش فیلم، اون بش هفته ده کوستریلیر ..
اوراده، ناصل اولوبورده بونلر اون بش کونده کوستریلیر؟
بو، سینه ما صاحی کیتدکن سوکرا، یازمخانه نک
صاحبنه صوردم :
— هر حالده، کونده بر فیلم کوستریله جک،
دکلی؟

— اوت، اوبله ... کوچوک بر شهرده، بر فیلم
بر ویا ایکی کوندن فضله کوستریله سز؛ زیرا، سهرجیلر
محدوددر.

— ناصل اولوبورده، بر سینه ماسی بولونان
۲۰-۳۰ بیک نفوسلی بر شهرده بر پروغرام بر هفته
دوام ایدم یور؟
— بو یکرى بیکدن آنجیق بیکی سینه مایه کایر!
— بیکی می؟ ... مجانب! ... اوراده کی خلق سینه-
مادن حظ ایتور می؟
— بالعکس، سینه مایه پاییلیرلر ... چونکه، تیاترو
یوزی کورکلی یوق و نادرا کور یورلرسده بر شی
آ کلامیورلر ... سینه ما ایسه، کوزله کورولور و آکل
شلیر ... ایسته طشره لیلر بوندن پک حظ ایدرلر ... حتی
بعض کوبیلر، سینه ما سیر ایتدن اول حیانتک قیه تی بیاهز-
لرکن شیمدی شیقلاشدیلر وهم صابان، هم قراوانله مشغول
اولوبورلر. فقط، سینه مایه دوام ایدنلر یالکز بوکاشین
مخللرده اقامت ایده نلردر.

— بو شهرلر مختلف برلرندم نه به دیگر سینه مالر
ایشا ایدلور؟
— قصبه لک اکثر سینه مایه هنوز الکتریک یوقدر
و بناء علیه، اوفق بر مایه صاحی اولانلر، الکتریک استحصالی
ایچین بر موتور ساتین آلامازلر. عین زمانده، موتور وسائره
تدارک ایچین استابوله کلک ده خیلی. صرفی موجب اولوبور.
بونک ایچین تردد ایدیورلر .
بو ایس پک کارلیدر . اوفق بر سرمایه، صبر و شبات
جسارت و برآزده طالع لازم ... فقط، طالع، کفدیستی
قوللانغی بیلن هر کسه کولر بوز کوسترر.
بو تدقیق، متعاقب ... پک استفاده لی اولماسه بیله بن
بو ایشی تعقیب ایدرم ... چونکه، نیانکارم! ..

آنطوان پول

Figure O.1. Vilayetimizde Sinema