



AN ANALYSIS OF THE AMERICAN IMPACT ON ANKARA-BASED PERIODICALS IN THE 1950S

1950'LERDE ANKARA MERKEZLİ PERİYODİK YAYINLAR ÜZERİNDEKİ AMERİKAN ETKİSİNİN ANALİZİ

Gizem Mahmuriye ÇİFTÇİ 

Arş. Gör., Orta Doğu Teknik Üniversitesi, Fen-Edebiyat Fakültesi, Tarih Bölümü, Yakın Çağ Tarihi Anabilim Dalı, gciiftci@metu.edu.tr

Makale Bilgisi

Türü: Araştırma makalesi
Gönderildiği tarih: 9 Ekim 2024
Kabul edildiği tarih: 9 Ocak 2025
Yayınlanma tarihi: 25 Haziran 2025

Article Info

Type: Research article
Date submitted: 9 October 2024
Date accepted: 9 January 2025
Date published: 25 June 2025

Anahtar Sözcükler

Amerikan Etkisi; Ankara'daki Süreli Yayınları; 1950'lerde Ankara; Türk-Amerikan İlişkileri; Popüler Kültür

Keywords

American Influence; Periodicals in Ankara; Ankara in the 1950s; Turkish-American Relations; Popular Culture

DOI

10.33171/dtcfjournal.2025.65.1.10

Abstract

The 1950s can be analyzed in terms of its social, cultural, economic, and political aspects. The reason for the richness of this period is the rapid integration of numerous countries into a globalized and commercialized system immediately following the Second World War. As countries recovered from the devastation of the war, interactions between them commenced and diversified in various ways. Frequently, these interactions were conducted under the umbrella of public diplomacy to foster mutual understanding and interaction. In this context, the United States, as the most influential nation of the Cold War era, played a significant role in the transformation of many countries, re-emphasizing the significance of the 1950s once again. Ankara, the capital of Turkey, was not an exception from this development; since the early 1950s, Ankara has intensified its engagement with the United States of America through a range of cultural initiatives. The presence of numerous American citizens who had arrived in Ankara due to their participation in mutual activities also facilitated this process. Conversely, it was one of the cities that were profoundly influenced by American culture and society, and this influence left a remark, particularly in the periodicals of the period. This article analyzes the Turkish-American rapprochement in the indicated period by examining the role of American-style living in Ankara's social and cultural life through the lens of the Ankara-based periodicals published in the 1950s.

Öz

1950'li yıllar sosyal, kültürel, ekonomik ve siyasi yönleriyle incelenebilir. Bu dönemin zenginliğinin nedeni, İkinci Dünya Savaşı'nın hemen ardından çok sayıda ülkenin küreselleşmiş ve ticarileşmiş bir sisteme hızla entegre olmasıdır. Ülkeler savaşın yıkımından kurtulmaya başladıkça, çeşitli ülkeler arasında etkileşimler başlamış ve bu çeşitliliğin sayısı küreselleşmiş bir dünyada giderek artmıştır. Bu etkileşimler sıklıkla kamu diplomasisi adı altında gerçekleşmiş ve bunun sonucunda ülkeler arasında karşılıklı anlayış ve etkileşimi teşvik etmek amacıyla Soğuk Savaş döneminin en etkili araçlarından biri haline gelmiştir. Bu bağlamda, Soğuk Savaş döneminin en etkili ülkesi olan ABD, kültürel alanda çeşitli ülkelerin değişim ve gelişim sürecinde büyük bir rol oynamıştır ki bu da 1950'li yılların önemini bir kere daha vurgulamaktadır. Bu dönem içinde ABD'nin faaliyet yürüttüğü ülkeler arasında Türkiye'nin başkenti Ankara da yer almaktadır. 1950'lerin başından itibaren Ankara, bir dizi kültürel girişim aracılığıyla Amerika Birleşik Devletleri ile ilişkilerini daha da yoğunlaştırdı. Karşılıklı faaliyetlere katılımlarının bir sonucu olarak Ankara'ya gelen çok sayıda Amerikalıların varlığı da bu süreci hızlandırmıştır. Buna karşılık, Amerikan kültürü ve toplumundan etkilenen şehirlerden biri olan Ankara'da bu etki özellikle dönemin süreli yayınlarında iz bırakmıştır. Bu makale, belirtilen dönemdeki Türk-Amerikan yakınlaşmasını, Amerikan tarzı yaşam fikrinin Ankara'nın sosyal ve kültürel yaşamındaki rolünü 1950'lerde yayımlanan Ankara merkezli süreli yayınların merceğinden inceleyerek analiz etmektedir.

Introduction

Ankara in the 1950s can be analyzed from several different perspectives. With the end of the Second World War, the changes and innovations brought about by the Republic began to manifest themselves visibly in various aspects of life, especially in the 1950s. Following its designation as the capital, Ankara's importance increased considerably, attracting attention not only within the political and diplomatic spheres but also within the cultural milieu. It represented the most significant implementation area of the modernization project of the Republic after 1923 when it was declared the capital. One aspect of the modernization project the Republic in Ankara implemented is directly related to new vital teachings (Bayraktar, 2016, p. 68).

The determination and implementation of these new teachings significantly impacted numerous aspects of daily life and the development of Ankara. While these teachings became dominant in the public sphere, they undoubtedly manifested themselves most in the entertainment sector of cultural life. During the 1950s, the entertainment industry was dominated by magazines, theatre, and cinema, with each sector influencing the others, especially in major cities of Turkey. Moreover, the 1950s were also characterized by the most intense interaction with the United States, not only politically and diplomatically but also culturally. The transformation initiated by the Republic in 1923 resulted in a notable shift in the cultural dynamics of Ankara during the 1950s. This period witnessed the emergence of Americanization and the adoption of American-style living practices in the city. The American influence, which was most evident in Istanbul before the Second World War, became increasingly apparent in Ankara, following the war (Gökatalay, 2018, p. 231). The acceleration of globalization and the subsequent diplomatic and political negotiations with the US made the various dimensions of American influence visible in the sectors as mentioned earlier under the name of “mutual interaction.” In particular, the magazines and newspapers established to facilitate that mutual interaction accelerated this process. In this context, the periodicals, newspapers, and radio programs of the 1950s served as sources of information, providing insight into the extent of American influence on Ankara's entertainment life.

The visibility of American popular culture's impact on the entertainment life of Ankara was very transparent and influential throughout the 1950s. This effect manifested itself mainly in cinema, and the U.S. put an effort to distribute entertainment culture over the world. The real purpose of the propaganda activities of the US started with World War I, and reached its peak during World War II. This approach has been implemented not only in Turkey but also in numerous other countries. *The New York Times* correspondent Paul

K. Lee wrote an article about the impressions of Hollywood pictures abroad in Ankara on March 28, 1943. The article clarified the function of Hollywood during WWII. Later, it was the same for the Cold War period since this function became stronger immediately. To illustrate, the film *Meet John Doe*, through its portrayal of the political and social inequalities prevalent in American society, demonstrates how an individual can effect change at the local level, even globally, and contribute to the transformation of their country. In *Meet John Doe*, American society's social, economic and political were referenced, and the audience was presented with a reality perspective. However, it can be argued that although the American influence in the 1950s was significant, the concept of 'influence' should not be limited to positive connotations. Lee states that:

Hollywood doesn't know its own strength. The tremendous impression which American films made abroad is a constant source of surprise to an American accustomed to treat them purely as entertainment... People standing in line in the snow in Ankara to buy tickets for such serious pictures as "Meet John Doe" and "Boys Town". Whether the message of such movies gets across fully, I am not prepared to say, but the idea that America is a sort of dream world miraculously came true certainly does (Lee, 1943).

However, the Cold War propaganda was very different from the war-time propaganda, particularly in the case of Turkey. It can be indicated that Turkish-American rapprochement led to more U.S. influence in cultural fields. People started entertaining themselves by looking at screens when the world evolved into virtual reality. Even though television was quite popular, and the impact of television and other popular manufactured products was enormous in the 1950s in America, it was not common universally as not everybody could afford it. However, cinema culture is one of the areas where this interaction was seen the most (Gökatalay, 2019, p. 148). Moreover, Gökatalay (2019) states that, unlike any other city, cinema culture was perceived as a kind of serious entertainment in the capital, Ankara, during the early Cold War period. Undoubtedly, the term—serious entertainment—referred to the fact that even though cinema was used to entertain people, people in Ankara took this entertainment to understand which people must attend seriously for a long time. Throughout the 1950s, it was not a surprise that many periodicals regarding cinema appeared to satisfy the necessity in people's minds about the pictures, particularly foreign ones. In this scope, this research examines how the Turkish-American rapprochement affected the entertainment sectors of cinema and theatre in Ankara during the Cold War era, with a particular focus on the 1950s and 1960s. It analyses how these sectors responded and evolved in the context of Ankara's political and socio-cultural shifts caused by the mutual interaction in the 1950s. The study draws on a range of periodicals published

in Ankara during the 1950s to contextualize these developments within the city's cultural landscape.

THE TURKISH-AMERICAN RAPPROCHEMENT IN THE 1950s

The 1950s represent a period during which the cultural influence of the United States was particularly pronounced. This influence was such that it could not be compared to any other culture due to the fact that the American cultural phenomenon was created by incorporating a multitude of influences from a variety of sources. The numerous overseas programs, encompassing both educational and political initiatives, such as the Fulbright Act in 1946 and the Marshall Plan in 1947, played a pivotal role in shaping American popular culture and contributing to its global spread during the Cold War era. Moreover, during World War II and the early Cold War, the entertainment industry helped forge a national consensus celebrating the American way of life (Ashby, 2006, p. 263). The Cold War period resulted in a relaxation of social constraints on individuals, thereby facilitating the emergence of the concept of leisure time. It is stated that interpretations of what makes twentieth-century American life “modern” occasionally treat changes in how Americans spend their leisure time (Fischer, 1994, p. 453). This concept, which represents a pivotal development in popular culture, initially manifested primarily through magazines, motion pictures, and radio, and even though it started a very long time ago, its growth was significantly accelerated by the advent of commercialization in the 1950s.

As was the case in most post-war societies, Turkey was undergoing significant social transformation during the 1950s. This shift was influenced by many other factors, and one of them was American popular culture. It is indubitable that the phenomenon of globalization plays a pivotal role in fostering cultural interaction and understanding between these two geographically disparate nations. Many different methods had been applied to increase cultural interaction. One of them was The United States Information Agency (USIA), which was a unit whose objective was to engage in public diplomacy. Previously known as the United States Information Service (USIS), the USIA was responsible for directing cultural activities in the international arena. These methods under the name of public diplomacy are carried out typically through a plethora of activities such as media programs, cultural programs, and educational exchange programs (Bergman, 2006, p. 103), and the advent of radio marked the initial stages of this phenomenon. The significance of radio during the Second World War was considerable, radio perhaps offered the best example of popular culture’s blending of wartime and entertainment (Ashby, p. 269). The origins of radio broadcasting in Turkey can be traced back to the 1920s. During the War of Independence, the significance of communication was more fully appreciated, and it became

evident that a significant deficit existed in this domain. In the initial years of the Republic, efforts were made to address this deficit through the utilization of wireless telegraphy to enhance domestic and international communication (Özçağlayan, 2012). As a result of this, the first attempt was held in Istanbul in 1927. The advent of radio led to a significant increase in the number of people accessing information and entertainment. It also enormously impacted society because radio was the first choice to spread information, news, and later popular culture. In the context of friendship between Turkey and the U.S., various radio programs were held to introduce the two countries to each other. There is no doubt that the most well-known broadcast on the radio was *Voice of America* (VOA). It is asserted that the Turkish broadcasts of the Voice of America (VOA) commenced on 19 December 1949. These broadcasts were conducted daily between the hours of 19.15 and 19.45. These broadcasts' content encompassed various formats, including news, commentaries, musical pieces, and programs featuring American popular culture. Additionally, memorable topic speeches were aired daily (Aydos, 2012). Moreover, VOA's English broadcast was quite popular in Ankara, and their program was regularly announced in multiple periodicals such as *Turkish-American News*¹ and *USIS Bulletin Ankara Activities Supplement*.

VOA English Broadcast Schedules contained various programs, including “Music USA Programs, Women in the World, The Sports Arena, Economic News Letter, and Have You a Question?”² This variety proves that people wanted to be reached out with many issues, which was a critical mission to spread the ideas in as many subjects as they could. Furthermore, there was a weekly radio program in New York called “This is Turkey”, and the noted lecturer and radio personality Henry Milo expressed the program's purpose. “This is Turkey” was presented to make the people of the United States better acquainted with modern Turkey, its people, life, culture, art, music, literature and its vital part in Western civilization (*Turkish-American News*, 1953). Since radio's popularity was high, both sides did their best to improve it so that the interaction could remain, so radio service was constantly developed. *Turkish-American News* (1953) highlighted the development by indicating that this service should have many practical benefits. Equally important is the fact that it was a new symbol of friendship between the people of Turkey and the United States. Hence, while radio was being used to teach American people about Turkish culture,

¹ The newspaper, published weekly in 1951, provided extensive coverage of the growing interaction between Turkey and the United States of America in Ankara.

² This information comes from *USIS Bulletin Ankara Activities Supplement*. Indicated programs are just an example, and more can be seen in the aforementioned magazine. VOA English Broadcast Schedules provide comprehensive content about programs every week.

and vice versa, the cultural exchange between the two countries got more prominent due to the improvement in radio service. This assisted both countries later to have more information about each other not only in their cultural affairs but also in foreign affairs. After all, as the U.S. and Turkey became more acquainted, this interaction started to affect their future policies.

THE CULTURAL AND ENTERTAINMENT LIFE IN ANKARA DURING THE 1950-1960 PERIOD

After the radio, magazines of the period became a fundamental tool to propagate popular culture in the first decade of the Cold War. The best way to examine the influence of the American culture in Ankara is through magazines because the impact of radio, newspapers, and magazines can be traced down to the rural level (Abadan, 1963). Hence, these were critical tools to display what was happening in the core of society. In terms of periodicals, Ankara during the 1950s hosted many magazines such as *Ankara'da Bu Hafta*, *Sinemagazin*, and *Kadın Dünyası*. There were also newspaper supplements concerning cinema from Hollywood and the world of women in the newspapers such as *Turkish-American News* and *Kadının Sesi*. These sources will be used primarily to identify the American impact on Turkish society.

USIS Bulletin Ankara Activities Supplement reflected the main argument: the intense American influence permeating Ankara's cultural life in the best way. Indeed, there are multiple aspects to display the visibility of the American impact on Turkish culture. *USIS Bulletin Ankara Activities Supplement* was a weekly bulletin whose purpose was to bring together all activities performed weekly in Ankara. Yet, this magazine gives substantial insight to comprehend the diversity and prevalence of the influence in the entertainment life in Ankara since it combines all social activities into one. Despite its short-term publishing life that ended in 1959, it contained numerous information regarding the interactions between Turkey and the U.S. When one looks at the content of the bulletin, the first thing to be stunned about is the variety of activities in Ankara. The news covered popular sectors such as movies, theaters and sports, libraries, museums, nightclubs, and educational facilities. Moreover, in various issues, articles about Turkey began to appear, including helpful information such as suggestions regarding the tradition, religion, women, and more for foreigners in Turkey. For instance, the 1959 edition of the bulletin, covered the week between 27 August and 2 September, contains numerous articles about educational matters. Among these, an announcement was made regarding recruiting American teachers for English language courses organized by the Turkish-American Association. It was stated that any American resident in Ankara could serve as a teacher

and that such courses would facilitate more significant interaction between the United States and Turkey, thus representing a significant initiative. Moreover, the same issue included information regarding Middle East Technical University developments. In the second half of the 1950s, Middle East Technical University (METU) was founded in 1956 in Ankara, and unlike other Turkish universities, it was to be patterned after American models (Üsdiken, 2011, p. 322). Accordingly, a call was made for individuals willing to provide accommodation for students, to facilitate enhanced communication between the students and their host families (*USIS Bulletin Ankara Activities Supplement*, 1959).

The historical and cultural events organized in connection with Ankara's urban life were published almost weekly in the issues. Of particular interest are the tours to the Atatürk House, Atatürk Museum, Archaeological Museum (with specific reference to the remains of the Roman, Hittite, and Sumerian civilizations), and the Ethnographic Museum. These tours offer insights into Ankara's historical and cultural significance, providing foreign visitors a comprehensive introduction to the city. They encompass the city's contemporary urban life and its historical development, showcasing the factors that have shaped Ankara into the city it is today. It would be reasonable to posit that the portion of the budget allocated to cinemas is of greater significance than one might initially assume. As previously stated, the entertainment sector was one of the most productive instruments of cultural diplomacy during the Cold War. In the 1950s, numerous foreign films, mostly in English, were exhibited in various cinemas in Ankara. Such establishments included theatres with names such as Büyük, Ulus, Renkli, İnci and Gölbaşı Maltepe. The majority of these theatres are situated in central areas, including Kızılay, Ulus, Maltepe, and Bahçelievler. The concentration of cinemas in Ankara, which is characterized by the high number of cinemas, diversity, and proximity to the city center, indicates a significant demand for cinema within this entertainment sector. The strategic location of these cinemas reflects a conscious effort to reach a large audience. It was documented that romantic comedy films such as *Ruby Gentry*, *Many Rivers to Cross*, *Designing Women*, and *Sailor Beware* were screened. The prevalence of films within this genre indicates a shift in the collective consciousness from a period of fear and anxiety caused by the Second World War to one of relaxation and entertainment in the 1950s, and this phenomenon was not exclusive to the United States.

It is expressed that popular culture boosted the Cold War consensus that the American system worked (Ashby, 2006). With a rash of post-war combat films, westerns, biblical epics, and musicals, Hollywood shaped the culture of Cold War Americanism. The majority of the journals in the 1950s, which were Western and primarily American cultural centered,

tried to establish a new dialogue with the reader (Alkan, p. 603). In light of this, cultural dimensions of the Cold War period, such as cinema and fashion, exhibited themselves in magazines and newspapers. Multiple periodicals emerged during the 1950s, and the following figure is vital to understanding the development of the press in Turkey throughout the 1950s.

Periods	Number of Publications	%
1923-1929	95	1,1
1930-1939	160	1,8
1940-1949	214	2,4
1950-1959	671	7,6

As shown in Figure 1³ (Yılmaz, Avşar, Çakmak and Yazıcı, 2016), the number of periodicals published in Ankara since 1923 almost tripled during the 1950s when it is compared to the previous decade. A reason for this increment must be related to the increase in cultural interactions and developments in the social life in Ankara. Additionally, it needs to be remembered that the advent of cinema in Turkey commenced in 1896 with the filming of *Alexandre Promio*, one of the cameramen appointed by the Lumiere Brothers to oversee the production of motion pictures on an international scale. Nevertheless, the earliest documented instance of a regular film screening occurred in Istanbul in 1908, which represents a later date (Vardar, 2005). Even though the history of cinema in Turkey is old, cinema's entry into daily life in the modern sense began in the 1950s (Alkan, 2019). Hence, particularly for specific themes, many journals were published even though their publication lives lasted shorter than expected. This can be attributed to two factors. Primarily, the products in question are subject to a high level of demand, which is further compounded by their limited lifespan. This is because they share a similar content profile and are released in rapid succession during the same period. Nevertheless, in the subject of cinema, four new magazines were published: *Sinemagazin* was a weekly magazine in 1951, *Sinema Yıllığı* was published irregularly in 1955, *Sinema* was a monthly magazine in 1956, and *Sinema-Tiyatro* was published monthly from 1959 to 1960. Moreover, *Dostluk* and *Official Text* were other significant periodicals of the 1950s (Yılmaz, Avşar, Çakmak and

³ This information comes from a book named *Ankara'da Yayımlanan Süreli Yayınlar Kaynakçası: 1923-2005 Üzerine Bir Değerlendirme*, (An Evaluation on Bibliography of Periodicals Published in Ankara: 1923-2005), edited by Bülent Yılmaz, Nermin Avşar, Tolga Çakmak and Yasin Yazıcı (Yılmaz, Avşar, Çakmak & Yazıcı, 2016, pp. 17, 159, 328, 462).

Yazıcı, 2016). The importance of these periodicals regarding cinema comes from the fact that almost all of them highlighted the news of Hollywood rather than any other countries' movies. For instance, Refia Başar, the owner and editor-in-chief of *Sinemagazin*, who founded the 'Başar Film' business in Ankara with her husband, screenwriter, and film writer Melih Başar, was the first woman to publish a cinema magazine in Ankara (Yavuztürk, 2013). Therefore, it is apt to indicate that the improvement in relations between Turkey and the US, which gained momentum in the 1950s, extended beyond the political and diplomatic spheres, as previously discussed. It also influenced the social roles of women during this period. As demonstrated by Refia Başar's significant involvement in the cinematic sphere and her close observation of American culture, it is evident that the Turkish-American influence had a profound impact on both the individual and the collective. Consequently, it is imperative to acknowledge this as one of the most crucial factors influencing the daily and cultural life of Ankara.

THE INFLUENCE OF THE TURKISH-AMERICAN RELATIONS ON THE PERIODICALS OF ANKARA IN THE 1950s

Many magazines dedicated their news to the U.S. Even the name of *Dostluk*—friendship in English—indicates how the relationship between Turkey and the U.S. was more than just an alliance but a friendship on the Turkish side. American culture—or popular culture of the 1950s— was usually the central theme of many magazines. To illustrate, the cinema magazine *Sinemagazin* published its first issue on November 25, 1951, highlighting its aim by asking who amongst Turkish citizens would not like cinema, which has become an indispensable item like bread, water, and air today? *Sinemagazin* made the most accurate observations of Ankara cinema culture and the cinema habits of the Turkish people in general (Gökatalay, p. 156-157). The latter one, *Ankara'da Bu Hafta*, was published for the first time on November 29, 1952, and it almost had the same purpose: the need for entertainment. In statements to the press, the magazine's proprietor, İ. H. Birler, and the editor-in-chief, Alp Tümerkan, asserted that the magazine's objective was to guide individuals employed in the state capital of Ankara, who typically worked five or six days per week, on how to access various forms of entertainment. This included recommendations on how to spend their free time, considering both financial constraints and personal preferences. The recommendations extended to a diverse range of entertainment options, including cinemas, theatres, and casinos (*Ankara'da Bu Hafta*, 1952). Using leisure time to have fun, which increases with the rise of economic efficiency and improvement of working conditions, was an essential part of urban life (Gültekin and Onsekiz, 2005). Ankara has been known as the city of civil servants since its establishment,

and entertainment life was designed to meet the needs of Ankara people to enjoy during weekends. That's why the weekly magazine *Ankara'da Bu Hafta* (1952) highlighted its purpose on the front page of its first issue by saying that this magazine offers alternative entertainment options from cinema, theatre to sport, a pavilion for people of Ankara who work so much and need entertainment at weekends. Therefore, Ankara society's fondness towards cinema can indicate that it created many new markets and business in the entertainment sector. In other words, the already existing industry became much more developed during the 1950s, and that's how a variety of periodicals primarily based on cinema culture appeared. Moreover, the policies of the ruling government, the Democrat Party⁴, supported the changing life of the country along with westernization efforts and admiration of the American way. Moreover, Celal Bayar, who was the president of Turkey between 1950 and 1954, expressed this admiration by announcing that Turkey is trying to follow the progress of the Americans in our country. Turkey hopes that in 30 years, this blessed country will be a small America with a population of 50 million (Alkan, 2019).

When the magazines mentioned above are examined in detail, the differences between the magazines are not too much. This is probably due to the use of mostly the same sources, yet they mainly served the idea of presenting information about cinema culture. One of the visible differences is that *Ankara'da Bu Hafta* gave information about theaters, the time of the picture, and other entertainment areas such as pavilions, sports, and images to attract readers' attention. On the other hand, *Sinemagazin* presented the latest cinema news, many of which were related to Hollywood by giving more space to images. There were multiple articles regarding specific celebrities, their movies, their lives, and personal affairs. For instance, Ingrid Bergman was shown as one of the most reported celebrities; the news about her personal life was presented in almost all magazines and newspaper supplements of the period. Moreover, various jokes, clauses, and anecdotes about Hollywood were also displayed in a way that caught the reader's attention. According to Gökatalay (2019), all these topics were closely related to the desire to endear the American lifestyle and Hollywood-style consumption habits to the Turkish people.

Furthermore, there were actually periodicals based on only about American news, such as *Amerikan Haberler Merkezi: Haftada Bir Amerika* was published from 1954 to 1968, and *Amerikan Haberler Merkezi, Günlük Dünya ve Amerikan Haberleri* also presented the American news from 1952 to 1953. It has been asserted that *Amerikan Haberler Merkezi* provided support for the dissemination of sound and musical broadcasts in Turkey

⁴ The Democratic Party was established in 1946 by Celal Bayar, who served as the third President of Turkey from 1950 to 1960. In the 1950, it became a ruling party until 1960.

commencing in 1954. This support, it is claimed, was intended to serve the purpose of conveying aspects of American cultural life to Turkey (Kubilay ve Pelivan, 2019)

Likewise, magazines about women can be found more during the 1950s, so another area to observe the marks of American influence is the periodicals which focused mainly on women. *Kadın* was on the air about general subjects from the Ankara American News Center in 1953. *Kadının Sesi* was a monthly newspaper published by the Turkish Women's Union headquarters about literature and culture. Lastly, *Kadın Dünyası* was produced every 15 days to give fashion news worldwide and the news of celebrities and cinema (Yılmaz, Avşar, Çakmak and Yazıcı, 2016).

It is claimed that anti-communism, the rise of sexuality, and the tabloidization of the upper culture were observed in the journals of the 1950s-1970s (Koçer, p. 135). According to this statement, of the aforementioned women's magazines, *Kadın Dünyası* offers the most comprehensive coverage of the subject matter. The magazine was owned by Bülent Sokullu and edited by Seyfi Özgen. *Kadın Dünyası* manifests its aim by saying that they brought documents about women and femininity worldwide. *Kadın Dünyası* (1959) highlighted women's spiritual life with issues such as social issues and women's rights. However, criticism rapidly came to this magazine. Its articles were attacked because they contained heavy subjects. Instead, it was advised to focus on issues such as cinema, magazines, and sports in their articles. From an analysis of the social context of the period in question, it can be discerned that the public was more inclined to consume content about the entertainment industry than to engage with discourses on matters such as women's rights. In the 1950s, the entertainment sector was a way to escape reality, covering a big part of people's social lives. Therefore, *Kadın Dünyası* placed more emphasis on diversity in terms of subjects. To illustrate, fashion news frequently came from Paris as France became a dominant foreign influence over the news. Conversely, the news from the United States is predominantly focused on musical and cinematic developments, as well as celebrity gossip. To illustrate, the news item concerning American musician Harry Belafonte is worthy of note. The article's interest lies in its focus on the racial, social, and political context of the United States, rather than on the personal life of a well-known musician. It draws on the musician's success to provide information about the ongoing racial struggle, social inequality, and chaos in America. Although Harry Belafonte is a prominent Black American figure with a successful career and a large following in the United States, this article critiques the persistence of racial discrimination in the American context. An additional illustration is provided by the case of Turkish artists who proceeded one by one to the United States and attained success there. As reported in the news, following the dancer and

actress Necla Ateş, artists, including the renowned actors Muzaffer Tema and Ayhan Işık, proceeded to the United States. Even the film actress Mine Çoşkun took Turkish national attire embellished with motifs to America, emphasizing that cultural interaction with Americans would ensue (*Kadın Dünyası*, 1958). Furthermore, the recommendations and advice about finding a good man to marry or becoming an attractive woman became a famous headline in many women's periodicals. According to an undated issue of the journal, as reported in the news, a Harvard University professor named Hooton provided guidance to American girls on selecting their future spouses. This information was subsequently shared with Turkish girls, as the news outlet in question perceived the American approach to such matters to be informed, methodical, and technically proficient (*Kadın Dünyası*).

From this point, it is apt to state that cinemas tried to allocate an almost equal space for domestic and foreign films. With cinema magazines, celebrities became the main topic. These famous people were mainly artists in Hollywood, and their pictures were presented in a more attractive, sexual way than before. Even though women and cinema were like one subject that is not separated from each other, cinema was not mentioned often in women's periodicals (Gökatalay, 2019). However, its impact on women is entirely a different subject. For instance, cinema had an essential place in working women's and homemakers' social lives. It is indicated that homemakers went to the movies secretly and saved their cinema money by hiding it from their husbands (Soysal, 1973). Before concluding this part, it must be clarified that this example illustrates the limitations placed upon women's social lives and their inability to participate in the entertainment sector fully. Nevertheless, despite these constraints, women gained significant cultural benefits from the period, including access to cinemas.

Conclusion

From a cultural perspective, the 1950s represent a particularly fruitful period for historical study. This cultural richness can be attributed to two principal factors. The first reason is the emergence of the United States of America as a superpower at the conclusion of World War II and the establishment of an international order that convinced numerous countries that the "American way of life" was the optimal model for global governance. The second reason is that there is no alternative order in opposition to this power of America. Even though the new post-war order was shaped by America and Soviet Russia, America conveyed its power to other countries more rapidly and effectively through a novel yet highly productive method of communication: public diplomacy. In this context, Ankara, the capital of Turkey, undertook a multitude of initiatives to enhance interaction with America, resulting in a recognizable impact on various aspects of Turkish society.

While numerous other fields may be considered in analyzing this effect, it is imperative to recognize the significance of periodicals in the context of the 1950s. In light of the prevailing circumstances, newspapers and magazines constituted one of the most rapid and productive avenues for disseminating information, ranking alongside radio and television. It is also noteworthy that the ratio of individuals with access to television sets in Turkey during this period was not equivalent to that observed in the United States during the 1950s. The periodicals that proliferated in the 1950s remained the most efficacious means of obtaining information about America. While the majority of news about the United States concerns American popular culture, including music, film, and celebrities, there is also coverage of social issues such as social order, inequality, and racism. In essence, the following can be stated: Despite the United States' efforts to portray its socio-political order as the optimal model for emulation, there needs to be more evidence to substantiate this in the periodicals circulating in Ankara. As previously stated, most periodicals from this era had a relatively brief publication history; many magazines only survived after their first or second issue. Due to the high demand for this sector, even if a magazine were discontinued, another similar publication would indeed ensure the flow of information about America. This demonstrates that curiosity about America continued throughout the 1950s.

Ultimately, the American culture of the 1950s made its way into Ankara in many ways and across a range of domains. It would be a mistake to underestimate the influence of Turkish politics. Although the situation later changed, the 1950s in Turkey coincided with a period in which there was a willingness to accept America and much of what it had to offer. During this period, the entertainment industry exerted a dominant influence on social and cultural life. While the American influence was pervasive, it did not leave a lasting impact. Instead, it manifested as a superficial penetration, and by the end of the 1950s, American-style life began to lose its influence.

Summary

Istanbul, which had served as the capital for nearly 600 years, continued to exert a considerable influence over Ankara despite the latter's designation as the capital in 1923. Following the developments in Istanbul, numerous initiatives have been undertaken with the objective of enhancing the urban infrastructure of Ankara, including places for social and cultural activities. Despite the fact that these initiatives were initiated and supported by the government, particularly following the conclusion of the Second World War, there was also a growing influence from abroad, which began to shape Ankara's social and cultural life. Diplomacy, which can be considered one of the most significant aspects of the Cold War era, began to be employed in a multitude of domains. The 1950s can be described as a period of relative prosperity and relaxation following the devastation of the war. However, it can also be characterized as a period of transition; this diplomacy was conducted primarily through cultural and social interactions for Turkey and many other states. During this period, diplomacy was conducted in a manner that differed from previous practices. In this context, the public diplomacy policy initiated by the United States during the Cold War period is of significant importance. To guarantee the support of foreign countries through the dissemination of knowledge and the promotion of cultural activities, thereby propagating the American way of life

as widely as possible, it is evident that the United States' most intriguing and pivotal policies have significantly impacted the capital city of Ankara. While numerous Americans visited Turkey as part of initiatives such as the Marshall Plan and the Truman Doctrine, the early 1950s, which saw a reciprocal inflow of immigrants from Turkey, represent a pivotal period for understanding the dynamics of mutual communication and interaction. While numerous other areas will be examined and a variety of viewpoints will be considered, the impact of American influence on Ankara's cultural and social life can be discerned through the information provided by periodicals and newspapers published in the 1950s. The longevity of these periodicals was shorter than anticipated. However, the advent of similar journals upon the cessation of production aligns with the dynamics of supply and demand characteristic of the period.

The influx of Americans into Ankara, coupled with the formation of a network of interactions, gave rise to a growing interest in America and its role in the cultural and social life of the city. An analysis of the surviving periodicals reveals an increasing interest among Turkish society in American films, music, and performances. Similarly, information about American celebrities was frequently disseminated to the Turkish public via numerous periodicals, and in the 1950s, magazines, and journals constituted a significant source of information about America for Turkish society. This can be attributed to the fact that, although radio was more readily available to a considerable proportion of Turkish households, television was less prevalent, and many individuals needed more financial means to supply it. Consequently, periodicals could disseminate information to a larger audience, thereby maintaining the flow of information. A content analysis of these periodicals reveals that the most prominent sections are the information and advertisements, particularly those about the Hollywood film industry, especially magazines called *Ankara'da Bu Hafta* and *Sinemagazin*. However, one of these periodicals is more comprehensive in scope: USIS Bulletin Ankara Activities Supplement, which was a bulletin more than a magazine, with a publication life of one year, was more comprehensive than the other periodicals under analysis. This publication, which was published entirely in English, contains a range of information, from travel activities in Ankara to educational courses for Turkish individuals seeking to enhance their English language proficiency and business activities for American residents in Ankara. Upon analysis of this publication alone, it can be concluded that the American population in Ankara was significant during the 1950s and that the cultural impact of America's public diplomacy efforts was direct. It is beyond the scope of this study to determine whether the influence exerted by the United States was enduring or temporary. Nevertheless, the evidence suggests that the United States of America presence had a tangible impact on Ankara's entertainment landscape during the 1950s. This phenomenon persisted throughout the decade, giving rise to a number of periodicals based in Ankara.

References

Archival Sources

Newspapers & Periodicals

Ankara'da Bu Hafta (1952, November 29), p. 3.

Kadın Dünyası (1958).

Sinemagazin (1951, December 3).

The New York Times (1943, March 28).

The Turkish-American News (1953), p. 6.

USIS Bulletin Ankara Activities Supplement (1959).

Secondary Sources

- Abadan, N. (1963). *Social Change and Turkish Women*. Ankara: Ankara Üniversitesi.
- Alkan, Mehmet Ö. (2019). Soğuk Savaş'ın Toplumsal, Kültürel ve Günlük Hayatı İnşa Edilirken. In M. K. Kaynar (Ed.), *Türkiye'nin 1950'li Yılları*. Ankara: İletişim Yayıncılık.
- Ashby, L. (2006). *With Amusement for All: A History of American Popular Culture Since 1830*. University Press of Kentucky.
- Avşar, N., Çakmak, T., Yazıcı, Y., & Yılmaz, B. (2016). *Ankara'da Yayımlanan Süreli Yayınlar Kaynakçası: 1923-2005 Üzerine Bir Değerlendirme*. Ankara: Koç Üniversitesi VEKAM.
- Aydos, Serpil. (2012). 1948-1955 Yılları Arasında Türkiye ve Amerika Birleşik Devletleri İlişkilerinde Kamu Diplomasisi. *Amme İdaresi Dergisi*, 45(4), 119-138.
- Bayraktar, A. N. (2016). Large-Scale Change in the Capital Ankara after the Declaration of the Republic: The Construction of Modern Life and Modern Spaces. *Journal of Ankara Studies*, 4(1), 67-80.
- Dutta-Bergman, M. J. (2006). U.S. Public Diplomacy in the Middle East. *Journal of Communication Inquiry*, 30(2), 102-124. doi.org/10.1177/0196859905285286
- Fischer, C. S. (1994). Changes in Leisure Activities, 1890-1940. *Journal of Social History*, 27(3), 453-475. doi.org/10.1353/jsh/27.3.453
- Gökatalay, S. (2018). The Effects of the Turkish-American Rapprochement on Ankara City Culture during the Early Cold War. *Journal of Ankara Studies*, 6(2), 211-235. doi.org/10.5505/jas.2018.03522
- Gökatalay, S. (2019). Cinema Culture in Ankara in the Early Cold War Period. *Journal of Ankara Studies*, 7(1), 147-174. doi.org/10.5505/jas.2019.39974
- Gültekin, N., & Onsekiz, D. (2005). Ankara Kentinde Eğlence Mekanlarının Oluşumu ve Yer Seçimi. *Gazi Üniversitesi Mühendislik Mimarlık Fakültesi Dergisi*, 20(1), 137-144. doi.org/10.17341/gummfd.05040
- Koçer, D. (2009). Demokrat Parti Dönemi (1950-1960) Kadın Dergilerinde Kadın İmajı. *Journal of World of Turks*, 1(2), 131-143.
- Kubilay, Ç., & Pelivan, M. (2019). Demokrat Parti ve Radyo: Bir Islahat Girişimi (1954). *Ankara Üniversitesi İlef Dergisi*, 29-60. doi.org/10.24955/ilef.574360
- Özçağlayan, M. (2012). Türkiye'de Radyo Yayıncılığının Gelişimi (1926-1991). *İstanbul Üniversitesi İletişim Fakültesi Dergisi*, 14.

- Soysal, S. (2001). *Yenişehir’de Öğle Vakti*. Ankara: Bilgi Yayınevi.
- Üsdiken, B. (2011). Transferring American Models For Education in Business and Public Administration to Turkey, 1950-1970. In N. B. Criss, S. Esenbel, T. Greenwood & L. Mazzari (Eds.), *American Turkish Encounters: Politics and Culture, 1830- 1989* (p. 322). United Kingdom: Cambridge Scholars Publishing.
- Vardar, B. (2005). Türkiye’de Sinemanın Gelişimi ve Ulusal Sinema Tartışmaları. *Öneri Dergisi*, 6(23), 305-316.
- Yavuztürk, G. M. (2013). Ankara’da Yayımlanmış Sinema Dergilerinin Kısa Tarihçesi. *Journal of Ankara Studies*, 1(2), 79-92.