# GENDER REPRESENTATIONS IN TRANSLATED AND ORIGINAL CARTOONS: A TURKISH-ENGLISH DUAL CORPUS COMPARATIVE ANALYSIS

Fatma YÜCEL DİNÇ

Master's Thesis

Ankara, 2024

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## ACCEPTANCE AND APPROVAL

The jury finds that Fatma Yücel Dinç has on the date of January 15, 2024 successfully passed the defense examination and approves her Master's Thesis titled "Gender Representations in Translated and Original Cartoons: A Turkish-English Dual Corpus Comparative Analysis".

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I agree that the signatures above belong to the faculty members listed.

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- o   Tezimle ilgili gizlilik kararı verilmiştir. [3]

……/………/……

**Fatma YÜCEL DİNÇ**

[1]*"Lisansüstü Tezlerin Elektronik Ortamda Toplanması, Düzenlenmesi ve Erişime Açılmasına İlişkin Yönerge"*

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*\* Tez **danışmanının** önerisi ve **enstitü anabilim dalının** uygun görüşü üzerine **enstitü** veya **fakülte yönetim kurulu** tarafından karar verilir.*

# ETİK BEYAN

Bu çalışmadaki bütün bilgi ve belgeleri akademik kurallar çerçevesinde elde ettiğimi, görsel, işitsel ve yazılı tüm bilgi ve sonuçları bilimsel ahlak kurallarına uygun olarak sunduğumu, kullandığım verilerde herhangi bir tahrifat yapmadığımı, yararlandığım kaynaklara bilimsel normlara uygun olarak atıfta bulunduğumu, tezimin kaynak gösterilen durumlar dışında özgün olduğunu, **Doç. Dr. Sinem BOZKURT** danışmanlığında tarafımdan üretildiğini ve Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Yazım Yönergesine göre yazıldığını beyan ederim.

**Fatma YÜCEL DİNÇ**

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# ABSTRACT

YÜCEL DİNÇ, Fatma. *Gender Representations in Translated and Original Cartoons: A Turkish-English Dual Corpus Comparative Analysis,* Master's Thesis, Ankara, 2024.

Adopting the perspective of a corpus-based study in translation studies, this thesis endeavors to explore gender representations in some contemporary cartoons on two widely viewed and preferred digital TV channels broadcasting in Türkiye. The corpus data was chosen from thirty cartoons that aired on Disney Channel Türkiye and TRT Çocuk between the years 2015 and 2021 with a target child receiver age range 6 to 11. A Turkish-English dual corpus—the original Turkish cartoons on TRT Çocuk channel and the dubbed translations of Disney Channel Türkiye—were analyzed in an attempt to identify the gender representations that Turkish children, aged six to eleven, were exposed to between 2015 and 2021. Both the non-translated and translated corpus were analysed with reference to the approaches and perspectives provided through the intersection of several sub-fields of translation studies such as translation of gender and audiovisual translation for children. For the content analysis, the method proposed by Abigail Walsh & Campbell Leaper (2020) and the activity categorization of Andrée Michel (1986) were employed, and the relative rates were analyzed in terms of the number of characters, talkativeness, speech behavior (support or suggestion), aggressive behavior, activities, and appearance. The results reveal that both the non-translated and translated audiovisual products perpetuate numerous gender stereotypes.

**Keywords:** corpus-based translation studies, gender representation, audiovisual translation, translating for children, content analysis, cartoons

# ÖZET

YÜCEL DİNÇ, Fatma. *Çizgi Filmlerde Toplumsal Cinsiyet Temsili: Türkçe İngilizce İkili Bütüncenin Karşılaştırmalı İncelemesi,* Yüksek Lisans Tezi, Ankara, 2024.

Çocuk alıcı için görsel-işitsel çeviri ve toplumsal cinsiyet temsili bağlamında yürütülen, derlem temelli bir çalışma olan bu tez, Türkiye'de yayın yapan ve yaygın olarak izlenen iki televizyon kanalında yer alan özgün ve çeviri çizgi filmlerde toplumsal cinsiyet temsilinin çocuk alıcılara nasıl sunulduğunu karşılaştırmalı olarak ortaya koymaya çalışmaktadır. Bu nedenle, TRT Çocuk ve Disney Channel Türkiye kanallarında 2015-2021 yılları arasında gösterilen ve hedef kitlesi 6 ila 11 yaş aralığı çocuklar olan çizgi filmler arasından veri bütüncesi seçilmiştir. TRT Çocuk kanalında gösterilen Türk yapımı özgün çizgi filmler ve Disney Channel Türkiye'de gösterilen çizgi filmlerin dublajlı çevirileri iki farklı bütünce olarak ele alınmış ve 2015-2021 yılları arasında Türkiye'de 6-11 yaş aralığındaki çocukların hangi toplumsal cinsiyet temsillerine maruz kaldıkları ortaya konmaya çalışılmıştır. Çeviri ve çeviri olmayan bütünce, toplumsal cinsiyet çevirisi ve çocuklar için görsel-işitsel çeviri gibi çeviribilimin alt alanlarının kesişimindeki yaklaşım ve bakış açılarından hareketle incelenmiştir. İçerik analizi için Abigail Walsh & Campbell Leaper (2020) tarafından sunulan yöntem ile Andrée Michel (1986)'in aktivite kategorisi kullanılmıştır. Kadın ve erkek karakter sayısı, konuşma süresi, konuşma davranışı (destek veya öneri şeklinde), agresif davranış, yapılan aktiviteler ve karakterlerin görünüşleri incelenmiş, nicel bulgular toplumsal cinsiyet temsili bağlamında nitel olarak yorumlanmıştır. Sonuçlar, çocuk alıcılara yönelik farklı kaynaklardan alınan özgün ve çeviri görsel-işitsel ürünlerin, birçok toplumsal cinsiyet temsilini sürdürdüğünü ortaya koymuştur.

**Anahtar Sözcükler:** derlem temelli çeviribilim, toplumsal cinsiyet temsili, görsel işitsel çeviri, çocuklar için çeviri, içerik analizi, çizgi filmler

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# INTRODUCTION

## 1. GENERAL REMARKS

The rapid progress of technology and the replacement of traditional technology habits with the new generation platforms have increased the need for audiovisual translation practice in recent years. The increase in the application of audiovisual translation practice has triggered the positioning of audiovisual translation as a remarkable subfield of translation studies. While the first field-specific studies appeared in interlingual dubbing, subtitling and then remakes, the relationship of audiovisual translation with other disciplines began to arouse curiosity for field scholars. Studies examining audiovisual translation from the perspective of gender representation and/or audiovisual translation for children expand the scope of translation studies. When looking at the literature, interdisciplinary studies on the intersection of audiovisual translation, gender representation, and translation for children have been limited to Bazzi (2022), Di Giovanni (2010), Josephy-Hernández (2019) and Tomoiagă (2017).

In the field of translation studies, there was no study found where gender representation of the original and dubbed audiovisual products for children are analyzed in Türkiye. One reason for this is that although gender representation in audiovisual products is frequently scrutinized in fields such as media and education, it is not yet located at the centre of translation studies. Another reason may be that the study of audiovisual translations for child receivers, both interlingually and interdisciplinary, has recently gained significance in terms of translation studies. In this context, original audiovisual products and their translations may be effective teaching tools particularly in terms of gender roles.

## 2. SCOPE AND PURPOSE OF THE THESIS

By comparing the original corpus from the TRT Çocuk channel and the translated corpus from the Disney Channel, the thesis aims to reveal gender representation that children aged between 3 and 11 in Türkiye were exposed to between 2015 and 2021. It also aims to provide insight into the differences and similarities in the portrayal of female and male genders for a certain age group in translated and non-translated audiovisual products. Another purpose of the study is to determine if children are exposed to similar and conflicting images and messages, and, if so, what kinds and how many. Thus, this study attempts to contribute to translation studies with both an interdisciplinary perspective at the intersection of audiovisual translation, translation for children and gender representation, and an interdisciplinary approach utilizing corpus-based translation studies.

## 3. RESEARCH QUESTIONS

The main statement of this thesis is to reveal the similarities and differences between the translated and non-translated audiovisual corpora. Therefore, a dual corpus, consisting of children's television series broadcast on TRT Çocuk and Disney Channel Türkiye will be compared. Research questions of the study to be answered are as follows:

1) Is there an overlap, similarity and/or disparity (both quantitative and qualitative) between the translated and non-translated audiovisual products for child audience in terms of gender representation? If so, what are the details of these?
2) What types of gender identity role models have children aged between 3 and 11 been subjected to between 2015 and 2021 on two main television channels (TRT Çocuk and Disney Channel Türkiye)?

## 4. LIMITATIONS

Adopting the perspective of a corpus-based study in translation studies, two widely viewed and preferred analogue and digital terrestrial TV channel broadcasting in Türkiye between the years 2015 and 2021 were selected as comparable corpora. The decision of which children's television series to include in the corpus was subject to certain limitations. Solely Turkish-made children's television series in TRT Çocuk (21 different television series consisting of 63 episodes in total) were listed as a non-translated corpus, while dubbed television series in Disney Channel Türkiye (9 different television series consisting of 27 episodes in total) were determined as a translated corpus.

The first of the common points of the dual corpus was that they are aimed at the same age range (between 3 and 11 years old). The second common feature is that the original and translated audiovisual products were presented to children audience between the years 2015 and 2021. As the third common feature, each corpus should have had an equal number of main characters consisting of a female and/or a male character. Lastly, the fourth common feature was that each children's television series should have had three episodes lasting between 15 and 30 minutes in total.

The limitations regarding Disney Channel Türkiye were as follows: First, the Disney broadcast streaming was discontinued as of the night of March 31, 2022, in Türkiye and Turkish dubbed products were not accessible on television. Disney products can be accessed on YouTube for the content analysis. Second, since only audiovisual products dubbed from English into Turkish would be selected, the exclusion of translated audiovisual products (from French, Japanese, German etc.) resulted in fewer children's television series being analyzed compared to TRT Çocuk. It is significant to highlight the following limitation of TRT Çocuk. Although female-led cartoons for preschoolers exist in TRT Çocuk, the number of both female-led and Turkish-made cartoons is quite low for primary school-level children. As a result, the rareness of female-led domestic cartoons in TRT Çocuk can be interpreted as a limitation. Three episodes of each cartoon

in the dual corpus were watched and operational definitions provided by Walsh and Leaper (2020) were adopted for the coding procedure.

## 5. OUTLINE OF THE THESIS

After a brief introduction, Chapter 1 touches upon corpus-based translation studies. Chapter 2 portrays audiovisual translation as a subdiscipline within translation studies. Chapter 3 summarises the position of translating for children in translation studies, characteristics of translating for children and the history of translating for children. Chapter 4 discusses how gender representation in the context of feminist translation studies is shaped in audiovisual translation when the children are the intended receivers. Chapter 5 explains the methodology of the thesis in detail. It comprised of the method provided by Abigail Walsh and Campbell Leaper (2020) and Andrée Michel's (1986) gender-typed activity definitions for coding. In Chapter 6, a dual corpus which is composed of TRT Çocuk as non-translated texts and Disney Channel Türkiye as translated texts, is compared, qualitatively and quantitatively. In Chapter 7, the findings and discussion points are presented in detail. Finally, in the conclusion, the research questions were addressed, along with recommendations for more in-depth research in the field.

# CHAPTER 1: CORPUS-BASED TRANSLATION STUDIES

The corpus of this thesis covers audiovisual works that are created and translated for children. The dual corpus serves as the central focus for a comparative analysis of gender representation across works that fall within the mentioned context. Therefore, in the following chapters I will attempt to cover and discuss these specific subdisciplines of translation studies.

The term corpus-based translation studies was first introduced in 1996 by Mona Baker in her article entitled "Corpus-Based Translation Studies: The Challenges That Lie Ahead." It describes the field of translation studies that investigates the nature of translation as a process and a product with the use of corpora, based on the statistical analysis of the features of translated texts in relation to non-translated texts and the source texts (Hu, 2016).

Corpus-based translation studies, which grew out of the interaction between descriptive translation studies and corpus linguistics "focuses on both the process of translation and the product of translation, and takes into account the smallest details of the text chosen by the individual translator, as well as the largest cultural patterns both internal and external to the text" (Tymockzko, 1998, p.2). To explain the purpose of this in more detail, corpus-based translation studies intends to make "statistical analysis of translated texts in relation to nontranslated texts or their corresponding source texts based on the use of corpora, with a focus on the description of the features of translation at lexis, syntax, discourse, and pragmatic levels, so as to unveil the features of translated texts, translator's style, and translational norms" (Hu, 2016, p. 26).

The nature of translation requires evidence, which can be gathered either by a researcher's intuition and introspection or by survey and analysis or by observation of classic examples. For corpus-based translation studies, evidence can be delineated as identifying and collecting a large sample of source texts and corresponding translated texts to be examined (Hu, 2016, p. 26).

Laviosa (1998) addresses that the aim of a series of articles entitled "The Corpus-Based Approach: A New Paradigm in Translation Studies" published in *Meta* is twofold and explains it as follows:

> It attempts to outline the existing territory occupied by a new field of research in translation studies; on the other, it hopes to show that the corpus-based approach is evolving, through theoretical elaboration and empirical realisation, into a coherent, composite and rich paradigm that addresses a variety of issues pertaining to theory, description, and the practice of translation. (p. 1)

This brand-new research paradigm (Hu, 2016) asks several key questions regarding the compilation of corpora for translation studies as the following issues (p. 26):

- How many languages are represented in a corpus?
- What should be the size of a corpus?
- What kind of sampling strategy should be used to ensure the representativeness of a corpus?
- Are the translated texts comparable to the non-translated texts?
- How should the parallel texts be aligned?
- How should the texts be annotated in line with their purpose?

In addition to the answers to these questions when determining the corpus, what kind of texts to be captured is also important in corpus-based translation studies. The method for capturing texts is divided into written texts and oral texts. The capture of spoken texts comprises the acquisition and transcription of audio or video files, while the capture of written texts includes manual input, scanning, and the use of digital texts (Hu, 2016, pp. 51-52). Considering these details the spoken texts that make up the corpus of this thesis were transcribed from the cartoon videos. Since the focus of this study is gender representation, instead of transcribing all the cartoon videos watched from beginning to end, the utterances or speeches required by the content analysis method in the audiovisual products were transcribed to reveal gender representation.

The representativeness and reliability of a corpus are essential characteristics of corpus-based translation studies, and their capacity to be used to the fullest extent possible dictates the scope and depth of this research. In this context, types of corpora should be reviewed. A corpus may serve as a parallel corpus, bilingual/multilingual corpus or monolingual corpus (Hu, 2016; Zanettin, 2013):

1. A parallel corpus includes the source texts of language A and their translation into language B establishing a translational relationship between them.
2. A bilingual or multilingual comparable corpus is composed of texts in two or more languages which are comparable but not in translational relationship to each other.
3. A monolingual comparable corpus consists of both translated and non-translated texts in the same language. Although there is no translational relationship between the two sets of texts in the corpus, they are highly comparable.

No matter the size, topic matter, or genre of the writings it obtains, a corpus is compiled for a particular purpose. A corpus can often be created for one of the following uses (Hu, 2016, p. 46): 1) the study of the regularities in language shift and translation strategies, (2) the study of features of translation and translational norms, (3) interpreting studies, (4) translation teaching, and (5) the study of the influence of translation on a particular language.

According to Baker (1995, p. 235), a monolingual comparable corpus enables to "capture patterns which are either restricted to translated texts or which occur with a significantly higher or lower frequency in translated text than they do in originals." Finding these patterns could provide insight into "something about the nature of translated text in general and the nature of the process of translation itself".

For example, Translational English Corpus, which was conducted between the years 1996 and 1999, consists of English novels, newspaper reports, biography, and magazine articles translated from more than a dozen languages (e.g.,

German, French, Chinese). Translational English Corpus was compared with the British National Corpus, and it was compiled for examining the similarities and differences between translated and non-translated English texts (Hu, 2016, p. 43). Similarly, this thesis aims to compare the audiovisual products in Disney Channel Türkiye, which are translated from English into Turkish, with the audiovisual products in TRT Çocuk, which are comprised of the non-translated (original) cartoons. Moreover, the major focus of the thesis is to reveal the similarities and differences between translated and non-translated Turkish texts in terms of gender representation.

# CHAPTER 2: AUDIOVISUAL TRANSLATION

This thesis is at the intersection of audiovisual translation, translating for children and gender representation. So, it may be useful to take a look at each of them, respectively. Since the part of the data in the thesis consists of the translated audiovisual products, I will first examine the definition, history, theory and types of audiovisual translation.

## 2.1. AUDIOVISUAL TRANSLATION AS A SUBDISCIPLINE

Audiovisual translation has established its existence with the increase in audiovisual products although it is seen as a neglected field (O'Sullivan & Cornu, 2018, p. 24) within translation studies. New media replaced DVDs and CDs with streaming services such as Disney+, Netflix, Spotify that digitally deliver films, podcasts, and music. Technological developments changed the traditional notion of games, and digital games (e.g., mobile, video, computer) have become a part of a new media. As a result of the social, cultural, and economic developments brought about by new media, the demands for audiovisual translation practice substantially expanded.

Today, a number of research studies are conducted in the field of audiovisual translation. Some of them are case studies focusing on the interlingual translation of audiovisual products (see Karamitroglou, 1998; Leontovich, 2019; Lozano & Matamala, 2009; Rezvani Sichani et al., 2019; Yonamine, 2022 among many others), while some of them shed light on the interdisciplinary nature of the field in question. We can observe this interdisciplinary approach, which serves the foundation for this thesis, for instance, in studies carried out in the context of audiovisual translation and feminist translation studies (see Bozkurt & Okyayuz, 2021; De Marco, 2006; Josephy-Hernández, 2019; Von Flotow & Josephy-Hernández, 2018 among others) and in studies on audiovisual translation and translating for children (see Di Giovanni, 2010; Mardani, 2014; Metin Tekin, 2019; O'Connell, 2003; O'Sullivan, 2013; Petrucci, 2015; Vazquez-Calvo et al., 2019 among others). When we look at the progress of audiovisual translation around

the world and in Türkiye, it is observed to be both undergoing interdisciplinary growth and developing its own theoretical and methodological approaches. Audiovisual translation has succeeded to be the main subject of books, postgraduate courses and international courses focusing on the features of the field (Diaz Cintas, 2009, p. 7).

Audiovisual translation is a gateway to various genres and programs (e.g., sitcoms, documentaries, commercials, cartoons, video games) that are subtitled, dubbed or voiceovered, and therefore audiovisual translation has been productively and systematically studied with technical (e.g., time and space constraints) and linguistic approaches, while audiovisual translation has been addressed from different perspectives such as a sociocultural dimension by the seminal works of scholars such as Basnett and Lefevere (1998). In addition to the interdisciplinary studies, I have exemplified in this chapter, there are salient studies, which present specific research frameworks and thrilling explorations for the study of dubbing and subtitling (see Chaume, 2013; Di Giovanni, 2016; Neves, 2018; Romero-Fresco, 2013, 2018, 2019; Secară, 2018).

Considering the field's theoretical growth in translation studies, we will notice that it was given a different name than audiovisual translation. For the first time, Katharine Reiss (1971) drew attention to the 'audio-medial' texts which refer to "texts have been written to be spoken or sung'' (Snell-Hornby, 1997, p. 278). Although Katharina Reiss used this term, this subfield has been referred to by other names at various points in time. Gambier (2003) declares that this field was first known as 'film translation'. While the terms like 'cinema translation' and 'film translation' were observed in the first studies in the field, screen translation is currently used as well as being used in the past (Chaume, 2013).

The increasing diversity of audiovisual content (e.g., popularization of film and mass entertainment, since 1980s, other media like television, and video games and software applications) has changed the terminology used to designate this area of study (Chaume, 2004b). With the emergence of the back sound motion pictures, the term film dubbing and film translation also featured apparently in

early academic work (Fodor, 1976; Snell-Hornby, 1988). Delabastita (1989) states that the successive expansion of television broadcasting opens up new channels for the dissemination of translated audiovisual works, with labels like film and TV translation and media translation. Increasingly, audiovisual texts produced by electronic and digital media have generated terms like screen translation (Mason, 1989; O'Connell, 2007), multimedia translation (Gambier and Gottlieb, 2001) and multimodal translation (Pérez-González, 2014a), all of which illustrate how audiovisual translation has grown beyond its core domain and has included neighboring fields under its all-encompassing research agenda.

This field which was first defined by the abovementioned names and is today delineated as audiovisual translation, for the last twenty years, has been "the fastest growing strand of translation studies, as attested by the burgeoning body of domain-specific research literature" (Pérez-González, 2014, p. 12). Regarding the theoretical background of audiovisual translation, the leading scholars such as J. Diaz Cintas, F. Chaume, G. Anderman, Y. Gambier, D. Delabastita, J. Lambert, Tomaszkiewicz, H. Gottlieb, G.M de Luyken among others (Okyayuz & Kaya, 2017, p. 32) have consolidated the place of audiovisual translation as a subfield of translation studies.

To simply define, according to Pérez-González (2009), "audiovisual translation is a branch of translation studies concerned with the transfer of multimodal and multimedial texts into another language and/or culture" (p. 13). It is noticed that some basic concepts are defined differently in audiovisual translation. For instance, Okyayuz and Kaya (2017) state that the source text is not a written text in subtitling or dubbing translation. In its most basic form, it can be described as a text that combines audio and visual elements which are multimodal and multi-indicative (p. 12). Chiaro (2012) extends the previous definitions of audiovisual translation as follows:

> Audiovisual translation is the term used to refer to the transfer from one language to another of the verbal components contained in audiovisual works and products. Feature films, television programs, theatrical plays, musicals, opera, Web pages, and video games are just some examples of the vast array of audiovisual products available and that require translation. (p. 1)

As its definitions and discussions show, audiovisual translation is a process "between verbal output and pictures and soundtracks, between a foreign language/culture and the target language/culture, and finally between the spoken code and the written one" (Gambier, 2003, p. 172).

## 2.2. MODALITIES OF AUDIOVISUAL TRANSLATION

Yves Gambier (2003) declares that various types of audiovisual translation exist instead of limiting it to dubbing and subtitling (p. 172). Dominant types are classified as interlingual subtitling, dubbing, consecutive interpreting, simultaneous interpreting, voice-over, free commentary, simultaneous (or sight) translation, and multilingual production, while challenging types are listed as translating scenario/script, intralingual subtitling, live (or real time) subtitling, surtitling, and audio description. Finally, 13 modes have been counted until 2005 (Cabrera & Bartolomé, 2005, p. 104). De Linde and Kay (1999) highlight that a principal distinction is generally made between subtitling and dubbing, and on which method to prefer depends on economic situations than cultural characteristics with regard to national preferences. Larger countries often favour dubbing to attract a wide number of audiences even though this method is more expensive, while countries with smaller number of viewers, and consequently restricted levels of investment and production, are drawn to subtitling as a cheaper method. In European context, Gambier (1996) states that subtitling is the tended form in Greece, Wales, Holland, Portugal, Ireland, Luxembourg, and parts of Belgium. On the contrary, dubbing is the favored form in Germany, France, Britain, Italy and Spain (De Linde & Kay, 1999).

Although the main aim of both dubbing and subtitling is to make content accessible to viewers who speak different languages or have hearing impairments, the settings where they are preferred vary. While subtitling converts the sounds and/or spoken dialogue in a video into translated text -usually at the bottom of the screen-, dubbing is viewed as a post-production that replaces the original voice with another, translated and/or adapted to a new audience.

Subtitling is used in numerous forms of media such as films, eLearning/training materials, tutorials, social media, marketing videos/reels. On the other side, dubbing is utilized in movies, TV programs/shows, video games, educational videos, documentary films, animations and cartoons and such. In this sense, two prominent types are summarized on the following paragraphs.

### 2.2.1. Subtitling

The activity of subtitling itself served as the foundation for the early 1990s study of audiovisual translation, whose first observers and analysts were themselves practitioners (Perez Gonzalez, 2014, pp. 92–93). Subtitling is a form of translation known worldwide, but the knowledge of the general audience is limited to the mere functionality of the subtitling and is preferably carried out as invisibly as possible (Bannon, 2009). Chiaro (2012, p. 4) articulates it as "an abbreviated written translation of what can be heard on the screen". Egoyan and Balfour (2004) point out that subtitles give us access to the narrative of foreign films as they transport us into the movies themselves (Di Giovanni, 2016, p. 2). Di Giovanni also highlights that subtitles are available on a variety of other modern devices for an ever-expanding range of uses, from educational content to online gaming or DIY videos, in addition to the cinema (2016, p. 2).

*In The Audiovisual Translation: Subtitling*, Díaz Cintas and Remael (2014) classify subtitles according to the following five parameters: linguistic, time available for preparation, technical, methods of projection, and distribution format (p. 13). The linguistic dimension is the core of one of the most traditional classifications. The types are presented as follows:

For the deaf and the hard-of-hearing (SDH)

For language learning purposes

For Karaoke effect

For dialects of the same language

For notices and announcements

□ Intralingual subtitles

For hearers

For the deaf and the hard-of-hearing (SDH)

□ Interlingual subtitles

□ Bilingual subtitles
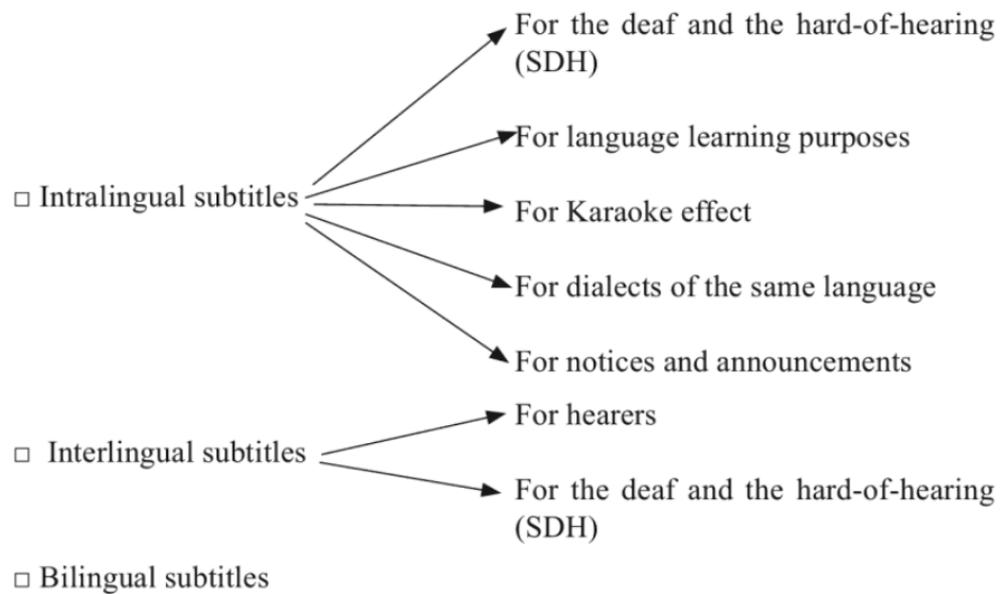
**Figure 1**. *Linguistic parameters derived from Diaz Cintas & Remael's (2014, p. 14) study*

The differences between interlingual and intralingual subtitling have been compared in detail in Cintas and Remael's book (2014, pp. 14-18). In *The Semiotics of Subtitling*, De Linde and Kay (1998) remind us that the differences between interlingual and intralingual subtitling stem substantially from their target viewer: deaf and hard-of-hearing people and non-native language speakers (p. 2). Subtitling, as an audiovisual translation mode that appeals to different audiences, attracts more academic attention in countries where its practice is intense, compared to countries where dubbing is preferred (Chaume, 2013, p. 112).

From the perspective of translational constraints, subtitling appears to be the audiovisual translation type where translational limitations are most apparent and so Bogucki (2004) defines that subtitling as a cross-medium activity (spoken to written) which is "much more complex, therefore translational loss is practically an occupational hazard" and Gottlieb (1992) discusses:

formal, or quantitative, and textual, or qualitative, constraints on subtitling; the former are imposed on the subtitles by the visual context of the film, and the latter are space and time factors. In practice, the visual context dictates that the verbal component is limited to what is not shown on screen, to minimise redundancy; in terms of quality, space and time restrictions may have a detrimental effect. Therefore subtitling has to do without a range of complex structures. It is quite hard to preserve stylistic effects or politeness patterns in this kind of translation. (cited in Bogucki, 2004, p. 72)

In short, subtitling is the process of transforming a spoken text, which gains meaning by integrating with the visual, into a shorter target written text.

### 2.2.2. Dubbing

Origin of dubbing can be traced back to the late 1920s, when it was necessary to transfer film audio to other languages (Chaume, 2013, p. 288). Dubbing consists of cultural, linguistic, technical and creative team effort for the translation, adaptation and lip synchronization of an audiovisual material (Chaume, 2020, p. 2). Diaz Cintas (2009) states that dubbing involves "replacing the original soundtrack containing the actors' dialogue with a target language recording that reproduces the original message" (p. 5). This process ensures that the performers' lip movements and the target language sounds are synchronized, so target audience assumes that the performers on the screen are originally speaking the target language.

Regarded by some as the supreme and most comprehensive form of translation (Cary, 1969), dubbing "requires a complex juggling of semantic content, cadence of language and technical prosody…while bowing to the prosaic constraints of the medium itself" (Whitman-Linsen 1992, pp. 103-104). In *The Audiovisual Translation: Dubbing*, Chaume (2020), lists five different tasks actualized by up to three different agents in the dubbing process:

a) translation
b) take segmentation

c) insertion of dubbing symbols

d) lip-sync

e) dialogue writing and the emulation of natural discourse (p. xiv)

Occasionally, the translator does all five duties. Sometimes the translator submits a rough translation and a dialogue writer has to complete the rest. On other occasions, a different agent like a dubbing assistant applies the more technical tasks (e.g., insertion of symbols, segmentation into takes, lip-synch).

It is evident that there have been many arguments on dubbing. As Diaz Cintas (2012, p. 183) discussed, technical manipulation can be a response to some time and space constraints (Chaume, 2012), while ideological manipulation is promoted by agents in position of power (e.g., film producers, board of censors).

From the first appearance of dubbing to today, with its pros and cons, it seems that dubbing is more widespread than ever: cartoons for children are dubbed all over the world. Even some countries such as Denmark, Norway, Portugal, which historically resisted dubbing, have started to dub teen TV series and films (Chaume, 2020, p. 2). Because, as Perez-Gonzalez (2009) stated, dubbing is "the most effective method" when translating audiovisual materials addressed at children or those with limited literacy since it doesn't distract their attention like subtitles.

For example, the study entitled *Incidental Language Learning through Subtitled Cartoons: Is it Possible in a Dubbing Country?* examines how Spanish children aged 9 to 12 react towards subtitled cartoons. The study was conducted with 118 children in Spain, where dubbing culture is dominant. Results showed that older participants were familiar with subtitles, particularly those with immigrant backgrounds. As another result, acceptance was very high at all ages and the underlying three conditions were habit, readability and an enjoyable show (Marzà & Torralba, 2015). This example study demonstrated that children's ages, literacy levels, reading speed and needs should be taken into consideration before presenting any translated audiovisual products to young audiences. In other words, dubbing is the ideal service for children who needs fun and learning

without reading skills, whereas subtitling assists elder children to improve their reading and language learning skills.

## 2.3. MAPPING THE HISTORY OF AUDIOVISUAL TRANSLATION IN TÜRKİYE

Despite being a profession that dates back to the very origins of cinema, audiovisual translation has experienced a remarkable boom at the 20th century. Diaz-Cintas (2009) also claims that "over the last 20 or so years the audiovisual industry has provided a fertile ground for a burgeoning activity in academic studies with translation at core" (p. 1). According to Baker and Saldanha (2020), audiovisual translation engages in products, processes and practices that are included in or occur with the transfer of multimedial and multimodal content across languages and/or cultures (p. 30).

It's well known that USA industries and a number of European countries formed the process of audiovisual translation as the fundamental players of the period in the aftermath of World War I. In the late 1920s, American domination of European film industries had a temporary end since the big studios were not capable of satisfying the demand of European audiences for films in their native languages. During the second half of the 1920s, technological improvements in American industry made it possible to reassert its previous dominance. English became the primary language used in the new talking movies because of Hollywood dominance in global film distribution (O'Sullivan & Cornu, 2018, p. 18).

In this period, although post-synchronized revoicing was aimed to improve the quality of an original record, it was utilized to replace the source dialogue with a translated version, and so accepted as the immediate forerunner of dubbing (Ďurovičová, 2003; Lewin, 1931 as cited in Baker and Saldanha, 2020, p. 31). American films regained 70% of the market, and had a second wave of domination in the 1930s. Since the middle of the first decade of the twenty-first century, there has been an increase in the digitization of audiovisual products. O'Sullivan and Cornu (2018) state that subtitling and dubbing progressed and

expanded in very unique ways "according to the period of film history and the linguistic and film industrial areas, and must also be studied in relation to commercial strategies and ideological contexts" (p. 26).

Meyer Clement (2015) states that each country's audiovisual translation scene may provide examples of how the film and program production industry assumes an intermediary role between not only "artistic endeavors but also economic considerations and political and ideological constraints" (Okyayuz, 2017, p. 131). Therefore, the media are effective tools for measuring social, structural, and cultural change (Johnson, 2001, p. 147).

Many salient studies in Türkiye approve the tremendous influence of audiovisual products and their translations on the societal, cultural and political realities. Some studies underline the contribution of cinema and television to the evolution of Turkish society in the 20th century (Aziz, 1991). One of these studies which is supported by Aile Araştırma Kurumu [Family Research Institution] focuses on the phenomenon of television and its function on the individual, family and society (Batmaz, 1995). Another study examines the position of radio and television in terms of the change and social development desired by underdeveloped countries (Oskay, 1971). Among these outstanding studies, in research whose political aspect is predominant, Tatlı (2015) clearly states that Turkish cinema undertakes the mission of Westernization and breaking the society from its historical and cultural ties. Okyayuz's (2017) study, on the other hand, examines audiovisual products with a focus on translation and reveals the development of audiovisual translation in Türkiye according to years as follows:

1. The beginning: 1914-1950s
2. The peak of adaptation: 1960s-1983
3. Enter television: 1968, TRT, the state owned television monopoly
4. Enter private TV and subtitling: 1985-2000
5. A wealth of audiovisual translation in the 21st century

If we consider these periods in more detail, the Republic of Türkiye was proclaimed in 1923 after a devastating war. It was well known that the country lacked the financial resources to set up a film industry. Thus, "it was natural that audiovisual products were translated and transferred to overcome conceived lacks in the Turkish audiovisual repertoire, as audiovisual translation allowed the transfer of the culture of the West" (Okyayuz, 2017, p. 132). The only way to transfer those Western cultural ideas and thoughts to the target receivers was dubbing. Since the literacy rate in Türkiye was less than 10% throughout the era, subtitles were not even considered as an option (Okyayuz, 2017, p 133).

When some adapted examples (see Okyayuz, 2017, pp. 135-136) from Hollywood for the Turkish audience are examined, it is possible to identify that some stories, deemed unacceptable for Turkish audiences, have been given to the audience in an accepted manner. It was also noted that originals, adaptations and translations were censored in this period. Following the cinema, a state-owned television was established and, so, television began cultural transfer through dubbing in the 1969-1983 era (Okyayuz, 2017, p. 137).

Statistical research indicates that the repertoire of the Turkish Radio and Television Corporation (TRT) particularly in the 1968-1985 period was comprised of foreign programs (e.g., series, movies, documentaries, news, advertisements, shows for children) which were dubbed (Okyayuz, 2017, p. 138). Foreign cartoons in children's programs, foreign television series broadcast in generation programs, and foreign shows and song episodes in entertainment programs are examples of foreign television programs in domestic productions (Çankaya, 1992, p. 15). In the early period of television, the source texts of children's programs (e.g., *The Flinstones, The Vikings and The Muppet Show*) were culturally appropriated in dubbing in line with Turkish audiences (Çankaya, 1992, p. 16). As Çankaya (1992) exemplified, dialogues in *The Flinstones* and *The Vikings* were dubbed considering appropriate idioms and sense of humour in the Turkish culture. A show program called *The Muppet Show*, performed by puppets, were adapted into a Turkish comedy style thanks to the contributions of translators (Okyayuz, 2017, p. 138).

Dubbing was used for not only foreign products but also local productions since audiovisual products were not filmed on the sound stage in Türkiye until 1995. It is obvious to express that adaptation and dubbing were the main contributors to audiovisual processes in Türkiye at that period (Okyayuz, 2017, p. 140). With private TV channels launching between the years 1985 and 2000, a switch from dubbing to subtitling occurred. The Turkish people accessed uncensored products in the original, in sync with the rest of the world. While the local cinema sector was collapsing, subtitling was dominating in the 1990s.

In the 21$^{st}$ century, the Turkish audiovisual translation sector advanced due to the increasing use of internet and other technologies (Okyayuz, 2016a). Moreover, new platforms such as Netflix, MUBI, Exxen, Disney+, Gain, beIN Connect, Amazon Prime Video, Puhu, BluTV began contributing to the Turkish audiovisual products. As well as efforts of the Turkish audiovisual translation sector in-translation of foreign audiovisual products, translators in audiovisual sector translate the local products into various languages (e.g., English, German, Spanish) and so the Turkish original products can be aired into the local languages of different countries (Okyayuz, 2017, p. 144). So, today, it is possible to say that Türkiye endeavours to develop its spectrum of audiovisual products internally and externally. All those developments around the world and in Türkiye show that, in the future, the existence of audiovisual translation will pave the way for theoretical and practical works as well as sustaining itself both as a subdiscipline and an interdisciplinary discipline.

# CHAPTER 3: TRANSLATING FOR CHILDREN

The first thing that springs to mind when thinking about translating for children is translation of children's literature. Children's literature will give us an idea about translating for children in general as much academic research and examples in the field are derived from literature. Considering this, Ritta Oittinen (2002, p. 4) states that there is little consensus on how childhood, children, and children's literature should be defined. Although Oittinen has avoided explicit definitions of these topics, she sees children's literature as "literature read silently by children and aloud to children". Lesnik-Oberstein says that "children's literature" is a category of books that depends entirely on its relationship with a particular readership: children (cited in Hunt, 2002, p. 15).

Children's literature has always been a controversial subject. Scholars discuss about whether children's literature is a separate genre or not. Barbara Wall and the Israeli scholar Zohar Shavit were among the scholars who refer to children's literature as a genre. On the contrary, the Finnish scholar Riitta Kuivasmäki (1990) precisely states that children's literature is not a genre (cited in Oittinen, 2000, p. 65). Although these debates continue, it's a fact that there are works written and translated for children, and these works are worth examining since they have an impact on the linguistic and cognitive development of children.

The British cultural theorist Fred Inglis (1981) argues that "children's novelists have developed a set of customs and rules for their work. Such development is naturally depicted as an extension of the elaborate and covert system that characterizes the way adults tell stories to children or sit and talk with them at length" (cited in Hunt, 2002, p. 18). Just like Inglis, Turkish scholar Neydim has drawn attention to the asymmetry between the child and the adult. Neydim (2006) highlights that "when discussing children's literature, we are referring to a field that has its characteristics, in addition to some similarities with adult literature. Within this field, adult writers, illustrators, editors and publishers are actively involved. Likewise, translators, editors, and publishers of translated children's literature are adults" (para 2).

In brief, the term *child*, which forms the basis of children's literature, mostly yearns to have fun and learn new things. In her/his childhood years, the child ideally spends time with plays, illustrated books/stories and cartoons. In this context, since each product and/or material translated for children contributes to their pedagogical development, it is crucial to consider the goals and parameters of translating for children.

## 3.1. TRANSLATING FOR CHILDREN: THEORETICAL PERSPECTIVE

Lathey (2016) claims that "the last thirty years have seen an enormous increase in the amount of scholarly and critical writing devoted specifically to the translation of texts for children" (p. 8). The third symposium of the International Research Society for Children's Literature (IRSCL) in 1976 is considered as a milestone. Austrian scholar Richard Bamberger (1978) pointed out that the academic credibility of children's literature also revealed the role of translation due to the symposium. He, indeed, highlighted that "translations are of even greater importance in children's than in adult literature'' (as cited in Lathey, 2016, p. 9).

The translations of children's texts have been the subject of numerous academic journals, case studies, unpublished PhD theses and monographs such as *Kinderliterarische Komparatistik* (2000, English translation *Comparative Children's Literature*, 2005) by German scholar Emer O'Sullivan and *Translating for Children* (2000) by Finnish scholar Riitta Oittinen among many others.

Zohar Shavit (1981) has focused on the position of the children's literature in the literary polysystem, while Riitta Oittinen and Emer O'Sullivan have worked on the effects of translations for children and the international development of the field. Jean Perrot in France and Marisa Fernández-López in Spain have been among others who contributed to the international development of the field (Okyayuz, 2021, p. 110).

Until the end of the second half of the 19<sup>th</sup> century, no scholarly work on children's literature was available in Türkiye (Neydim, 2020, p. 48). Today, many researchers and scholars in Türkiye contribute to the field on many issues, in particular, the history, characteristics and challenges of children's literature and translation (see Dinçkan & Bozkurt, 2021; Erten, 1993, 2011; Kansu-Yetkiner, 2010; Karadağ, 2018; Neydim, 2000, 2006, 2020).

Although these salient studies are on translation of children's literature, challenges and characteristics may be adapted to other subfields of translation studies such as audiovisual translation. The studies at the intersection between audiovisual translation and translating for children (Di Giovanni, 2010; Koigeldiyeva, 2023; Lorenzo et al., 2016; O'Connell 2003; Varga, 2012 among many others), which is the subject of this thesis, will be explained in the below mentioned characteristics of translating for children, in detail.

### 3.2. TRANSLATING FOR CHILDREN IN PRACTICE

When the notion of 'translation' is scrutinized, it's widely accepted that translations account for a considerable amount of children's reading across globe. They assist children in understanding other cultures and nations, thus contributing to world peace (Lathey, 2006, p. 2). Additionally, translation is the basis for children's literature to become so widespread and to establish a consistent network between languages and cultures. To generalize even more, translating for children interlingually supports cognitive, social-emotional and literacy development in both source receiver and those for whom it is translated. In order to comprehend the characteristic features of translations that affect children's worldview and pedagogical development, I will explain Alvstad's classification of traits attributed to translation of children's literature and relate these characteristic features to translation for children in general.

According to Alvstad (2010, p. 22), translation of children's literature is qualified by a series of traits: (1) cultural context adaptation, (2) ideological manipulation,

(3) dual address, (4) features of orality, and (5) the relationship between text and image.

1. Cultural context adaptation: Klinberg's (1986) term as 'cultural context adaptation' comprise of literary references, foreign languages, historical background, fauna and flora, and proper names (see Baytar & Dural, 2021; Fernandes, 2006; Tuna 2017; Turan, 2021 among others), and other culture-specific phenomena (see Mert el al., 2013; Pascua-Febles, 2014 among many others). Klingberg says that children's literature ''is produced with a special regard to the (supposed) interests, needs, reactions, knowledge, reading ability and so on of the intended readers'' (cited in Alvstad, 2010, p. 22). If the translator of a children's text does not adapt it to the prospective target readers' frames of reference, the target text will become less interesting or become hard to understand by virtue of the different cultural contexts of the source and target texts' readers. Klingberg also highlights that a translator's job is to adapt these cultural features, while also enhancing the international outlook of the young target readers as one of the goals of translating for children.

It was noted that translating certain cultural features proved to be difficult when comparing the audiovisual products sampled for this thesis. For instance, the aim of the doctoral dissertation titled *Audiovisual Translation of Cartoons from English into Kazakh: Cultural Aspect and Localisation* written by Aizada Koigeldiyeva (2023) is to analyze the cultural and linguistic obstacles of the audiovisual translation of English-to-Kazakh cartoons. Moreover, the paper tries to identify discrepancies in localizing an audiovisual product for children.

2. Ideological manipulation: In the translation of children's literature, adaptation is sometimes carried out for ideological purposes. Klinberg (1986) refers to this as ''purification'', wherein the text is adapted to conform to the perceived values of adults such as parents or teachers (as cited in Alvstad, 2010, p. 23). These ideological manipulations can also be defined as a form of censorship. Many studies focus on ideological manipulation in the field (see Kaniklidou & House, 2018; Leonardi, 2020 among many others). As an example in the field of

audiovisual translation for child audience, a case study of the Spanish translation of the famous American TV series *The Simpsons* titled as "The Simpsons/Los Simpson: Analysis of an Audiovisual Translation" by Lorenzo and Xoubanova (2016) concentrates on evaluating and describing the translation strategies used. The findings support the hypothesis put out by theorists like Toury (1995) and Venuti (1995), who claim that translator intervenes actively and creatively in the text to fit her or his own goals.

Besides manipulation of illustrations, textual manipulations and stylistic manipulations can also be applied. If the text includes swear words and informal speech, it may be manipulated. When it is required to simplify the text in order it to be more accessible, the style of the text may be manipulated. Style can be influenced by language planning issues, which are also a form of ideological manipulation.

Ideological manipulation can be detected in the audiovisual products that comprise the corpus of this thesis, and gender representation may even be among the goals in this particular context. As an example, in her article "Shifts in Audiovisual Translation For Children: Reviving Linguistic-driven Analyses", Di Giovanni (2010) points out that the inconsistent use of register in cartoon translation results in undesirable explicitation, augmented length and dialogue speed, while the loss of the linguistic characterization for the protagonists may confuse the perception of the child receiver. In this regard, she endavoured to confirm her suspicions on shifts in the use of language comparing American cartoons on TV with their Italian translations.

3. The dual readership: Children's literature is not just meant for children, but also for editors, translators, teachers, librarians, and parents (Alvstad, 2010, p. 24). This is why when children's books are translated, the assumed values and preferences of both children and adults are taken into account. Children's literature has a dual audience that is not only manifest in real readers, but also in its textual presence. Therefore, many studies in the field focus on this dual

address problem (see Blümer, 2020; O'Sullivan, 1993; Shavit, 1980 among many others).

There has been criticism that dual addresses in texts such as *Pinocchio, Alice's Adventures in Wonderland* and *Winnie the Pooh* are compelling to reproduce in translations. Consequently, some scholars endorse that the translator choses the target reader clearly. Aidan Chambers, in a collection of essays focused on children and literature released in 1985, and presented two renditions of the same passage from *The Champion of the World* (*1960/1975*) written by the British children's author Roald Dahl. Interestingly, one version is tailored for children, while the other is intended for adults.

For the young audience, Chambers (1985) notes a number of alterations, such as the stylistic chopping up of longer phrases and the elimination of a reference (cited in Lathey, 2016, p. 4). Nonetheless, there are additional notable alterations, including the shift from an uncertain narrator in the initial passage to one who confidently controls the narrative and directly engages with the audience in the second version. It is identified that the frequent use of personal pronouns *we, my* and *our* functions to bring the reader back to the central feeling of the book and lastly, linguistic shifts such as changing the antiquated phrase into contemporary version are specified. By analyzing this example, the potential narrative and aesthetic nuances of writing and translating for children are brought to light.

The term "addressee" denotes children as receivers of the translated audiovisual products. When children are aimed as addressees, it makes us question what they are exposed to through audiovisual products. In other words, it is directly related to their education. For instance, cartoon or TV show, which is accepted as an ordinary means of passing time and having fun, in fact, affect the language and cognitive development of children.

4. Features of orality: There are many texts for children such as picture books, picture storybooks, board books, fairy tales and folktales, myths and fables, adventure and fantasy novels, poetry and rhymes, non-fiction, informational books that are intended to be read aloud. Translation of these types of children's

texts can be complicated due to these features, including sound, rhythm, rhymes, nonsense and wordplays (see Dinçkan, 2017; Lathey 2016; Millan, 2016; Yuliasri & Allen, 2019 among others). Therefore, sometimes translators may have to choose between sound and content.

To contextualize this with audiovisual translation, the original and dubbed cartoons for this thesis exhibit many features of orality to be examined comparatively. Similar features can be observed in subtitling, too. Varga's (2012) study can be exemplified. This study focuses on describing the problems arising from audiovisual translation for children from English into Romanian in "Childish Translation vs. Translation for Children. The Subtitling of Fictional Dialogues in Cartoon Movies". The study concludes that the subtitlers in Romania are aware of neither the comprehension competencies of children nor of the features of the oral discourse of baby-talk. The study suggests that the subtitlers have the responsibility to subtitle the movie according to the norms of oral communication in the target language.

5. Text and image: It is typical for children's literature, particularly books aimed at young children, to include both verbal and visual codes. By comparing the translated works to the source text, which includes verbal and visual elements, it becomes evident how products for young children are manipulated to align with what adults perceive as adequate or appropriate.

For example, for this thesis, both the translated and original (non-translated) cartoons were watched. While the original and translated speeches that constitute the data of this thesis were coded according to a method provided by Walsh and Leaper (2020), visual and verbal codes were recorded simultaneously. Determining the gender of the character displaying aggressive behavior and the seriousness of the action would not be possible with transcription alone. Visual evidence of the aggressive action was required.

As Tamayo (2016) highlights, "images, subtitles and spoken dialogue are the three sources of information in a subtitled audiovisual text''. The paper titled

"Reading Speed in Subtitling for Hearing Impaired Children: An Analysis in Spanish Television" aims to examine speed of deaf and hard of hearing subtitling for children. Considered as a characteristic feature of translating for children, text and image are of great importance both separately and as a whole for the child receivers.

To sum up, it has been noticed that the studies classified for the translation of children's literature and dealing with the characteristic features show great parallelism with the characteristic features of audiovisual texts translated for children. Moreover, translating for children as a subdiscipline of translation studies has expanded its trajectory as a result of interdisciplinary progress. In this regard, this thesis will relate the connection it has so far established between audiovisual translation and translation for children with gender representation in the next chapter.

### 3.3. AUDIOVISUAL TRANSLATION FOR CHILD RECEIVERS

Television shows for children are almost as old as television itself. While many programs broadcast on television target adults, some broadcasters also include programs for children. Children's programs are created and carried out by the objectives and guidelines determined according to the needs, preferences and interests of children attending primary education, first-stage secondary education and children who have not yet reached school age (TRT, 1989 cited in Kars, 1990, p.17). Puppet shows, advertisements, game shows, cartoons, animations, films and videos can be included in television shows for children.

The first children's television shows were launched with Sunday morning's "For the Children" debuting on June 9 1946 on British screens ("BBC", 1946). Hilton (1996) underlines the emergence of new genres:

> In the 1930s in America, two new narrative mediums for children were invented and propagated the animated film and the comic, linking new pictorial literacies through new forms of mass production directly to the child consumer. By this I

mean that the story was no longer written and read using the traditional literacy practices of writing and reading words, and therefore young 'preliterate' children could be brought within consumer culture, catered for and directly considered as subjects with particular and identifiable tastes and desires. (cited in O'Connell, 2000, p. 116)

In the USA, child audiences became a part of an entertainment-oriented society with the development of television culture from the 1950s (Schober & Olson, 2018). For instance, Sesame Street, an American educational children's television series produced by Sesame Workshop and created by Joan Ganz Cooney and Lloyd Morrisett, started to teach American preschoolers about the alphabet and numbers, health and safety and various topics relevant to the real lives of children since 1969. The unique Muppet characters, sometimes internationally shared, sometimes heavily localized, have continued to teach and entertain South African, Indian, Indonesian and many other children all over the world (Calbreath-Frasieur, 2016, p.99). Moran (2006) states that "children living in Europe, Asia, Latin America, really almost anywhere in the world, have the opportunity to catch an episode of *Rugrats*, *Power Rangers*, or a version of *Sesame Street* from their living room, dubbed into their native language or broadcast in the original English" (p.288).

The exorbitant cost of producing high-quality animation intended for an audience of children may be the reason why numerous countries need and prefer translated audiovisual products. Therefore, for a small portion of the initial production cost, it can be purchased and broadcast to a second audience in a revoiced version. O'Connell (2000) states:

> Minority language broadcasters frequently apply screen translation techniques such as narration, voice-over and dubbing to adapt programmes, which originated in a dominant language, for their younger viewers Frequently, the provision of a target language voice track is viewed as a largely technical challenge with the result that the totality of the linguistic and language planning implications of the dubbing script translations are overlooked. (p.9)

Lack of interaction between broadcasters/producers and obtaining translators' opinions on the appropriate translation technique (e.g., foreignization or

localization) for the target child audience may affect the quality of children's programs. As a result of the profit-oriented perspective followed by the producers, creating original and domestic audiovisual products seems challenging. Moran (2006) states that one way to provide attractive programming for children is to "import successful programs from American networks. Typically, these shows are popular and usually include a variety of license products that can assist in the marketing of the programs" (p.289).

Given that the original and translated children's programs are the topic of this thesis, I made an effort to provide an overview of the history of children's programs, with a particular focus on dubbing. Compared to subtitling, dubbing can be considered the most popular form of translation of children's programs due to its features such as being easily understood by children of all ages, being technically easier, and making the images easily believable in any language.

Although dubbing has numerous benefits, there are drawbacks as well. Since the target child receiver brings with it a pedagogical sensitivity, it is necessary to foresee what unexpected problems may be encountered when inappropriate procedures are applied by translators in dubbing translation. In such cases, the decision-makers, including all actors (e.g., producers, editors, audiovisual production specialists and translators) may have to deal with major problems.

# CHAPTER 4: GENDER REPRESENTATION

Gender representation is crucial when it comes to children and translating for children. The scope of this thesis is to demonstrate the gender representations in audiovisual products created and translated for a child audience. To contextualize this, feminist translation studies as a subdiscipline is briefly explained.

## 4.1. FEMINIST TRANSLATION STUDIES

Research and scholarship on women, gender, feminism, and translation has steadily increased since the 1990s. Due to this growth, the topic has been included in the curricula of many universities as a part of translation theories and methodologies or as independent courses examining the relationship between translation, feminism and women. The field of feminist translation studies as a subdiscipline of translation studies has received unprecedented institutional recognition as a result of this increased integration into academic settings. Although there is no consensus over the name of the field, a variety of denominations are preferred for the field. This signifies the diversity of epistemic perspectives and intellectual interests besides methodologies and theories (Santaemilia, 2017, p. 15). Some denotations have been widely approved such as gender and translation, feminist translation, woman and translation. In contrast, others such as translating gender, translation of gender, and gender in translation are rarely used.

The term 'feminist translation' emerged from the theories and practices improved in bilingual Quebec, Canada, during the 1970s and 1980s. Canadian translators and scholars were the first to openly adopt this label, incorporating feminist values into their avant-garde literary translation projects. Feminist translation, which constitutes an interaction between gender and translation, has been "developed as a method of translating the focus on and critique of patriarchal language by feminist writers in Quebec" (von Flotow, 1991, p. 72). Castro and Ergün (2018) state that the target of feminist translators was to create new ways of expression

to subvert and unsettle patriarchal language (p. 126). Therefore, it is possible to highlight that translation studies have been nourished by feminist thoughts as Simon (1996) expresses that women's liberation must first be a liberation of/from language (p. 7). Translators contributing to feminist translation studies have worked on how social, historical or sexual differences are articulated in language and how these discrepancies are transferred across languages. Simon (1996) defines this transfer process as follows:

> language intervenes actively in the creation of meaning. Like other forms of representation, language does not simply "mirror" reality; it contributes to it. Translation, we know, refers to a process of interlinguistic transfer. Translators communicate, re-write, manipulate a text in order to make it available to a second language public. Thus they can use language as cultural intervention, as part of an effort to alter expressions of domination, whether at the level of concepts, of syntax or of terminology. (p. 8)

Canadian feminist academics and translators Sherry Simon, Barbara Godard, Susanne de Lotbinière-Harwood, and Luise von Flotow among many others have made significant contributions to the field in different periods. For instance, Von Flotow's (1991) perspective on translation strategies is that "feminist translator, following the lead of the feminist writers she translates, has given herself permission to make her work visible" (p.74). Although such strategies are accepted by feminist translators, they have also been seriously accused by some critics (see Castro & Ergun, 2018, pp.128). Despite fierce criticisms, feminist translators have had the chance to announce their unique feminist voices, politically and culturally, and to disseminate their practices and theories cross-culturally under the label 'feminist translation' (Castro & Ergun, 2018, p. 129).

Feminist translation studies have always worked to address the primary issue, which is founded on the secondary position of women, just as translation is regarded in a secondary position, with the pursuit of equality, despite the various criticisms that remain. It is also possible to say that this endeavour is not only for women. Efforts for 'gender equality discourse' (Lahelma, 2014) in different languages and translations will allow to seek equality for women and men, girls and boys and to disseminate these discourses interlingually.

As Godayol (2013) points out in her work, feminist translation studies encompass theory, practice, and historical studies (p. 174). Even without feminist translation practice, discussing this topic falls within the scope of feminist translation studies. The scope of this thesis is to delineate how gender perception is shaped in children through original and translated audiovisual products. The work done here is not a feminist translation in the classical sense. Nevertheless, this study can be discussed within the framework of feminist translation studies, considering that it contributes to revealing gender representation in the original and translated audiovisual texts aimed at children.

## 4.2. GENDER REPRESENTATION FOR CHILDREN

It is significant to take into account the problematic meaning of the term 'gender' before questioning gender representation. Joan W. Scott draws attention to the translation problems around the word 'gender' which also raises a number of questions and debates (Von Flotow & Scott, 2016, p. 352). In her book *Gender Trouble* (1990), Judith Butler suggests that 'gender' should not be viewed as a static cultural label but rather a construction (Godayol, 2013, p. 174). Judith Shapiro (1981) explains this construction issue in detail as follows:

> I would use the term 'sex' only when I was speaking of biological differences between males and females, and use "gender" whenever I was referring to the social, cultural, psychological constructs that are imposed upon these biological differences. The meaning of the term "gender," as I understand it, is thus not unlike its meaning for grammarians: it designates a set of categories to which we can give the same label cross-linguistically, or cross-culturally, because they have some connection to sex differences. (p. 449)

The term gender may differ depending on which professional groups (e.g., academics, journalists, cultural theorists) or organizations (e.g., the United Nations, the World Health Organization) it is used by (see Von Flotow & Josephy-Hernández, 2018, p. 298). It is possible to say that gender can signify different things to different people in diverse socio-cultural, socio-political and even historical contexts.

According to Krijnen and Van Bauwel (2021), the term representation has two meanings. The first representation is associated with a numerical analysis of men's and women's presences, whereas the second one involves the study of the ideologies of gender (Chapter 1, para. 4). Hall (1997), one of the most important cultural studies scholars on representations, defines representation as "the link between concepts and language which enables us to refer to either the real world of objects, people or events or indeed to imaginary worlds of fictional objects, people, and events" (p. 17). Gender representation, in its broadest sense, deals with how men and women—and, in this thesis, girls and boys—are portrayed.

When it comes to gender representation, stereotypes are another concept that is commonly discussed. Stereotypes are used in society to create gender classifications based on expected behavior, characteristics, and values (Lott & Maluso, 1993). According to Michel (1986), "stereotypes can refer to the physical characteristics of a group (e.g. women or men), its members' intellectual, emotional or volitional qualities, or certain aspects of its position in society" (p.16). As an example, he explains that the utterance 'men are aggressive' is sexist, since it implies that aggression is innate to men. This statement ignores the impact of early childhood education, which encourages boys to direct their aggressiveness outwards against others, whereas girls are encouraged to repress this aggressive behavior or feeling (p.16).

As we observe, these patterns and clichés created through literature in history are transfused into children's knowledge and language repertoire through different types of children's texts. In other words, these traditional patterns create a schema in children's minds and form their gender positioning by the written or spoken materials. In this context, two major cognitive accounts of gender development, cognitive-developmental theory and gender schema theory, search for answers to how children develop a gendered self and gender-typed differentiation (Martin et al., 2002, p. 903). Kohlberg (1968) describes cognitive-developmental theory as follows:

"cognitions" are internally organized wholes or systems of internal relations, that is, structure. Cognitive structures are rules for processing information or for connecting experienced events. Cognition (as most clearly reflected in thinking) means putting things together, relating events, and in cognitive theories this relating is assumed to be an active connecting process, not a passive connecting of events through external association and repetition. The process of relating events depends upon general categories which represent the modes of relating common to any experienced events, for example, causality, substantiality, space, time, quantity, and logic (i.e., the identities, inclusions, or implications of classes and propositions). (p.1017)

In cognitive-development theory, it is proposed that "mastery or competence motivation is a driving force in gender development, as children seek to bring their perceptions and behaviours in line with their developing knowledge about gender categories" (Martin et al., 2002, p. 909). Kohlberg (1968) also states that "cognitive-developmental theory emphasizes the ways in which children so-cialize themselves once they have firmly labeled themselves as male or female" (cited in Bem, 1981, p. 354). Similar to cognitive development theory, gender schema theory (Martin et al., 2002) focuses on a few central tenets:

Children form gender schemas-that is, organized networks of mental associations representing information about themselves and the sexes-that influence information processing and behaviour. [...] Schemas are not seen as passive copies of the environment; instead, they are viewed as active constructions, prone to errors and distortions. Children are motivated to seek information about gender as soon as they can identify themselves as boys or girls. (p. 911)

Bem (1981) explains that "there appears to be no other dichotomy in human experience with as many entities assimilated to it as the distinction between male and female" and draws attention to what is learned by a developing child:

The developing child is learning content-specific information, the particular behaviors and attributes that are to be linked with sex. In most societies, this is a diverse and sprawling network of associations encompassing not only those features directly related to male and female persons, such as anatomy, reproductive function, division of labor, and personality attributes, but also features more remotely or metaphorically related to sex, such as the angularity or roundedness of an abstract shape and the periodicity of the moon. (p. 354)

Children are exposed to stereotypical social roles in every stage of their development. For instance, it is easy to predict the schema that would develop in the mind of a boy who grows up observing male role models in family life who

frequently participate in domestic tasks such as cooking and cleaning and a female role model who works and has an active social life. In addition to his family life, the boy's participation in various social environments, encountering physical appearance differences, and exposure to various written/spoken/visual materials influence the developing gender pattern in the child's cognition.

According to Lenz Taguchi (2004), "poststructural thinking focuses children's own active ways of acquiring what they regard as suitable gender positions for themselves, which means that different gender positions could be desirable for children depending on powerful discourses in their context" (as cited in Karlson, & Simonsson, 2011, p. 275). Building on the example above, the way gender schemas affect thinking and behaviour depends on a variety of factors within the child and the environment (Martin et al., 2002, p. 911).

Gender representations can be examined through the patterns created by the stereotypes used for girls and boys. While these representations sometimes consist of written materials such as school books, picture books, children's magazines and story books, they can sometimes consist of audiovisual products such as adult (e.g., advertisements, news) and children's programs that children are exposed to. According to Marshall (2004), "representations of gender in children's literature can be read not so much as a mirror image of the real than as discursive constructions that shape the social categories of *boy* and *girl*" (p. 259)". In Demirhan's (2022) study, it is mentioned that the very first example of children's literature in England, *A Little Pretty Pocket-Book* (1744), which is largely regarded as the British prototype of children's literature, is where the codes of gender may be tracked back (p. 152). There are two letters in the book, each addressed to a different gender: to girls with '*Pretty Miss Polly'* and to boys with '*Little Master Tommy'*. Along with having gendered characters, most children's books also attempt to differentiate between the sexes based on the themes, with adventure stories for boys and domestic and family tales for girls. Demirhan also emphasises that in the 17th, 18th, and 19th centuries, gender stereotypes were prevalent in children's literature, particularly in fairy tales like *Cinderella* (1697), *Snow White* (1812), and *Sleeping Beauty* (1917).

When it comes to translating children's literature from a gender perspective, there are various studies, research and theses around the world and in Türkiye (see Chen & Song, 2023; Çelik, 2020; Dağabak, 2018; Demirhan, 2017, 2020, 2022, Gooden & Gooden, 2001; Koslowsky, 2011; Tsao, 2008; Turner-Bowker, 1996 among many others). For instance, the purpose of Chen and Song's (2023) study is to question and dismantle patriarchal discourse and conventional gender stereotypes. Since gender-related content in children's literature has the power to influence young readers' conceptions of gender roles, the article emphasizes the significance of translating it with great care. In her study, Demirhan (2022) highlights that "source texts are not gender-friendly all the time. When translating patriarchal and androcentric children's literature, by revising and adapting the source texts from a gender positive lens, translators' interventions in gendered and anti-feminist ideas has become apparent" (154). Therefore, translators can be expected to take into account the needs of children growing up in today's societies and reconstruct the target language, in addition to the care they take in reading the source text.

Although the gender stereotypes and accordingly their translations for children began with children's literature, there have also been a couple of studies in the field of audiovisual translation recently (see Bazzi, 2022; Di Giovanni, 2010; Josephy-Hernández, 2019; Tomoiagă, 2017). The common point of these studies is to illustrate the representation of gendered bodies and behaviours of children, reveal their speeches in the source language and reveal how these speeches are translated into target languages.

To address the relationship between gender representation and translating for children in audiovisual materials, it is necessary to mention the two main approaches in the study (2018) indicated by von Flotow and Josephy-Hernández. The first method looks at how accurately translated audiovisual resources reflect feminist messages and subtlety (p. 300). The second examines the differences between the subtitled and dubbed versions of these same, or similar, audiovisual products for different target audiences (p. 301). For instance, in line with the research method of the latter, Josephy-Hernández's (2019) other study examines

an anime film by Kon Satoshi by comparing how the gender roles are depicted in the Japanese original and its scripted speech and the US English subtitles and dubbing. From the standpoint of the translation of gender, the study reveals that some of the nuances that make Mima a strong female character in the Japanese script are lost in the subtitled version.

It may be worth examining in terms of translation studies to reveal how gender representations, which can quickly circulate between cultures with the widespread use of media, are translated (mainly dubbed or subtitled) from one language to another. At this juncture, my thesis will contribute to the field as an interdisciplinary study at the intersection of audiovisual translation, translation for children, and gender studies. I will endeavour to compare gender representations in the original (non-translated) corpus of TRT Çocuk and the translated corpus of Disney Channel Türkiye by examining the female and male characters' speeches in the sampled cartoons.

# CHAPTER 5: METHODOLOGY

In the previous chapters, audiovisual translation, translating for children and gender representation have been explained. Adopting the perspective of corpus-based study in translation studies, this thesis endeavors to elaborate on how gender roles are constituted for child receivers in Turkish-made television series on TRT Çocuk and translated television series on Disney Channel Türkiye. Dual corpus is analyzed to reveal similarities and differences in the portrayal of female and male genders for a specific age group in domestic and translated foreign products.

The basic surmise is that children of the age range 3-11 are exposed to both types of products, learning gender lessons from two sources, produced in multiple different cultures. This thesis aims to identify if they are subjected to similar or conflicting images and speeches and if so what the scope and variety of these are. The analysis will use the method provided in *A Content Analysis of Gender Representations in Preschool Children's Television* by Abigail Walsh and Campbell Leaper (2020) with specific definitions derived from "Eliminating Sexism from Children's Literature and School Textbooks" (Michel, 1986) used to elaborate operational definitions for coding. Unlike the aforementioned studies, the unique feature of this thesis is to analyze the contents of both translated and non-translated audiovisual products from a gender perspective, qualitatively and quantitatively.

## 5.1. CODING PROCEDURE

The content analysis method suggested by Walsh and Leaper (2020) in "Content Analysis of Gender Representations in Preschool Children's Television" was followed for the coding procedure; number of characters, talkativeness, speech behaviors (suggestion and support), aggressive behaviors, activities, and appearances were listed to be examined in the dual corpus. The specific explanations for each coded variable in the aforementioned study formed the basis of the operational definitions of this thesis and audiovisual products were

analyzed according to these operational definitions specified separately for each code. The categorization from 'Eliminating Sexism from Children's Literature and School Textbooks' (Michel, 1986) was used to expand certain operational definitions for coding gender-stereotyped activities.

For coding procedure, firstly, the operational definitions were explicitly identified. Secondly, the three episodes for each cartoon of dual corpus were watched and transcribed considering the operational definitions. Thirdly, the presence of each behavior was tallied on a spreadsheet. Lastly, a sum of each variable for each gender was coded to determine the frequency of each behavior in the original and translated texts.

The operational definitions of Walsh and Leaper (2020) and the activity categorization of Michel (1986) used for the coding procedure and the extensions I added are shown in the table below:

**Table 1***. Detailed operational definitions for coding provided by*

*Walsh & Leaper (2020) and Michel (1986)*

| | | Walsh & Leaper (2020) | Michel (1986) | My extensions |
|---|---|---|---|---|
| 1 | **Number of character** | The total number of female characters and male characters | | |
| 2 | **Talkativeness** | Talking time for each gender | | |
| 3 | **Speech behavior** | suggestion -proposal for actions<br><br>supportive speech -consoling advice -emotional advice -encouragement | | supportive speech --praise |
| 4 | **Aggressive behavior** | direct and indirect acts (e.g., hitting, insulting, negative gossip, social exclusion) | | verbal and non-verbal code (e.g., shouting, belittling, swearing, warning, threatening, yelling, accusing, kicking, throwing, |

| | | | | pushing, biting, punching, covering mouth, pointing the index finger, evil laughing) |
|---|---|---|---|---|
| 5 | **Activity** | feminine-stereotyped activities: performance arts (e.g., singing, dancing, and visual arts)<br><br>masculine-stereotyped activities: physical activities, constructive activities | domestic tasks (e.g., cleaning, sewing, tidying up, cooking, shopping, food preparation)<br><br>contributing to the education of children (e.g., feeding, washing, dressing, encouraging, reassuring, comforting, answering children's questions, introducing them to new things, helping them to solve problems)<br><br>professional activities -doing work (e.g., employees, tasks requiring little initiative) -giving orders (e.g., jobs requiring authority or initiative)<br><br>political or social activities (e.g., mayor of a town, head of a club or social, artistic, cultural or sporting association)<br><br>leisure activities (e.g., sport, art, hobbies, artistic activities, games, adventure) | contributing to the education of children -playing with children (pretend-play) -being a role model |
| 6 | **Appearance** | Color patterns, accessories, body types | | |

Operational definitions, *number of characters*, *talkativeness, speech behavior, aggressive behavior, activity and appearance,* remained the same as in Walsh and Leaper's (2020) content analysis. In addition, Michel's categorization (1986) was used to extend some definitions for *activities*. When the randomly encountered activities in each episode were watched and transcribed, it was observed that the activity schema of Michel (1986) largely overlapped, that is, the detected activity could be grouped into one of the five activity categories

mentioned above. Finally, the operational definitions for coding procedure are summarized below:

**Number of Characters** In their content analysis, Walsh and Leaper (2020) state that the preponderance of male characters in television series is one of the most prevalent examples of gender bias in media across all age groups, and they found an average of twice as many male than female characters in television shows for preschoolers (p.21).

For each episode of a cartoon, the total number of female characters and male characters that had speaking roles or a name were coded. Character gender was inferred by their appearance or the use of gendered names and pronouns. For each gender, the number of human and non-human characters was separately counted.

**Talkativeness** The meta-analysis conducted with children (Leaper & Smith, 2004) indicated that girls were substantially more talkative than boys, while the meta-analysis of adult studies (Leaper & Ayres, 2007) inferred that men rather than women tended to score higher in average talkativeness. Considering these meta-analyses among many others (Aries, 1996; Leaper and et al. 1998; Mast, 2002) the duration of talking as the operational definition of talkativeness indicated that there is a meaningful association between the duration of speaking time and dominance of gender.

The amount of time that any female or male characters spoke during time-sampled intervals was reflected in the talking time for each gender. The time durations when female characters and male characters called out and sang at the same time were not included.

**Speech behavior** According to Leaper & Smith (2004), prior studies have pointed out higher average uses of supportive speech among girls than boys, while prior studies have revealed boys were more likely to make suggestions than

girls. In random observations of mainstream media broadcasts, it was noted that some male characters use more assertive expressions, and they use suggestions to direct female characters.

For coding purposes, each episode was thoroughly watched, and relevant dialogues were transcribed. The operational definitions in which the dual corpus are scanned are as follows: *suggestions* include proposals for actions that are not in the form of commands, whereas *supportive speeches* include consoling, emotional advice, and encouragement based on Walsh and Leaper's (2020) content analysis. In addition to these operational definitions, praise was coded as supportive speech, reflecting their presence in the sampled television series.

**Aggressive Behavior** Previous research, investigating violence and aggression tendencies of girls and boys in cartoons watched by 3-6 years old children (Ercen et al., 2022) has found that male characters show more aggression (p. 18). Considering how aggression is portrayed to young receivers between the ages of 3 and 11, it was coded as to whether female or male characters show more aggressive behavior on the original and translated cartoons.

In the method of Walsh and Leaper (2020), *aggressive behavior* encompasses direct or indirect acts that harm other people (e.g., insulting, hitting, social exclusion and negative gossip). Following Walsh and Leaper's (2020) study for this thesis, the same operational definition was employed to describe aggression. Instead of determining direct or indirect acts, aggression that cause harm to other characters in the cartoons are divided as verbal or non-verbal code. The reason for this small change is that this thesis is more concerned with the aggressive behaviors that occur in the original and translated speeches than it is on the aggressive behaviors that originate directly or indirectly. Moreover, aggressive behavior, whether verbal or non-verbal, was coded as one variable since aggression in cartoons were considered to be low-occuring behaviors. Since scrutinizing the transcriptions alone was not enough to comprehend whether the

speech was in an aggressive manner or not, each episode was fully watched at least three times.

**Activity** Activities consist of feminine-stereotyped activities (performance arts such as singing, dancing, and visual arts) and masculine-stereotyped activities (physical activities and constructive activities) in Walsh and Leaper's (2020) work. But, in Michel's (1986, p. 51) work, the codes were divided into five categories for activities: domestic tasks (e.g., cooking, food preparation), contributing to the education/well-being of children (emotional and physical support), professional activities (roles of doing work and giving orders), leisure activities (e.g., sport, art, hobbies, artistic activities, games, adventure) and political or social activities (mayor of a town, head of a club or social, artistic, cultural or sporting association). Coding was performed while watching cartoons when female and male characters spoke and acted regarding one of these five categories. As an example, when the female character takes the rope and says "Let's jump rope", her action and speech are coded in the category of leisure activities. Since representations of political and social activities were almost non-existent, the representations of a few male mayors encountered in the sampled television series for children were coded in the category of professional activities.

In addition to the definitions of Michel (1986), playing with children (pretend-play) and being a role model were added to the category of contributing/well-being of children. The reason why these two new definitions are not under *the leisure time activities* category is not focused on peer relationships.

**Appearance** Signorielli (2001) states that characters in children's television shows are portrayed in stereotypical appearance. Color patterns, accessories, and body types are considered the other moderators for the portrayal of the characters.

One of the notable factors that mass media insists on children's shows is physical attractiveness and body type (Leaper, 2014). That is differentiated between thinness for women and muscularity for men. A content analysis focused on

tweens reveals that females are more likely than males to be portrayed as thin (Gerding & Signorelli, 2013).

Appearance in this thesis was coded in three aspects of outlook: color, accessories and body type. Only human characters were coded for their body types, while all human and non-human characters' clothes were coded for colors and accessories one time for each outfit in each episode of the sampled television series.

To sum up, a total of thirty different television series for children were coded, comprising twenty-one television series from TRT Çocuk and nine television series from Disney Channel Türkiye. In the second step of this process, the content analysis was presented under the method provided by Abigail Walsh and Campbell Leaper (2020). Each coded variable of the dual corpus was assessed in terms of gender representation, qualitatively and quantitatively. Moreover, the source texts and dubbed versions broadcast in Disney Channel Türkiye were compared to find out the gender-based speeches and gender representation, interlingually.

It was necessary to compare the transcribed texts of Disney-made audiovisual products in English and Turkish languages during coding *speech behavior, aggressive behavior* and *activities* that included speech. It was crucial to examine whether there was a translation shift in terms of gender representation, while analyzing speeches on Disney Channel Türkiye, where audiovisual products undergo dubbing translation. Notably, while English is inherently a gendered language, and Turkish is genderless, the hypothesis of this thesis revolved around the potential impact of translation shifts on gender representations.

# CHAPTER 6: CASE STUDY ON GENDER REPRESENTATIONS IN DISNEY CHANNEL TÜRKİYE AND TRT ÇOCUK

This thesis focuses on the gender representations in audiovisual products for children created by TRT Çocuk and Disney Channel. Firstly, brief information will be provided about selecting the channels and then, the lists of the cartoons for children examined will be indicated on the tables. Subsequently, a content analysis of gender representations in the dual corpus will be conducted. The study aims to determine whether children, as the receiver of these original and translated audiovisual products, are exposed to similar or conflicting gender representations. The findings will be evaluated to gain a deeper understanding, qualitatively and quantitatively.

## 6.1. SELECTING THE CHANNELS

To determine two different channels for the dual corpus, the ratings of all channels by year were viewed from the TV Audience Research Company's website on https://tiak.com.tr/tablolar. Only children's channels were selected from these tables and the table below was created. TRT Çocuk and Disney Channel Türkiye were selected as the two channels with the most data out of the top three channels chosen since the period between 2015 and 2021 according to the data of the TV Audience Research Company (Televizyon İzleme Araştırmaları Anonim Şirketi).

**Table 2**. *Viewing the measurements[1] of children's TV channels provided by the TV Audience Research Company (TİAK)*

| **Year:2015** | | | | | | |
|---|---|---|---|---|---|---|
| Timebands | **Total Day** | | **OPT 07:00-20:00** | | **PT 20:00-23:00** | |
| CHANNELS | RTG% | SHARE | RTG% | SHARE | RTG% | SHARE |
| PLANET ÇOCUK | 0.18 | 1.06 | 0. 25 | 1.52 | 0.23 | 0.71 |
| TRT ÇOCUK | 0.42 | 2.48 | 0.68 | 4.12 | 0.46 | 1.38 |
| **Year:2016** | | | | | | |
| Timebands | **Total Day** | | **OPT 07:00-20:00** | | **PT 18:00-24:00** | |
| CHANNELS | RTG% | SHARE | RTG% | SHARE | RTG% | SHARE |
| DISNEY CHANNEL | 0.19 | 1.17 | 0.25 | 1.60 | 0.26 | 0.85 |
| PLANET ÇOCUK | 0.10 | 0.56 | 0.14 | 0.82 | 0.12 | 0.37 |
| TRT ÇOCUK | 0.54 | 3.21 | 0.81 | 4.87 | 0.67 | 2.04 |
| **Year:2017** | | | | | | |
| Timebands | **Total Day** | | **OPT 07:00-20:00** | | **PT 18:00-24:00** | |
| CHANNELS | RTG% | SHARE | RTG% | SHARE | RTG% | SHARE |
| DISNEY CHANNEL | 0.18 | 1.02 | 0.25 | 1.49 | 0.24 | 0.69 |
| PLANET ÇOCUK | 0.10 | 0.53 | 0.14 | 0.81 | 0.13 | 0.38 |
| TRT ÇOCUK | 0.68 | 3.82 | 1.00 | 5.84 | 0.81 | 2.30 |
| MİNİKA ÇOCUK | 0.12 | 0.68 | 0.16 | 0.96 | 0.18 | 0.52 |
| **Year:2018** | | | | | | |
| Timebands | **Total Day** | | **OPT 07:00-20:00** | | **PT 18:00-24:00** | |
| CHANNELS | RTG% | SHARE | RTG% | SHARE | RTG% | SHARE |
| DISNEY CHANNEL | 0.19 | 1.06 | 0.27 | 1.59 | 0.25 | 0.70 |
| MİNİKA ÇOCUK | 0.12 | 0.65 | 0.16 | 0.92 | 0.17 | 0.48 |
| TRT ÇOCUK | 0.65 | 3.60 | 0.94 | 5.50 | 0.74 | 2.08 |
| PLANET ÇOCUK | 0.07 | 0.37 | 0.09 | 0.56 | 0.08 | 0.20 |
| **Year:2019** | | | | | | |
| Timebands | **Total Day** | | **OPT 07:00-20:00** | | **PT 18:00-24:00** | |
| CHANNELS | RTG% | SHARE | RTG% | SHARE | RTG% | SHARE |
| CARTOON NETWORK | 0.28 | 1.60 | 0.37 | 2.19 | 0.41 | 1.16 |
| DISNEY CHANNEL | 0.20 | 1.11 | 0.29 | 1.71 | 0.27 | 0.77 |
| MİNİKA ÇOCUK | 0.11 | 0.62 | 0.15 | 0.86 | 0.17 | 0.47 |
| TRT ÇOCUK | 0.57 | 3.25 | 0.80 | 4.75 | 0.71 | 2.01 |
| **Year:2020** | | | | | | |
| Timebands | **Total Day** | | **OPT 07:00-20:00** | | **PT 18:00-24:00** | |
| CHANNELS | RTG% | SHARE | RTG% | SHARE | RTG% | SHARE |
| DISNEY CHANNEL | 0.24 | 1.26 | 0.33 | 1.82 | 0.33 | 0.88 |
| MİNİKA ÇOCUK | 0.10 | 0.52 | 0.13 | 0.72 | 0.13 | 0.35 |
| TRT ÇOCUK | 0.53 | 2.78 | 0.74 | 4.02 | 0.67 | 1.80 |
| CARTOON NETWORK | 0.30 | 1.58 | 0 39 | 2.16 | 0.37 | 0.99 |
| **Year:2021** | | | | | | |
| Timebands | **Total Day** | | **OPT 07:00-20:00** | | **PT 18:00-24:00** | |
| CHANNELS | RTG% | SHARE | RTG% | SHARE | RTG% | SHARE |
| CARTOON NETWORK | 0.24 | 1.37 | 0.30 | 1.83 | 0.33 | 0.93 |
| DISNEY CHANNEL | 0.22 | 1.26 | 0.28 | 1.72 | 0.32 | 0.89 |
| MİNİKA ÇOCUK | 0.08 | 0.48 | 0.11 | 0.68 | 0.11 | 0.32 |
| TRT ÇOCUK | 0.47 | 2.74 | 0.66 | 4.05 | 0.63 | 1.78 |

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[1] Whole Day: Starting at 02:00 on the measurement day and continuing until the same time the next day, covering the 24-hour period.
PT (Prime Time): The 3-hour period during which TV viewing is highest, defined as between 20:00 and 23:00.
OPT (Off Prime Time): The time period between 07:00 and 20:00.
(The data was derived from the website https://tiak.com.tr/tablolar.)

**Figure 2.** *Whole day rating results of children's TV channels broadcasting in Türkiye between the years 2015 and 2021 according to data of the TV Audience Research Company (TİAK)*
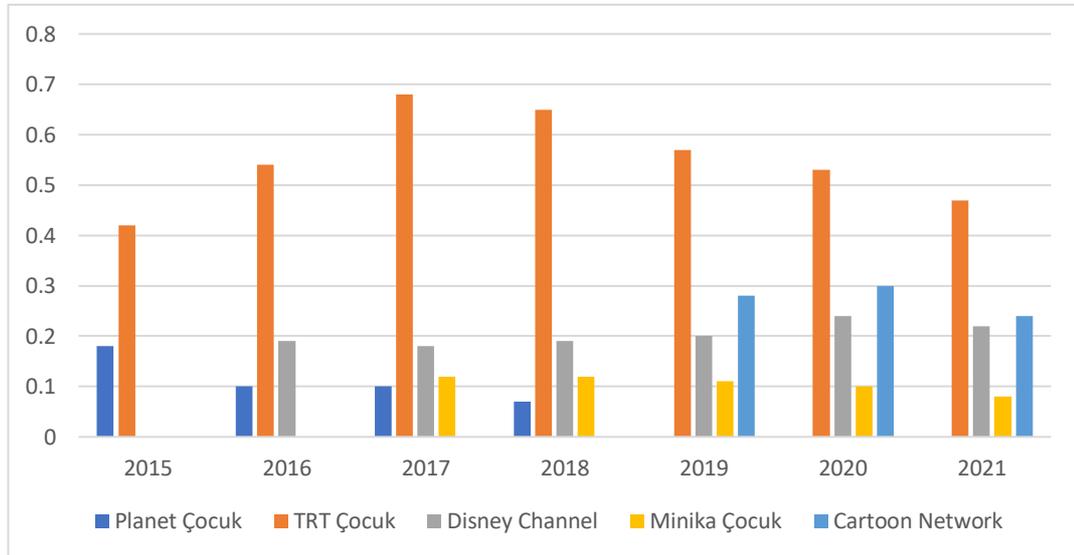


By examining Table 2 and Figure 2, it becomes apparent that TRT Çocuk is ranked highest in terms of viewing rates between 2019 and 2021, followed by Cartoon Network. However, for this study, the two channels with the most data out of the top three were chosen, considering the period between 2015 and 2021 as the basis. To explore gender representation, the TRT Çocuk Channel was analyzed to constitute the data obtained from Turkish-made cartoons, while the translated (dubbed) translations of the sampled cartoons on Disney Channel Türkiye were used to analyze a translated cartoon corpus sample.

The commonality between these original and dubbed corpus-data is that they cater to a specific age group, roughly preschool and primary school children. By comparing the original corpus from TRT Çocuk channel and the translated corpus from Disney Channel Türkiye, the research aims to reveal which gender-based identity stereotypes and speeches children in Türkiye, aged between 3 and 11, were exposed to within the period of 2015 and 2021.

## 6.2. ABOUT TRT ÇOCUK

TRT Çocuk is a children's channel affiliated with the Turkish Radio and Television Corporation (TRT). Before delving into TRT Çocuk, it is necessary to provide some background information regarding TRT. Established by a special law on May 1, 1964, TRT's purpose is to produce radio and television broadcasts for the public. It aired its first television broadcast on January 31, 1968. Since its establishment, TRT has brought together a large number of channels and radio stations, which serve different content, under one roof. In addition, with web broadcasts available in 41 languages and dialects, TRT has grown into a global brand.

TRT Çocuk, which is the first local children's channel in Türkiye, began broadcasting on TRT on November 1, 2008, and it emphasizes that it presents educational and learning-focused content for preschool and school-age children (3-12 age range) and aims at the intellectual development of the target audience. TRT Çocuk (TRT Çocuk, 2023) defines its principles as follows:

> TRT Çocuk is a children-focused thematic channel that airs programs targeting young viewers. TRT Çocuk engages in public-benefit endeavors to bolster the sound growth of its intended audience. In terms of the content service it provides, TRT Çocuk considers the following: To pay regard to the requirements of general morality, national traditions and spiritual values, to comply with the main opinions, goals and principles of Turkish national education, to use easily understandable and accurate Turkish, and to avoid matters that may harm physical and mental health.

The channel's thematic content and its claim to contribute to the pedagogical development of children have led researchers from various fields to examine TRT Çocuk cartoons from different perspectives (Güran Yiğitbaşı & Sarıçam, 2020; Şahin & İlhan, 2019; Yıldıran Özdemir & Dabak Önk, 2020 among many others). However, no study has been found regarding local and foreign audiovisual products that were and/or are still being broadcast on TRT Çocuk.

An analysis of the weekly flow of television broadcast of TRT Çocuk reveals that most of the cartoons and children's shows aired are produced domestically, with

very few translated products. Since the target audience is children over the age of three, translated products are dubbed. For instance, a daily streaming schedule derived from the website of TRT Çocuk[2] dated November 2, 2023 reveals the distribution of the domestic and dubbed TV shows for children as follows:

**Table 3**. *Daily streaming schedule of TRT Çocuk dated November 2, 2023*

*(according to the time of broadcast)*

| No | Title of Audiovisual Product | Program Type | Target Age Group | Domestic / Dubbed Product | Dubbed from |
|----|------------------------------|--------------|------------------|---------------------------|-------------|
| 1 | Katuri | An animated TV series | 2-4 ages | Dubbed product | English |
| 2 | Niloya | An animated TV series | 3-6 ages | Domestic product | - |
| 3 | Ege ile Gaga | An animated TV series | 3-6 ages | Domestic product | - |
| 4 | Kaptan Pengu ve Arkadaşları | An animated TV series | 3-6 ages | Domestic product | - |
| 5 | Elif ve Arkadaşları | An animated TV series | 3-6 ages | Domestic product | - |
| 6 | Dedektif Reptır | An animated TV series | 3-6 ages | Domestic product | - |
| 7 | Aybek | An animated TV series | unspecified | Domestic product | - |
| 8 | Maysa ve Bulut | An animated TV series | unspecified | Domestic product | - |
| 9 | Heidi | An animated TV series | age 5+ | Dubbed product | French |
| 10 | İbi Galaktik Serüven | An animated TV series | 6-8 ages | Domestic product | - |
| 11 | Nils ve Uçan Kaz | An animated TV series | 8-12 ages | Dubbed product | Japenese |
| 12 | Aslan'ın Deney Odası | An animated TV series | unspecified | Domestic product | - |
| 13 | Kehribar ile Boncuk | An animated TV series | unspecified | Domestic product | - |
| 14 | Bulmaca Kulesi | An animated TV series | 3-8 ages | Domestic product | - |
| 15 | Çizgi Film ''Yılkı-Atı Doru'' | An animated TV series | unspecified | Domestic product | - |
| 16 | Pırıl | An animated TV series | age 6+ | Domestic product | - |
| 17 | Çizgi Film ''Babamın Gölgesi 1915'' | An animated TV series | unspecified | Domestic product | - |
| 18 | Z Takımı | An animated TV series | age 6+ | Domestic product | - |
| 19 | Nasreddin Hoca Zaman Yolcusu | An animated TV series | age 6+ | Domestic product | - |
| 20 | Dennis & Gnasher | An animated TV series | age 6+ | Dubbed product | English |
| 21 | Treasure Trekkers | An animated TV series | age 6+ | Dubbed product | English |
| 22 | Rüzgar Gülü | Quiz show for children | age 8+ | Domestic product | - |
| 23 | Haberin Olsun! | Newscast for children | age 6+ | Domestic product | - |
| 24 | Erdem | An animated TV series | unspecified | Domestic product | - |
| 25 | Doru | An animated TV series | 4-7 age | Domestic product | - |
| 26 | Kare | An animated TV series | 3-6 ages | Domestic product | - |

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[2] Derived November 2, 2023, from https://www.trtcocuk.net.tr/yayin-akisi/

**Figure 3.** *The distribution of the domestic and dubbed children's TV series on a daily streaming schedule of TRT Çocuk*



■ Domestic audiovisual product　■ Dubbed audiovisual product
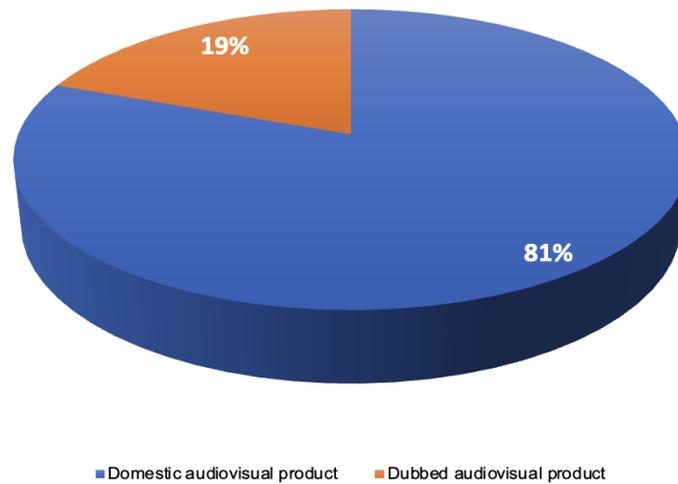
It is evident from the table and figure above that TRT Çocuk primarily transmits domestic content to the target audience. Furthermore, when examining the daily stream of TRT Çocuk, it becomes apparent that the aforementioned TV shows are dubbed from languages such as English, French, and Japanese. For additional information, the websites https://www.trtcocuk.net.tr/ and https://www.trtcocuk.net.tr/yayin-akisi/ can be easily accessed.

## 6.3. ABOUT DISNEY CHANNEL

The Disney Channel was established in April, 1983. Owned by Walt Disney Television, a branch of Disney Media Networks, Disney Channel is an American basic cable and satellite television network. Disney Channel Worldwide is a global entertainment portfolio that includes 118 kid-driven, family-friendly channels and/or channel feeds that are accessible in 34 languages and more than 164 countries. The main Disney Channel, Disney Junior, and Disney XD are among the platform brands. From animated programs and shorts to live-action

features, Disney Channel offers a wide variety of entertainment appealing to both children and adults.

In the early 2000s, Disney Channel's nightly feature films became the only purposefully family-friendly programming. As of June 2011, this family-friendly attitude differentiated Disney Channel from the United States' four major children's cable networks. While Nickelodeon, The Hub, and Cartoon Network offered program blocks for dual audiences — kids during the day and families and adults at night — Disney Channel excluded programs aimed only at adults from its schedule. In 2008, Disney Channel started creating teen idols out of some of its stars. Disney Channel increased its popularity by debuting new series such as *Sonny with a Chance*, *Wizards of Waverly Place* between 2007 and 2014. The first original animated series, *Phineas and Ferb* debuted during this period. *Gravity Falls,* one of the cartoons examined in this study, is among the starring series of the same period.

In compliance with the 21st Century Communications and Video Accessibility Act of 2010, Disney Channel has included an on-screen mark at the beginning of specific programs in their schedule since July 1, 2012. This mark indicates that the program includes audio description for visually impaired viewers. By 2014, original made-for-TV movies, feature films, short-form programs, and animated series diversified. Simultaneously, princess-themed series were experiencing rapid growth. With increased accessibility to audiovisual products, Disney princesses like C*inderella, Snow White, Rapunzel, Sofia the First, and Elena of Avalor* have accelerated interlingual travel.

If we review the arrival of Disney audiovisual products in Türkiye, Disney Channel was initially launched by Digiturk, a subscription-based Turkish satellite service, in 2007. It started broadcasting as a free-to-air channel via Türksat 2A satellite on January 12, 2012. Ten years laters, it was declared on the Disney Channel Türkiye's Instagram page that the channel would cease operations. On the night

of March 31, 2022, the broadcast was discontinued. Presently, most of Disney-made contents is accessible via Disney+ in Türkiye.

## 6.4. ABOUT THE CHILDREN'S TV SERIES EXAMINED (TRT ÇOCUK)

Currently, TRT Çocuk presents eighty distinct local video productions. According to TİAK data, TRT Çocuk is the most-watched cartoon channel in Türkiye between 2015 and 2021, and its content is primarily domestic as mentioned above. Hence, some of the cartoons released on the channel constitute a part of this thesis's dual corpus. In this context, the domestic cartoons, between the 3 and 11 age range and broadcast on TRT Çocuk TV channel between the specified years were examined on YouTube Channel for this thesis.

TRT Çocuk presents a distinction as the age range between 3 and 6 for pre-school children and the age range between 6 and 11 for primary children, while the age limit in the Disney-made networks is stated as 3+, 6+ and 8+ etc. A difference might be observed between the structure of the tables of TRT Çocuk and Disney Channel Türkiye based on this circumstance.

**Table 4.** *Domestic television series for the age range between 3 and 6*
*(TRT Çocuk) (in alphabetical order)*

| No | Release | Original Title | Main Character(s) | Sex | Human/ Non-human | Target Audience |
|---|---|---|---|---|---|---|
| 1 | 2017-present | Akıllı Tavşan Momo | Momo | Male | Non-human | 3+ |
| 2 | 2017-present | Aslan | Aslan | Male | Human | 3+ |
| 3 | 2015-present | Ciciki | Ciciki | Female | Non-human | 3+ |
| 4 | 2013-present | Doru | Doru | Male | Non-human | 3+ |
| 5 | 2016-present | Ege İle Gaga | Ege and Gaga | Male | Non-human | 3+ |
| 6 | 2018-present | Elif ve Arkadaşları | Elif | Female | Human | 3+ |
| 7 | 2016 | Elif'in Düşleri | Elif | Female | Human | 3+ |
| 8 | 2019-present | Erdem | Erdem | Male | Human | 3+ |
| 9 | 2019[3]-present | Kaptan Pengu ve Arkadaşları | Pengu | Male | Non-human | 3+ |
| 10 | 2016-present | Kare | Rupi, Ayba, Enda, Kuti | Female-Male | Non-human | 3+ |
| 11 | 2014 | Kuzucuk | Kuzucuk | Male | Non-human | 3+ |
| 12 | 2014-present | Niloya | Niloya | Female | Human | 3+ |
| 13 | 2017-present | Pırıl | Pırıl | Female | Human | 3+ |
| 14 | 2020--present | Yade Yade | Yade | Female | Human | 3+ |

**Figure 4**. *Gender distribution of lead characters in domestic television series*
*for the age range between 3 and 6 (TRT Çocuk)*



- Female Leader  - Male Leader  - Female-Male

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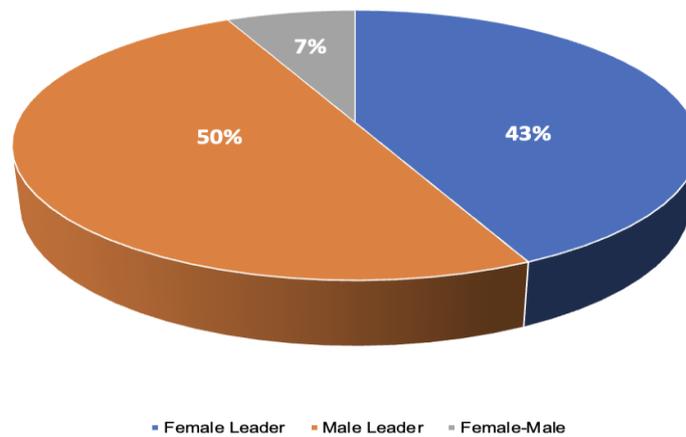
[3] There is no information available in any source regarding the date of Kaptan Pengu's release. As of 2019, its YouTube broadcasts are accessible.

The sexes of the main characters in the cartoons examined within the scope of this study are illustrated in the table above. The sex distribution of the domestic cartoon series that children were exposed to between 2015 and 2021—many of which are still in broadcast today—is as follows, as shown by the table and figure above: Six female characters, seven male characters, and a total of two: one female and one male main characters together.

**Table 5.** *Domestic television series for the age range between 6 and 11 (TRT Çocuk) (in alphabetical order)*

| No | Release | Title | Main Character(s) | Sex | Human/ Non-human | Target Audience |
|---|---|---|---|---|---|---|
| 1 | 2016-present | Bulmaca Kulesi | Can, Aslı, Mert | Female-Male | Human | 6 + |
| 2 | 2018-2021 | Emiray | Emiray | Male | Human | 6 + |
| 3 | 2015-present | İbi | İbi | Female | Human | 6 + |
| 4 | 2013-present | Maysa ve Bulut | Maysa and Bulut | Female-Male | Human | 6 + |
| 5 | 2019-present | Nasreddin Hoca Zaman Yolcusu | Nasreddin Hoca | Male | Human | 6 + |
| 6 | 2014-present | Rafadan Tayfa | Akın, Kamil, Hayri and others | Male for | Human | 6 + |
| 7 | 2021-present | Z Takımı | Arda, Ela, Efe | Female-Male | Human | 6 + |

**Figure 5.** *Gender distribution of lead characters in domestic television series for the age range between 6 and 11 (TRT Çocuk)*
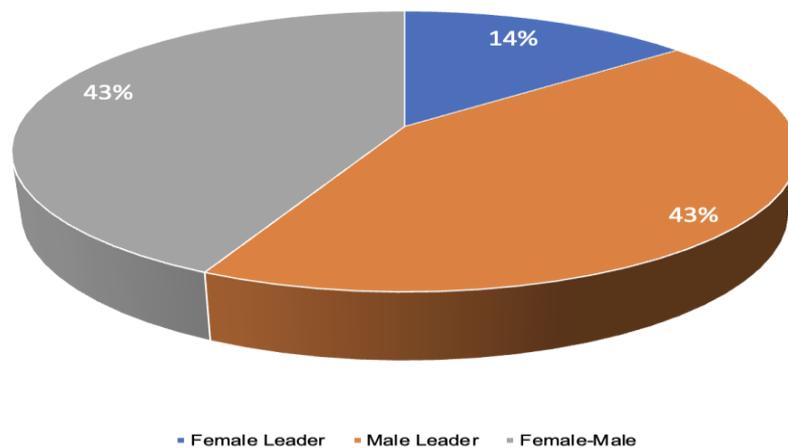
For the age range between 6 and 11, the sex distribution of the main characters in children's television series aired on TRT Çocuk and still being broadcast today is as follows, as illustrated in table 5 and figure 5. In some of the listed cartoons, there is only one main character such as *Emiray (a male character), Nasreddin Hoca (a male character) and İbi (a female character),* while some cartoons have more than one main character. For example, in *Maysa ve Bulut*, there are a total of two: one female and one male main characters together. Another example is a group of main characters, as seen in *Bulmaca Kulesi*, where there are a total of three: Two male and one female main characters.

The table below describes the contents of the cartoons in the non-translated corpus of TRT Çocuk:

**Table 6.** *Contents of the television series examined in TRT Çocuk*

| No | Contents of the Cartoons |
|----|--------------------------|
| 1 | *Akıllı Tavşan Momo*<br>On January 28, 2017, the Turkish cartoon series *Akıllı Tavşan Momo* began airing on TRT Çocuk. Momo who is a rabbit resides in a forest alongside his companions. Something gets lost, or becomes secret occasionally in this woodland. Momo looks for these losses and discovers them. When performing research, he follows the hints and poses questions. |
| 2 | *Aslan*<br>In 2017, the Turkish cartoon series *Aslan* began airing on TRT Çocuk. Aslan who is a boy, the primary character, is a small inventor. His adventures with his grandfather, Zeynep, and Mehmet, his buddies, are today shown on TRT Çocuk screens. |
| 3 | *Ciciki*<br>A Turkish animated series called *Ciciki* debuted on TRT Çocuk in 2015. The adorable bird Ciciki, her elder brother Bangu, and their companions |

| | |
|---|---|
| | discover new locations. Ciciki uses upbeat tunes to convey new information while exploring her surroundings. |
| 4 | *Doru*<br><br>On March 18, 2016, the Turkish cartoon series *Doru* began airing on TRT Çocuk.  Despite being a young horse, his strength, speed, courage, and maturity soon win the hearts of the entire herd. He spares no kindness or affection from any creature he meets while racing from adventure to adventure with his best herd friends — his mother Doru Kısrak, Kırat, Karatay, Gelincik, Alaca, Demirkır, and Alkız. |
| 5 | *Ege ile Gaga*<br><br>A Turkish animated series called *Ege ile Gaga* debuted on TRT Çocuk in 2016.  In each episode, Ege who is a little boy and his crow companion Gaga look for hints, ask themselves questions, and draw conclusions. The main target of the cartoon is to encourage children to ask questions. |
| 6 | *Elif ve Arkadaşları*<br><br>*Elif ve Arkadaşları* is a Turkish cartoon series that started to be broadcast on TRT Çocuk on November 1, 2018.  Elif is very eager to join a kindergarten group. She becomes friends with Ayşe, Selim and Kerem in the kindergarten. Elif and her friends learn new things from their teachers and share them with each other. |
| 7 | *Elif'in Düşleri*<br><br>*Elif'in Düşleri* is a Turkish cartoon series that started to be broadcast on TRT Çocuk in 2016. The aim of this cartoon is to raise awareness about fruits and develop children's imagination. It also reflects traditional Turkish family structure and roles. |
| 8 | *Erdem*<br><br>A Turkish animated series *Erdem* debuted on TRT Çocuk in 2019. Erdem is a curious and enthusiastic young boy. He enjoys picking up new skills with his friends Arif and Zepi. |
| 9 | *Kaptan Pengu ve Arkadaşları* |

| | |
|---|---|
| | In 2018, TRT Çocuk began airing the Turkish animated series *Kaptan Pengu ve Arkadaşları*. Drought danger, pollution in the environment, and the significance of water for human life are all explained in this cartoon. |
| 10 | *Kare*<br><br>*Kare* is a Turkish animated series debuted on TRT Çocuk in 2016. It chronicles the adventures of the KARE Team, an organization made up of the initials of two girls and two boys—Kuti, Aypa, Rupi, and Enda—who assist city dwellers in times of need. |
| 11 | *Kuzucuk*<br><br>In 2014, the Turkish cartoon series *Kuzucuk* began airing on TRT Çocuk. It's a cartoon featuring farm animals that teaches moral lessons about honesty and kindness. |
| 12 | *Niloya*<br><br>*Niloya*, first broadcasted on Yumurcak TV on 21 January 2012 for preschool children, was revealed on TRT Çocuk on 18th June 2016 and still broadcast on TRT Çocuk. Its script was created by Arzu Demirel. Niloya was born in a cute village built by the river, engaged in agriculture and animal husbandry. She likes playing, singing, and helping her mom to do housework. His turtle called Tospik is his best friend. Whereas her mother wanted her daughter's name to be Nil and her father to be Oya, her grandfather gave her the name Niloya so that both could be happy. |
| 13 | *Pırıl*<br><br>In 2019, TRT Çocuk began airing the Turkish animated series *Pırıl*. In the instructional animation Pırıl, a nine-year-old girl applies her classroom knowledge to real-world situations and learns that mathematics is enjoyable, useful, and non-boring when she plays with her friends. |
| 14 | *Yade Yade*<br><br>*Yade Yade* is a Turkish cartoon series that started to be broadcast on TRT Çocuk on April 23, 2020. Yade Yade who is a little girl, with her friend Mati, is a cartoon that aims to raise awareness about numbers in children between the age range 3 and 6. |
| 15 | *Bulmaca Kulesi* |

| | |
|---|---|
| | Bulmaca Kulesi is a cartoon series broadcast by TRT Çocuk. The series, which started broadcasting in 2016, tells the story of three children who are trapped in the *Bulmaca Kulesi* and how they reach their homes by solving puzzles. |
| 16 | *Emiray*<br><br>*Emiray* is a Turkish animated cartoon series which premiered in TRT Çocuk on 20 January 2018. The program was created with initiative of Konya Metropolitan Municipality. In the series, Emiray, the male main character, who has taken the role of guardian for a mystery book, looks after it and carry out its instructions. Emiray, who alternates between the past and his own time, can travel through time due to the book. Emiray, the protagonist of the cartoon, must battle both evil and giants on occasion. |
| 17 | *İbi*<br><br>Turkish cartoon series *İbi*, which features adventure, entertainment, education, and fantasy themes, debuted on TRT Çocuk on June 15, 2015. Baldiyar is a made-up fairy tale realm where the story is set. Tosi inherited the Illustrated Atlas of Baldiyar, so Tosi and İbi set out to find it and make new friends along the way. They are joined on this excursion by the adorable and lively vocalists Hoppa and Pumba. |
| 18 | *Maysa ve Bulut*<br><br>A Turkish cartoon series called *Maysa ve Bulut* debuted on TRT Çocuk in 2013. It narrates the adventures of Bulut and Maysa, one female and one male characters. The young audience is exposed to nomad culture in general as well as the phenomena of having a large family in the Turkish family structure through this cartoon. Whenever Maysa and Bulut face a dilemma, they head straight to their grandfather for guidance. |
| 19 | *Nasreddin Hoca Zaman Yolcusu*<br><br>Launched on TRT Çocuk on June 4, 2019, *Nasreddin Hoca Zaman Yolcusu* is a cartoon that narrates the tale of Nasreddin Hodja and his donkey Küheylan, who unintentionally end up in the 21st century. |
| 20 | *Rafadan Tayfa* |

| | On December 1, 2014, the Turkish cartoon series *Rafadan Tayfa* began airing on TRT Çocuk. The main plot is around the adventures that a group of friends—six kids named "Rafadan Tayfa"—experience. The show captures the genuine human connections and local life of Türkiye in the 1980s and 1990s. |
|---|---|
| 21 | *Z Takımı* <br><br> Commencing on April 23, 2021, TRT Çocuk aired the animated series *Z Takımı*. The conflict centers on Arda, Ela, and Efe and Mr. B's desire to destroy Z City and take possession of the Z element deposits beneath it. |

## 6.5. ABOUT THE CHILDREN'S TV SERIES EXAMINED (DISNEY CHANNEL TÜRKİYE)

**Table 7**. *Translated (dubbed) television series for the age range between 3 and 11 (Disney Channel Türkiye)*

| No | Release in Türkiye | Original Language | Original Title | Turkish Translation | Main Characters | Sex | Human/ Non-human | Target Audience |
|---|---|---|---|---|---|---|---|---|
| 1 | 2011-2015 | English | Phineas and Ferb | Fineas ve Förb | Phineas and Ferb | Male | Human | age 5+ |
| 2 | 2013-2018 | English | Sofia the First | Prenses Elena | Sofia | Female | Human | age 3+ |
| 3 | 2013-2016 | English | Gravity Falls | Esrarengiz Kasaba | Mabel and Dipper | Female-Male | Human | age 8+ |
| 4 | 2015-2020 | English | Star vs. the Forces of Evil | Star Kötü Güçlere Karşı | Star | Female | Human | age 7+ |
| 5 | 2015-present | English | PJ Masks | Pijamaskeliler | Catboy | Male | Human | age 4+ |
| 6 | 2017-present | English | Puppy Dog Pals | Bingo ve Roli'nin Maceraları | Bingo and Rolly | Male | Non-human | age 3+ |
| 7 | 2017-2021 | English | Vampirina | Vampirina | Vampirina | Female | Human | age 5+ |
| 8 | 2018-present | English | Bluey | Bluey | Bluey | Female | Non-human | age 4+ |
| 9 | 2018-present | English | Big City Greens | Greenlerin Büyükşehir Maceraları | Cricket, Gloria, Nancy, Remy | Female-Male | Human | age 8+ |

**Figure 6**. *Gender distribution of lead characters in translated (dubbed) television series for the age range between 3 and 11 (Disney Channel Türkiye)*



■ Female  ■ Male  ■ Female-Male
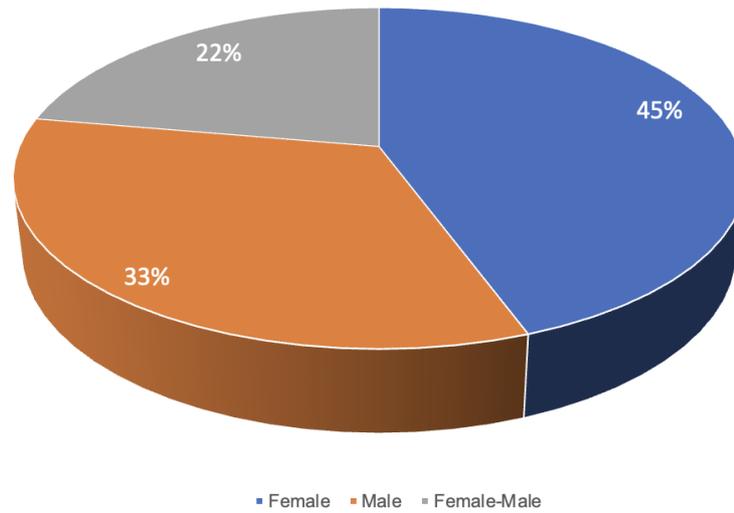
Disney-made cartoons that Turkish children aged 3-11 were exposed to between 2015-2021 are listed in Table 7. The original title, the translated title, main character, sex, human or non-human and target age range were also presented in detail. Figure 6 presents gender distribution of lead characters in translated cartoons for the age range between 3 and 11 in Disney Channel Türkiye.

The table below describes the contents of the cartoons in the translated corpus of Disney Channel Türkiye:

**Table 8.** *Contents of the television series examined in Disney Channel Türkiye*

| No | Contents of the Cartoons |
|---|---|
| 1 | *Phineas and Ferb* (Fineas ve Förb) <br><br> The Disney Channel animated series *Phineas and Ferb,* which ran from 2007 to 2015, was created by Dan Povenmire and Swampy Marsh. Two movies were also made based on it. Two kids named Phineas Flynn and his stepbrother Ferb Fletcher build elaborate contraptions or create new machines over their summer break in order to amuse themselves and their pals. |
| 2 | *Sofia the First* (Prenses Sofia) <br><br> Produced by Disney Television Animation for Disney Channel and Disney Junior, *Sofia the First* is an American animated television series that debuted on November 18, 2012. Director and executive producer Jamie Mitchell is joined as a producer, narrative editor, and creator by Craig Gerber. Following the marriage of her mother Miranda to King Roland II of Enchancia, Sofia becomes a princess. On September 8, 2018, the program's last episode aired. |
| 3 | *Gravity Falls* (Esrarengiz Kasaba) <br><br> *Gravity Falls,* created by Alex Hirsch for Disney Channel and Disney XD, is an American mystery comedy animated television series. The main characters of this cartoon series are Mabel (a female character) and her twin brother Dipper (a male character). In each episode, twins embark on a dangerous adventure. |
| 4 | *Star vs. the Forces of Evil* (Star Kötü Güçlere Karşı) <br><br> The cartoon centers on the exploits of *Star Butterfly*, a youthful, erratic heir apparent to the Mewni throne who is sent to Earth to curb her impetuous actions. Eden Sher plays Star Butterfly. There, she becomes friends with Marco Diaz (Adam McArthur), a human, and they move in together. She then starts living a somewhat regular life in Echo Creek, going to school and making new friends. Using spatial scissors, the two go to exotic dimensions during the first season. Star and Marco fall in love, |

| | make new friends, face off against new foes, and visit even more bizarre and fantastical universes as the series goes on. |
|---|---|
| 5 | *PJ Masks* (Pijamaskeliler)<br><br>A British-French co-production, *PJ Masks* is a Disney Junior animated series. The show is based on French author Romuald Racioppo's *Les Pyjamasques* book series. It was made available on Disney Junior on March 26, 2016, and on September 18, 2015 in the US and Türkiye. When night falls in Tarabiscoville, Amaya, Greg, and Connor transform into the superhero team PJ Masks to battle competitors and adversaries including Romeo, Luna Girl, and Night Ninja. Amaya transforms into Owlette, Greg transforms into Gekko, an owl, and Connor transforms into Catboy. |
| 6 | *Puppy Dog Pals* (Bingo ve Roli'nin Maceraları)<br><br>Harland Williams is the creator of the American animated television series *Puppy Dog Pals*. In the US, the show debuted on Disney Junior on April 14, 2017. In Puppy Dog Pals, two pug puppy brothers named Bingo and Rolly have a great time exploring their neighborhood and the globe after their owner Bob moves out. They also have a robot dog named A.R.F. (Auto-Doggy Robotic Friend) and a cat sister named Hissy. |
| 7 | *Vampirina* (Vampirina)<br><br>Created by Chris Nee, *Vampirina* is an Irish-American comedy horror computer animated children's television series. Launched in March 2016 on Disney Channel and Disney Junior, the show was based on Anne Marie Pace's books for the Vampirina Ballerina series, which were published by Disney-Hyperion. Vampirina moves with her family from Transylvania to Pennsylvania to run a bed and breakfast for ghouls (including vampires) and goblins. The Hauntley family learn to live their monster life in secret from people. |
| 8 | *Bluey* (Bluey)<br><br>Premiered on ABC Kids on October 1, 2018, *Bluey* is an Australian animated preschool television series. six-year-old Blue Heeler dog Bluey, the subject of the show, is known for her boundless energy, inventiveness, and natural curiosity. Bluey, her younger sister, frequently goes on |

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|---|---|
| | adventures with her mother, Chilli, and father, Bandit. Australian culture, family, and growing up are among the overarching themes. |
| 9 | *Big City Greens* (Greenlerin Büyükşehir Maceraları)<br><br>The Houghton Brothers are the creators of the American animated comedy adventure television series *Big City Greens*, which debuted on Disney Channel on June 18, 2018. Bill Green and his two kids, Cricket and Tilly, move in with his mother Alice Green, who owns a small farm in the center of a metropolis called "Big City," after Bill Green loses his farm in the rural village. |

## 6.6. CONTENT ANALYSIS OF GENDER REPRESENTATION IN TRT ÇOCUK AND DISNEY CHANNEL TÜRKİYE

### 6.6.1. Data Representation

The dual corpus was created from cartoons on the official Disney Channel Türkiye on YouTube https://www.youtube.com/@DisneyChannelTR and on the TRT Çocuk channel on YouTube https://www.youtube.com/@trtcocuk. For interlingual comparison of Disney-made audiovisual products, Disney Channel on YouTube https://www.youtube.com/@disneychannel was used to reveal gender representations in the source and translated texts. Moreover, transcriptions for each Disney-made cartoon were used to analyze the speeches. Transcriptions of the sampled cartoons were accessed on the internet. On the other hand, I transcribed the original corpus of TRT Çocuk and the translated corpus of Disney Channel Türkiye because they were not transcribed in any digital platform. As you can see in the examples below, the expressions and descriptions in parentheses indicate what I quoted from the transcriptions, while those in square brackets indicate my translations.

For the case study, first of all, the sampled cartoons from Disney Channel Türkiye were analyzed. Secondly, the sampled cartoons from TRT Çocuk were analyzed as the original corpus. The dual corpus was examined according to the alphabetic

order as well as the coding order (respectively, number of characters, talkativeness, speech behaviors, aggressive behavior, activities and appearances).

### 6.6.1.1. Number of Character

| No | Number of Characters in the Translated Corpus |
|----|----------------------------------------------|
| 1 | Phineas and Ferb<br><br>There are twice as many male characters as female characters. |
| 2 | Sofia the First<br><br>Although this audiovisual product is a female-led cartoon, the number of male characters are more than female characters. |
| 3 | Gravity Falls<br><br>There are twice as many male characters as female characters. |
| 4 | Star vs. the Forces of Evil<br><br>Although this audiovisual product is a female-led cartoon, male representations are more than female representations. |
| 5 | PJ Masks<br><br>Male characters are represented more than female characters. |
| 6 | Puppy Dog Pals<br><br>Non-human male characters outnumbered non-human female character in total of three episodes. |
| 7 | Vampirina<br><br>The number of female characters are more than male characters. |
| 8 | Bluey<br><br>Non-human female characters are depicted more than male characters. |
| 9 | Big City Greens<br><br>Male characters are portrayed more than female characters. |

| No | Number of Characters in the Non-translated Corpus |
|----|--------------------------------------------------|
| 1 | *Akıllı Tavşan Momo*<br><br>Non-human female characters are depicted more than male characters. |
| 2 | *Aslan* |

| | | |
|---|---|---|
| | | Male characters outnumbered female character. |
| 3 | *Ciciki* | |
| | There are twice as many non-human male characters as non-human female characters. | |
| 4 | *Doru* | |
| | The non-human male characters outnumbered non-human female character. | |
| 5 | *Ege ile Gaga* | |
| | There are only male characters in this cartoon, not any female ones. | |
| 6 | *Elif ve Arkadaşları* | |
| | The number of female characters are more than male characters. | |
| 7 | *Elif'in Düşleri* | |
| | There are twice as many male characters as female characters. | |
| 8 | *Erdem* | |
| | Male characters outnumbered female character. | |
| 9 | *Kaptan Pengu ve Arkadaşları* | |
| | Non-human male characters are represented three times more frequently than non-human female characters in total three episodes. | |
| 10 | Kare | |
| | Non-human male characters are represented three times more frequently than non-human female characters in total three episodes. | |
| 11 | *Kuzucuk* | |
| | Non-human male characters outnumbered non-human female character. | |
| 12 | *Niloya* | |
| | Male characters are depicted more than female characters. | |
| 13 | *Pırıl* | |
| | Male characters are portrayed more than female characters. | |
| 14 | *Yade Yade* | |
| | Male characters outnumbered female character in total of three episodes. | |
| 15 | Bulmaca Kulesi | |
| | Male characters are portrayed more than female characters. | |
| 16 | Emiray | |

| | Male characters are represented five times more frequently than female characters in total three episodes. |
|---|---|
| 17 | İbi <br> There are twice as many male characters as female characters. |
| 18 | *Maysa ve Bulut* <br> Male characters are portrayed more than female characters. |
| 19 | Nasreddin Hoca Zaman Yolcusu <br> Male characters are depicted more than female characters. |
| 20 | Rafadan Tayfa <br> Male characters in the cartoon *Rafadan Tayfa* outnumbered female characters. In other words, there were more male than female characters in this male-led cartoon. |
| 21 | Z Takımı <br> Male characters in this cartoon outnumbered female characters. |

### 6.6.1.2. Talkativeness

For this operational definition, the talking time of female and male characters was tallied. The amount of time that any female or male characters in the original and translated corpus spoke during time-sampled intervals was reflected in the talking time for each gender. The time durations when female characters and male characters called out to and sang together were not included for talking time. The findings will be discussed in the next chapter.

### 6.6.1.3. Speech Behavior

Each episode in each cartoon of the dual corpus was thoroughly watched, and dialogues comprising speech behavior were transcribed. For coding procedure, *suggestions*, involving proposals for action (not in the form of commands), and *supportive speech*, including consoling advice, emotional advice, encouragement and praise were identified and coded.

6.6.1.3.1. Coding of Speech Behavior (Disney Channel Türkiye)

Big City Greens / Greenlerin Büyükşehir Maceraları

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|---|
| Example 1 |
| Season: S02E23 |
| Episode: Big Resolution / Yılbaşı |
| 1.Verbal Code: Speech Behavior<br><br>     Source→ Suggestion>proposal for action<br><br>     Dubbing → Suggestion>proposal for action<br>2.Verbal Code: Speech Behavior<br><br>     Source  → Support>encouraging<br><br>     Dubbing → Support>encouraging |
| Speech Behavior by Gender: Female |
| Human/Non-human Character: Human |
| Context: It's New Year's Eve in Big City, and the Greens family is writing down their New Year's resolutions. Although Bill's resolution is to "Stay the course", Nancy suggests the best way is to challenge himself and get out of his comfort zone. |
| Dubbing Display Timing: 0:28-5:00 on YouTube |

Speech Behavior in English 1:

Nancy: Bill, that ain't a real resolution... Listen. I know you're a man of comfort...

(As if to prove her point, he's now sitting with the triumph quilt, a hot drink, a neck pillow and a head pillow.)

Bill: Hmm? Pssh.

Nancy: **But New Year's Eve is a time to challenge yourself! To step out of your comfort zone and try somethin' new.** You know the phrase: "New year, new you."

[...]

Nancy: Woo-hoo! Gonna do the thing!

Bill: So, we're actually gonna jump in the freezing cold river, huh?

Gramma: Yeah! My body is ready!

Nancy: **Ready to get out of your comfort zone,** Bill?

| |
|---|
| Bill: (Teeth chattering) Yep. |

| |
|---|
| Speech Behavior Dubbed into Turkish 1: |
| Nancy: Bill, o gerçek bir karar değil ki…Dinle! Rahatına düşkün biri olabilirsin. |
| Bill: [Hm, puşşş.] [Sanki Nancy'nin söylediğini ispatlarcasına, Bill battaniyesinin altında, boyun yastığı ve baş yastığına dayanmış bir şekilde oturur.] |
| Nancy: Ama **yeni yıl gecesi kendine meydan okuma zamanı! Konfor alanını terk et, yeni bir şeyler dene!** Şu deyişi biliyorsun ''Yeni yıl, yeni sen.'' |
| [...] |
| Nancy: Wuhuu! Gerçekten yapacağız. |
| Bill: Bu buz gibi nehre basbayağı atlayacak mıyız şimdi? |
| Büyükanne: Evettt, benim bedenim hazıııır! |
| Nancy: **Konfor alanını terk etmeye hazır mısın?** |
| Bill: [Soğuktan dişleri titreyerek] Evet… |

In Example 1, the underlined verbal code in the episode *Yılbaşı* (originally published as *Big Resolution*) as one of the watched three episodes of Greenlerin Büyükşehir Maceraları (Big City Greens) was coded as a *suggestion* since suggestions include proposals for action that are not in the form of commands according to Walsh and Leaper's (2020) study. The female speaker intends to get the male listener to do something by saying "But New Year's Eve is a time to challenge yourself! To step out of your comfort zone and try somethin' new" as a proposal for action in the original text.

Upon examining the dubbing translation, "Ama yeni yıl gecesi kendine meydan okuma zamanı! Konfor alanını terk et, yeni bir şeyler dene!" transfers the same suggestion meaning to the target child receiver.

When comparing the second verbal code in the source text and dubbed translation, the line "Ready to get out of your comfort zone? (Konfor alanını terk etmeye hazır mısın?)" by the female character was tallied as a *supportive speech*

*behavior.* Supportive speech, as defined Walsh and Leaper's (2020) study, includes emotional advice, encouragement or consoling.

Big City Greens / Greenlerin Büyükşehir Maceraları

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|---|
| Example 2 |
| Season: S02E23 |
| Episode: Big Resolution / Yılbaşı |
| Verbal Code: Speech Behavior<br>    Source → Suggestion>proposal for action<br>    Dubbing → Suggestion>proposal for action |
| Speech Behavior by Gender: Male |
| Human/Non-human Character: Human |
| Context: Gloria's resolution is to ask out Kevin, but she is nervous to speak because of probability of being rejected. Feeling a bit brave, Gloria finally decides to find Kevin in Times Circle. |
| Dubbing Display Timing: 4:32-4:50 on YouTube |

Speech Behavior in English 2:

Gloria: Kevin! Hey, Kevin! Ugh, it's no use. The crowd is way too big. There's no way we'll spot him from here.

Cricket: Dang, you're right. Hmm...

Cricket: **There might be one way we can find him. By climbing to the top of the Times Circle Cube to get a bird's-eye view of the crowd!** Yeah, that's it.

Tilly: Yeah!

Gloria: Oh, boy.

---

Speech Behavior Dubbed into Turkish 2:

Gloria: Kevin, Hey, Kevin! Faydası yok. Burası çok kalabalık. Kevin'ı buradan görmemiz mümkün değil.

Cricket: Haklısın, hımm, hıh, **onu bulabilmemizin bir yolu olabilir. Times Meydanı Küpü'nün tepesine tırmanıp kalabalığa kuşbakışı bakmak!** İşte budur.

Tilly: Evet!

| Gloria: Eyvah! |
| --- |

This verbal code by male character was tallied as a *suggestion* in the category of speech behavior according to Walsh and Leaper's (2020) study since ability modals (e.g. *might*) give the freedom of the hearer to select whether to do the proposal action or not, which is, in fact, a central characteristic of suggestions. The original speech act "There might be one way we can find him. By climbing to the top of the Times Circle Cube to get a bird's-eye view of the crowd!" was dubbed as "Onu bulabilmemizin bir yolu olabilir. Times Meydanı Küpü'nün tepesine tırmanıp kalabalığa kuşbakışı bakmak!" The translation successfully preserves the original style and semantics without losing the meaning of the suggestion.

Big City Greens / Greenlerin Büyükşehir Maceraları

| Example 3 |
| --- |
| Season: S02E23 |
| Episode: Winter Greens / Kış Greenler |
| 1.Verbal Code of the Female Character: Speech Behavior<br><br>    Source → Suggestion>proposal for action<br><br>    Dubbing → Suggestion>proposal for action |
| 2.Verbal Code of the Male Character: Speech Behavior<br><br>    Source → Suggestion>proposal for action<br><br>    Dubbing → Suggestion>proposal for action |
| Speech Behavior by Gender: Female, male |
| Human/Non-human Character: Human |
| Context: Tilly and Nancy build a "snowwoman[4]" named Margaret, and she has only one day to live due to melting that night. Bill is proposed to carry out some actions to give the snowwoman a full life. |
| Dubbing Display Timing: 4:16-4:44 on YouTube |

[4] In the episode of Winter Greens of the cartoon *Big City Greens*, two female characters were building a snow person. Although the sex of the snow person could not be understood from the dialogue, it is clear that they are builing a female snow person visaully. Therefore, I transcribed it as a "snowwoman".

---

Speech Behavior in English 3:

Nancy: Hey, Bill, can we get a hand here? This is Margaret.

Bill: Uh, hi, Margaret.

Nancy: We're trying to give her a full life before she... [Whispers] Melts.

Nancy: And first up on the list of experiences is falling in love. You gotta kiss her.

Bill: Makes perfect sense. (He closes in...) Margaret, I love you. [Kisses]

[…]

Nancy: **Hey, Bill, we need you to dump Margaret.**

(Bill's eyes dart to and fro; then he says it.)

Bill: I'm sorry, Margaret…**but I think we should see other people.**

---

Speech Behavior Dubbed into Turkish 3:

Nancy: Hey, Bill yardım eder misin? Bu Margaret.

Bill: Merhaba Margaret.

Nancy: O şeye dönüşmeden önce dolu dolu yaşamalı. [Fısıldayarak] Suya. Magaret'in deneyim listesinin ilk sırasında âşık olmak yer alıyor, onu öpmelisin.

Bill: Gayet mantıklı. [Kardan kızı öperek] Margaret, seni seviyorum!

Nancy: […] **Hey Bill, Margaret'ı terk etmelisin.**

Bill: Üzgünüm Margaret! **Bence başkalarıyla görüşmeliyiz.**

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In this example, the speech of the female character "Hey, Bill, we need you to dump Margaret" and the speech of the male character "We should see other people" were seperately coded as *suggestions* since this directive speech act attempts to get the hearer to do something in the form of proposal for actions as Walsh and Leaper (2020) determined. When examining the dubbing translation, it is noteworthy to observe the distinction between –meli, -malı suffixes (indicating the necessitative mood) in Turkish and the phrase 'need to' in English. The primary function of the necessitative mood in the Turkish language (Oruç Aslan, 2011) is to indicate that a contemplated action is required. It is important to note that this necessitation is not presented as an order but rather as an expression of intrinsic and dependent requirements on the part of the speaker.

Big City Greens / Greenlerin Büyükşehir Maceraları

| Example 4 |
|---|
| <u>Season:</u> S02E21 |
| <u>Episode</u>: Chipocalypse Now / Greenlerin Sonu |
| <u>1.Verbal Code of the Male Character</u>: Speech Behavior |
|      Source → Suggestion>proposal for action |
|      Dubbing → Suggestion>proposal for action |
| <u>2.Verbal Code of the Female Character</u>: Speech Behavior |
|      Source → Suggestion>proposal for action |
|      Dubbing → Suggestion>proposal for action |
| <u>Speech Behavior by Gender:</u> Male, Female |
| <u>Human/Non-human Character</u>: Human |
| <u>Context:</u> The Greens are in a panic over Chip Whistler's plan to tear down their house and the buildings in the neighbourhood. Bill tells his family that he is reluctant to fight against the authorities since they have already lost too much. But Nancy, Tilly and Cricket agree to fight for what's right. |
| <u>Dubbing Display Timing</u>: 4:43-5:09 on YouTube |

<u>Speech Behavior in English 4</u>:

Bill: Nancy, you tried to rebel and fight back against the big corporation that threatened us, only to get thrown in jail! And we still lost our farm. Now it's happening again, and **we might as well get ahead of it and just move on.** We have to accept that we're the little guys. And there ain't no point in fighting back.

Nancy: Okay, you're right. **We should at least try going through the proper channels first.**

Tilly: Ah, yes. The sewers.

Nancy: No, the government, sweetie. We're gonna talk to the mayor!

<u>Speech Behavior Dubbed into Turkish 4</u>:

Bill: Nancy kasabadaki işler sarpa sardığında bizi tehdit eden büyük bir şirkete karşı koymayı denemiştin ama bu hapse girmenle sonuçlandı. Ve tarlamızı yine de kaybettik. Şimdi aynısı oluyor ve **durumu kabullenip yola**

**devam etmeliyiz.** Küçük adamlar olduğumuzu ve karşı koymanın anlamsız olduğunu kabullenmeliyiz.

Nancy: Tamam, haklısın. **Ama en azından doğru kanallara başvurmayı deneyelim.**

Tilly: A, evet, lağıma.

Nancy: Hayır, hükümete tatlım. Belediye başkanı ile konuşalım.

In Example 4, the verbal code "We should at least try going through the proper channels first" was tallied as a *suggestion* by the male gender, while "We should at least try going through the proper channels first" was tallied as a *suggestion* by the female gender following Walsh and Leaper's (2020) operational definition for suggestion. It is obvious to mention that translations of the originals "durumu kabullenip yola devam etmeliyiz" and "Ama en azından doğru kanallara başvurmayı deneyelim" convey the message focusing on the suggestion, respectively. Another point worth noting in the speech, although "We're the little *guys*" by male character comprises of the girls and boys of the Greens family, the dubbing version was translated as "Küçük *adamlar* [little men] olduğumuzu…" When examined comparatively, this verbal code in the dubbing version can be thought to be more more sexist in Turkish.

Big City Greens / Greenlerin Büyükşehir Maceraları

| Example 5 |
| --- |
| Season: S02E21 |
| Episode: Chipocalypse Now / Greenlerin Sonu |
| Verbal Code: Speech Behavior<br>          Source → Suggestion>proposal for action<br>          Dubbing → Suggestion>proposal for action |
| Speech Behavior by Gender: Female |
| Human/Non-human Character: Human |
| Context: By feigning that the petition is a document gathered by the residents of the Big City, Chip convinces the mayor to grant his request to tear down the Greens' building. But, Cricket and his friend Remy reveal that all signatures are |

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| fake on it. They go to Cricket's mother for advice when they are unsure of what to do with this fake petition. Nancy suggests to prove it. |
| <u>Dubbing Display Timing</u>: 9:28-9:41 on YouTube |
| <u>Speech Behavior in English 5</u>: <br> Cricket: Mom, we think the petition is fake! <br> Tilly: But what should we do about it? <br> Nancy: Using a fake petition, huh? *(scoffs)* Figures. **You're gonna need proof**. Our best bet is Chip's office computer. **If you can find evidence and show it to the mayor, he'll have to call off Chip's plan!** |
| <u>Speech Behavior Dubbed into Turkish 5</u>: <br> Cricket: Dilekçenin sahte olduğunu sanıyoruz. <br> Tilly: Biz bu konuda ne yapabiliriz? <br> Nancy: Sahte dilekçe kullanmak ha, şaşırmadım. **Size kanıt gerek**! En doğru seçim Chip'in ofis bilgisayarı olacaktır. **Kanıt bulur ve belediye başkanına götürürseniz Chip'in planını iptal eder.** |

As Walsh and Leaper (2020) highlight, suggestions that are not in the form of commands are included for coding. The expression "You're gonna need proof" by the female character was dubbed as "Size kanıt gerek!" by the usage of a verbal predicate in Turkish. The female character continues to propose the action of finding evidence in both versions; therefore, this verbal code of the female character was coded as a *suggestion*.

ST Bluey /TT Bluey

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|---|
| Example 6 |
| <u>Season:</u> S01E32 |
| <u>Episode</u>: Bumpy and the Wise Old Wolfhound / <br>         Bumpy ve Yaşlı Bilge Kurt Köpeği |
| <u>Verbal Code:</u> Speech Behavior <br>       Source→ Support>consoling advice <br>       Dubbing → Support>consoling advice |
| <u>Speech Behavior by Gender:</u> Female |

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|---|
| Human/Non-human Character: Non-human |
| Context: In *Bluey*, an Australian preschool animated television series, Blue Heeler puppy and her younger sister Bingo puppy are characterised by getting along well on their daily adventures. In the episode *Bumpy and the Wise Old Wolfhound,* Bingo gets sick, therefore, Bluey prepares a video story to cheer her sister up. At the end of a fun role-play, Bluey gives the gist of the story that it is normal for everyone to be sick. |
| Dubbing Display Timing: 6:42-6:51 on YouTube |
| Speech Behavior in English 6: |
| Bluey: **Everyone gets sick sometimes, not just Bumpy. Being sick is just a part of life.** |
| Speech Behavior Dubbed into Turkish 6: |
| Bluey: **Hayatta herkes bazen hasta olur, sadece Bumpy değil. Hasta olmak hayatın bir parçasıdır.** |

According to Walsh and Leaper (2020), encouragement, consoling advice, or emotional advice are all included in *supportive speech behavior*. "Everyone gets sick sometimes, not just Bumpy. Being sick is just a part of life" by the non-human female character was dubbed as "Hayatta herkes bazen hasta olur, sadece Bumpy değil. Hasta olmak hayatın bir parçasıdır." This verbal code including consoling advice in both languages was coded as *supportive speech behavior* by the female, non-human character.

ST Bluey /TT Bluey

| |
|---|
| Example 7 |
| Season: S02E51 |
| Episode: Easter / Paskalya |
| 1.Verbal Code: Speech Behavior |
|      Source → Support>consoling advice and praise |
|      Dubbing → Support>consoling advice and praise |
| Speech Behavior by Gender: Female |
| Human/Non-human Character: Non-human |

Context: It's the night before Easter and Bingo is worried that the Easter bunny forgot her. Bluey tries to convince her sister otherwise.

Dubbing Display Timing: 0:19-2:50 on YouTube

Speech Behavior in English 7:

Bingo: Oh! Maybe the Easter bunny just likes other children more than me.

Bluey: **No, Bingo, he likes you, i**t's just that...

[...]

Bingo: It's my fault, Bluey. I'm just a small, forgettable child.

Bluey: No, you're not, Bingo. **You're a great child.**

Bingo: Really?

Bluey: **Yes, you're smart. You figured out the castle clue all by yourself.**

Speech Behavior Dubbed into Turkish 7:

Bingo: Paskalya tavşanı diğer çocukları daha fazla seviyor olabilir Bluey.

Bluey: **Hayır Bingo, o seni de seviyor,** sadece şey…

[...]

Bingo: Benim kabahatim Bluey. Ben küçük, unutulan bir çocuğum.

Bluey: Hayır değilsin Bingo, **harika bir çocuksun.**

Bingo: Sahi mi?

Bluey: **Evet, sen zekisin. Kale ipucunu kendi başına buldun,** öyle değil mi?

The speech of the non-human female character was classified and coded as *supportive speech behavior* based on the operational definitions provided by Walsh and Leaper (2020). In the speech, Bluey tries to console her sister Bingo when she tells her that "The Easter bunny just likes other children more than me" by stating, "No, Bingo, he likes you (Hayır Bingo, o seni de seviyor)". However, Bingo must not have felt comforted by Bluey's attempts because Bluey also needs to compliment Bingo by expressing "You're a great child, you're smart (Harika bir çocuksun, sen zekisin)" when Bingo expresses feelings of being a small, forgettable child. Upon comparing the translation with the original, it appears that the older sister's effort to console her younger sister through supportive speech behavior may not have effectively reached the target receiver.

ST Bluey /TT Bluey

| Example 8 |
|---|
| Season: S01E04 |
| Episode: Daddy Robot / Baba Robot |
| Verbal Code: Speech Behavior<br>      Source → Support>praise<br>      Dubbing → Support>praise |
| Speech Behavior by Gender: Male |
| Human/Non-human Character: Non-human |
| Context: In an attempt to amuse his daughters, Bluey's father pretends to be a robot, but the girls try to take advantage of this and make him clean their rooms. When the daddy robot realizes what is happening, he starts to malfunction with some disastorous results. Bluey has an idea for solving this problem. After the household's issues are resolved, the daddy robot meets the mommy robot Chilli. |
| Dubbing Display Timing: 0:36-0:44 on YouTube |

Speech Behavior in English 8:

Bandit: **Cheese and crackers. You're the most beautiful robot I've ever seen.**

Chilli: Boop boop boop! You are too kind.

Speech Behavior Dubbed into Turkish 8:

Bandit: **Krakerler aşkına! Sen hayatımda gördüğüm en güzel robotsun.**

Chilli: Boop boop boop! Ne kadar naziksin sen.

According to Walsh and Leaper's (2020) operational definitions, *supportive speech behavior* includes consoling advice, emotional advice or encouragement to be coded. Upon watching and scrutinizing the corpus of audiovisual products of this thesis, it was observed that the existence and frequency of speeches containing praise formed a pattern. For this reason, speeches that include praise, like "Cheese and crackers. You're the most beautiful robot I've ever seen." were also classified and coded as supportive speech behavior in addition to Walsh and Leaper's (2020) operational definition. In a specific example, when comparing the

original with the dubbing translation "Krakerler aşkına! Sen hayatımda gördüğüm en güzel robotsun", it is quite clear that this supportive speech behavior was conveyed to the child receiver.

Holmes (1986) delineates a compliment or praise as "a speech act which explicitly or implicitly attributes credit to someone other than the speaker, usually the person addressed, for some 'good' (possession, characteristic, skill etc.) which is positively valued by the speaker and the hearer" (p. 485). Praise was not included in *supportive speech behavior* in Walsh and Leaper's (2020) content analysis. Unlike the previous content analysis, praise was specifically coded for this thesis.

ST Bluey /TT Bluey

| Example 9 |
| --- |
| Season: S02E15 |
| Episode: Stumpfest / Şenlik |
| Verbal Code: Speech Behavior |
| Source → Suggestion>proposal for action |
| Dubbing → Suggestion>proposal for action |
| Speech Behavior by Gender: Male |
| Human/Non-human Character: Non-human |
| Context: Dad Bandit and his friends are ready to rip up some tree stumps, but, Dad Bandit has to negotiate with Bluey and Bingo since they take over a stump as a nail salon. |
| Dubbing Display Timing: 0:21-0:41 on YouTube |

Speech Behavior in English 9:

Bluey: Are you here to have your nails done?

Bandit: Well, no; we're not here to have our nails done.

Stripe: We're here for that stump.

Bandit: As I'm *sure* you are aware.

Bluey: Excuse me? It's the first I've heard about all *this.*

| |
|---|
| Bandit: **You guys need to move the beauty parlour so we can rip up that stump.** |
| Bingo: It's not a beauty parlour; it's a nail salon. |

Speech Behavior Dubbed into Turkish 9:

Bluey: Tırnaklarınızı yaptırmaya mı geldiniz?

Bandit: Şeyy, hayır, tırnaklarımızı yaptırmaya gelmedik.

Stripe: Şu kütük için geldik.

Bandit: Eminim, siz de biliyorsunuzdur.

Bluey: Affedersiniz, bunu ilk defa duyuyorum.

Bandit: **Güzellik salonunuzu taşımalısınız ki o kütüğü parçalayabilelim.**

Bingo: Burası güzellik salonu değil, manikür salonu.

The speech of the non-human male character was coded as *suggestion speech behavior* based on the operational definitions provided by Walsh and Leaper (2020). The male character suggests the girls to take action by saying, "You guys need to move the beauty parlour so we can rip up that stump." When the dubbing translation as "Güzellik salonunuzu taşımalısınız ki o kütüğü parçalayabilelim" is examined, the male character's suggestion message is understood in the same way in the target language.

ST Bluey /TT Bluey

| Example 10 |
|---|
| Season: S02E15 |
| Episode: Stumpfest / Şenlik |
| 1.Verbal Code of the Male Character: Speech Behavior<br>       Source → Suggestion>proposal for action<br>       Dubbing → Suggestion>proposal for action |
| 2.Verbal Code of the Female Character: Speech Behavior<br>       Source → Suggestion>proposal for action<br>       Dubbing → Suggestion>proposal for action |
| Speech Behavior by Gender: Male, female |
| Human/Non-human Character: Non-human |

| |
|---|
| Context: Dad Bandit exhorts to calm everyone down. Eventually, dad Bandit and his friends are obliged to have their nails done. |
| Dubbing Display Timing: 1:01-1:23 on YouTube |

Speech Behavior in English 10:

Bandit: **Kids, let's calm this down.** Is there anything we can do to settle this?

Bluey: Hmm, one second? (The girls huddle to figure out a negotiation.)

Bluey: What do you reckon?

Bluey: Okay, **we'll let you have the stump if you'll be our customers.**

Bandit: You mean, you'd do our nails?

Bingo: Fingers and toes.

Bluey: And the face make-up.

Bandit: Aw, man. The boys aren't gonna like this.

Speech Behavior Dubbed into Turkish 10:

Bandit: **Çocuklar, sakin olalım biraz, tamam mı?** Bunu çözmek için yapabileceğimiz bir şey var mı?

Bluey: Hmm. Bir saniye. [Kızlar bir karara varmak için toplaşırlar.]

Bluey: Ne diyorsunuz? Herkes aynı fikirde mi?

Bluey: Tamam. **Eğer müşterimiz olursanız sizin kütüğü almanıza izin vereceğiz.**

Bandit: Yani tırnaklarımızı mı yapacaksınız?

Bingo: Evet, el ve ayak.

Bluey: Ve yüz makyajı.

Bandit: Hadi ya! Çocuklar bundan hiç hoşlanmayacak.

The speeches of both the female and male character were independently coded as suggestions based on the operational definition provided by Walsh and Leaper (2020). When examined comparatively, the male character's statement, "Kids, let's calm this down" was dubbed as "Çocuklar, sakin olalım biraz, tamam mı?". As a second verbal code, the female character's remark, "We'll let you have the stump if you'll be our customers" was conveyed as "Eğer müşterimiz olursanız sizin kütüğü almanıza izin vereceğiz." Therefore, both verbal codes could transfer the suggestion message to the target child receiver.

| |
|---|
| Example 11 |
| <u>Season:</u> S01E01 |
| <u>Episode</u>: Tourist trapped / Turist Kapanı |
| <u>Verbal Code:</u> Speech Behavior |
|       Source → Support>consoling advice |
|       Dubbing → Support>consoling advice |
| <u>Speech Behavior by Gender:</u> Male |
| <u>Human/Non-human Character</u>: Human |
| <u>Context:</u> Dipper and Mabel are sent to their Uncle Stan's house in an isolated town of Gravity Falls, Oregon, to spend their summer vacation. Mabel starts dating a weird boy in town. Dipper believes that Mabel's boyfriend, Norman, is a zombie. Whilst on a date in the forest, Norman eventually reveals to Mabel that he really is a bunch of gnomes led by Jeff. The leader gnome, Jeff, tells her that they as gnomes have been looking for a new queen. Therefore, he proposes to her with a diamond ring. As soon as Jeff gets rejected, he threatens to kidnap her. In the meantime, Dipper drives the golf cart into the forest to rescue his sister Mabel from the gnomes. |
| <u>Dubbing Display Timing</u>: 1:47-2:36 on YouTube |

<u>Speech Behavior in English 11</u>:

Gnome: […] Anyways, long story short, us gnomes have been lookin' for a new queen. Right, guys?

Other Gnomes: (All) Queen! Queen!

Gnome: Heh! So whaddya say? [Presenting diamond ring] Will you join us in holy matri-gnome-y? Matri…matri…mony? Bleahh! Can't talk today.

Mabel: (Inhales) Look…I'm sorry, guys, you're really sweet, but I'm a girl and you're gnomes and it's like, ''what?!'' Yikes.

Dipper: **Don't worry, Mabel! I'll save you from that zombie!**

Mabel: (Off-screen) Help!

Dipper: **Hold on!**

Speech Behavior Dubbed into Turkish 11:

Cüce: […] Her neyse, uzun lafın kısası biz cüceler yeni bir kraliçe arıyoruz. Değil mi, çocuklar?

Diğer Cüceler: [Hep bir ağızdan] Kraliçe! Kraliçe!

Cüce: Evet, ne diyorsun bakalım? (Diğer cüceler tek taş yüzüğü gösterirler.) Yani bizle kutsal idzivaç yapar mısın? [Kendi kendine] İzdivaç, idzzivaç, idzivaç mıydı?

Mabel: [İç çekerek] Bakın, çok üzgünüm çocuklar, çok tatlısınız ama ben bir insanım, siz de cücesiniz. Garip olur, değil mi? [Ayyh]

Cüce: Seni anlıyoruz. Seni asla unutmayacağız, Mabel. Çünkü seni esir alacağız.

Mabel: Ha? [Cüceler Mabel'in üzerine atlar ve Mabel çığlık atar.]

Dipper: **Merak etme Mabel, seni o zombilerden kurtaracağım!** [Arabayla yaklaşmaktadır]

Mabel: Yetişin dostlar!

Dipper: **Yettim Mabel!**

In this example, the brother is trying to save his sister from the dwarfs. While the male character is moving quickly in the car, he is also yelling at his sister, "Don't worry, Mabel! I'll save you from that zombie! (Merak etme Mabel, seni o zombilerden kurtaracağım!)" He tries to console her by shouting "Hold on! (Yettim Mabel!)" The speech behaviors of male characters were coded as *supportive speech behavior* since this speech behavior includes consoling advice, emotional advice and encouragement.

In addition to coding, the kidnapping of the girl, the marriage proposal with a solitaire ring, and a man saving the girl all conform to traditional gender representations in both source and translated cultures. Moreover, it is evident that these patriarchal behaviors and speeches represented share commonalities with the clichés found in the narratives of classic children's books.

Gravity Falls / Esrarengiz Kasaba

| Example 12 |
| --- |
| Season: S01E01 |
| Episode: Tourist trapped / Turist Kapanı |
| Verbal Code: Speech Behavior<br><br>     Source → Suggestion>proposal for action<br><br>     Dubbing → Suggestion>proposal for action |
| Speech Behavior by Gender: Male, male |
| Human/Non-human Character: Human |
| Context: Based on what Dipper reads in the mysterious journal, he tells Soos about his anxiety that Norman is a zombie. Soos suggests gaining evidence that he has got to reveal this situation. Dipper tries to convince Mabel that Norman is not what he seems by showing the journal. |
| Dubbing Display Timing: 0:57-2:08 on YouTube (part 3) |

Speech Behavior in English 12:

Dipper: Soos, you've seen Mabel's boyfriend. He's gotta be a zombie, right?

Soos: Hmm. How many brains did you see the guy eat?

Dipper: Zero.

Soos: Look, dude, I believe you. I'm always noticing weird stuff in this town. Like the mailman? Pretty sure that dude's a werewolf. **But you gotta have evidence**…

Dipper: My sister could be in trouble. It was time to get some evidence.

[…] Dipper: Mabel. **We've gotta talk about Norman.**

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Speech Behavior Dubbed into Turkish 12:

Dipper: Soos, Mabel'in sevgilisini gördün. O çocuk bir zombi olabilir, değil mi?

Soos: Hmm. Çocuğun beyin yediğini gördün mü?

Dipper: Hayır.

Soos: Bak kanka, sana inanıyorum. Bu kasabada hep tuhaf şeyler sezmişimdir. Mesela postacı, o kesin bir kurt adam. **Ama elinde kanıtın olması lazım.**

Dipper: Kardeşimin başı dertte olabilir. Artık birkaç kanıt bulmam gerekiyor.

[…] Dipper: Mabel, **Norman hakkında konuşmalıyız.**

Following the operational definitions provided by Walsh and Leaper's (2020) content analysis, proposals for action were coded as *suggestion speech behavior*. "But you gotta have evidence (Ama elinde kanıtın olması lazım)" proposal by Soos and the "We've gotta talk about Norman (Norman hakkında konuşmalıyız)" proposal by Dipper were tallied as two *suggestions* by the male characters.

Phineas and Ferb / Fineas ve Förb

| Example 13 |
| --- |
| Season: S01E01 |
| Episode: Rollercoaster / Hız Treni |
| 1.Verbal Code of the Female Character: Speech Behavior<br><br>     Source → Support>praise<br><br>     Dubbing → Support>praise<br><br>2.Verbal Code of the Male Character: Speech Behavior<br><br>     Source → Support>praise<br><br>     Dubbing → Support>praise |
| Speech Behavior by Gender: Female, Male |
| Human/Non-human Character: Human |
| Context: Phineas and Ferb are stepsiblings who get along very well. Though Candace, Phineas's 15-year-old sister, follows Phineas and Ferb's perilous exploits nonstop, she is unable to prove their risky attempts to her mother. One day, Phineas decides to build a rollercoaster. At the end of the ride, his friends all say how much they liked it. Isabella also tells Phineas and Ferb how great it was and asks them what they're going to do tomorrow. |
| Dubbing Display Timing: 11:55-12:19 on YouTube |

Speech Behavior in English 13:

Isabella: **That was great, Phineas.** So, what are you gonna do tomorrow?

Phineas: Don't know yet.

[…]

Isabella: See you tomorrow. **It really was the coolest coaster ever. You guys make a great team.**

| |
|---|
| Phineas: Well, a brother is a brother, but **I couldn't have asked for a better one than Ferb.** You know what I mean? |
| Speech Behavior Dubbed into Turkish 13: |
| Isabella: **Bu yaptığın harikaydı, Fineas.** Yarın ne yapacaksın?<br><br>Phineas: Henüz bilmiyorum.<br><br>[…]<br><br>Isabella: Yarın görüşürüz. **Bindiğim en muhteşem sürat treniydi. Siz çok iyi bir ekipsiniz.**<br><br>Phineas: **Ferb çok esaslı bir kardeş, daha iyisini bulamazdım.** Bilmem anlıyor musun Ferb? |

In this example, the female character expresses her feelings by complimenting the male characters. The speeches "That was great, Phineas (Bu yaptığın harikaydı, Fineas)", "It really was the coolest coaster ever. You guys make a great team (Bindiğim en muhteşem sürat treniydi. Siz çok iyi bir ekipsiniz.)" by the female character were coded as supportive speech behavior. When examining the second verbal code comparatively, the statement "I couldn't have asked for a better one than Ferb (Ferb çok esaslı bir kardeş, daha iyisini bulamazdım.)" was also tallied as a supportive speech behavior by a male character.

Phineas and Ferb / Fineas ve Förb

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|---|
| Example 14 |
| Season: S01E01 |
| Episode: Rollercoaster / Hız Treni |
| Verbal Code: Speech Behavior<br><br>    Source → Suggestion>proposal for action<br><br>    Dubbing → Suggestion>proposal for action |
| Speech Behavior by Gender: Female |
| Human/Non-human Character: Human |
| Context: Candace hears the rollercoaster going by at the checkout of the store. She goes out and sees the coasters track in the parking area. When she gets her mom out of the store, the coaster has already been moved. Candace |

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|---|
| bustlingly suggests to go home to prove that Phineas and Ferb are not under the tree. |
| Dubbing Display Timing: 9:56-10:04 on YouTube |
| Speech Behavior in English 14: <br> Candace: Okay, so you think that Phineas and Ferb are still under that stupid tree in the backyard, right? <br> Linda: Well, yes, that would be my guess. <br> Candace: Fine, **then let's go home, now!** (She pushes the cart.) |
| Speech Behavior Dubbed into Turkish 14: <br> Candace: Sen Phineas ve Ferb'ün hala ağaç altında olduğunu sanıyorsun, değil mi? <br> Linda: Evet doğru, öyle tahmin ediyorum. <br> Candace: Peki**, o zaman hemen eve gidelim!** [Alışveriş sepetini hızlıca iter.] |

The female character takes action to show her mother that her brothers are not still under the tree and that they are involved with the rollercoaster. As if she wants her mom to take action too, she proposes "Then let's go home, now! (O zaman hemen eve gidelim!)" Both the original and dubbed translation overlapped with the operational definition provided by Walsh and Leaper (2020), were coded as *suggestion speech behavior*.

Phineas and Ferb / Fineas ve Förb

| |
|---|
| Example 15 |
| Season: S01E01 |
| Episode: Candace Loses Her Head / Tam Bölüm – Hız Treni |
| 1.Verbal Code: Speech Behavior <br>     Source → Suggestion>proposal for action <br>     Dubbing → Suggestion>proposal for action |
| 2.Verbal Code: Speech Behavior <br>     Source → Order <br>     Dubbing → Suggestion>proposal for action |
| Speech Behavior by Gender: Male, male |

| Human/Non-human Character: Human |
| --- |
| Context: Phineas and Ferb are embarking on a dangerous adventure as always. When Isabella agrees to assist them, Phineas gives her a lookout duty. They get to work. After a short time, Isabella warns Phineas that Candace and her mom are approaching. Although Phineas and Ferb considerably accelerate their work, it is insufficient. Phineas orders Isabella to put plan B into effect that the Fireside Girls drag a painting of Mount Rushmore in place at the viewpoint, hiding the work that's going on behind it before Candace can show her mother. |
| Dubbing Display Timing: 17:10-18:54 on YouTube |

Speech Behavior in English 15:

Isabella: [shows up and] Hi, Phineas. Whatcha doin'?

Phineas: It's a surprise.

Isabella: Can I help?

Phineas: **We could use a lookout!**

Isabella: You got it!

[…]

Isabella: She's coming!

Phineas: We're running a little behind on schedule. **Go to Plan B.**

Isabella: *(on bullhorn)* Plan B, girls!

Candace: You are gonna be shocked by what I'm about to show you, Mom.

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Speech Behavior Dubbed into Turkish 15:

Isabella: [ortaya çıkar ve] Merhaba, Phineas. Orada ne yapıyorsun?

Phineas: Söyleyemem çünkü sürpriz.

Isabella: Yardım edeyim mi?

Phineas: **Bize gözcülük edebilirsin.**

Isabella: Peki tamam.

[…]

Isabella: Candace geliyor! İyice yaklaştı geliyor!

Phineas: Zaman iyice daraldı. **B planına geçelim.**

Isabella: [Megafonla seslenerek] B planı, kızlar!

Candace: İnan bana, gördüğün zaman şok geçireceksin anne!

In the episode "Candace Loses Head" (Candace Kafasını Kaybediyor) of the television series *Phineas and Ferb* on Disney Channel Türkiye, the male characters, Phineas and Ferb, embark on a new adventure.

In this sampled speech, the first verbal code "We could use a lookout!" with its Turkish dubbing "Bize gözcülük edebilirsin" was coded as a *suggestion speech behavior* by male character*.* When scrutinising the dubbing translation *of* the second verbal code, it is observed that Isabella is depicted as a young girl who collaborates with Phineas and uses supportive language for Phineas' actions. The portrayal of the girl taking on responsibility and the boy as a leader is particularly notable in this section of the audiovisual translation. When the girl in the pink dress and pink ribbon informs Phineas that Candace is approaching, he suggests "B planına geçelim (Let's move on plan B)". From the original speech "Go to Plan B", it can be determined that the male character is represented as more "giving the order", while the female character is portrayed as "doing the work".

Phineas and Ferb / Fineas ve Förb

| Example 16 |
| --- |
| Season: S01E01 |
| Episode: Candace Loses Her Head / Tam Bölüm – Hız Treni |
| Verbal Code: Speech Behavior<br><br>     Source → Support>praise<br><br>     Dubbing → Support>praise |
| Speech Behavior by Gender: Male |
| Human/Non-human Character: Human |
| Context: Perry the Platypus uses a drill to divert the lava to save them. |
| Subtitle display timing: 17:57-18:09 on YouTube |
| Speech Behavior in English 16: |
| Doofenshmirtz: Oh no! The lava is following us! The lava is being diverted.<br><br>**You did it, Perry the Platypus! You saved us!** |

| Speech Behavior Dubbed into Turkish 16: |
| --- |
| Doofenshmirtz: Lavlar peşimizde, bizi izliyorlar! Lavlar yön değiştirdi. **Sen başardın, Ornitorenk Perry! Bizi sen kurtardın!** |

Following Holmes's (1986, p. 485) definition of compliment or praise, it is possible to infer that the male character indirectly thanks and compliments the non-human character. "You did it, Perry the Platypus! You saved us!" was dubbed as "Sen başardın, Ornitorenk Perry! Bizi sen kurtardın!" The supportive message was conveyed to the child target audience. Therefore, this message of praise was tallied as a supportive speech behavior by the male character.

Phineas and Ferb / Fineas ve Förb

| Example 17 |
| --- |
| Season: S04E04 |
| Episode: Der Kinderlumper / Dev Canavarlar |
| Verbal Code: Speech Behavior<br>      Source → Support>praise<br>      Dubbing → Support>praise |
| Speech Behavior by Gender: Male |
| Human/Non-human Character: Human |
| Context: Candace gets ready for the 100th Annual Running of the Chinchillas dressed up as the Rutabaga Princess. Her friend Stacy figures out that Candace aspires to be the Rutabaga Princess in order to achieve recognition on TV, and she supports Candace in becoming her partner in fame. At the end of the race, Candace reaches the end of the running, and her friends and her brother congratulate her on her excellent running as Rutabaga Princess. |
| Dubbing Display Timing: 4:26-4:29 on YouTube |
| Speech Behavior in English 17: |
| Phineas: Candace, that was so exciting! **You're the best Rutabaga Princess yet!** |

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Speech Behavior Dubbed into Turkish 17:

Fineas: Candace, bu çok heyecanlıydı. **En iyi şalgam prensesi sensin!**

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Another example whose title translation differs between the two platforms is the episode "Der Kinderlumper" which is translated as "Dev Canavarlar" by YouTube. This example was coded as supportive speech behavior since the original "You're the best Rutabaga Princess yet!" and its dubbing translation "En iyi şalgam prensesi sensin!" overlap the definition of praise under the category of supportive speech behavior.

PJ-Masks / Pijamaskeliler

| Example 18 |
|---|
| Season: S01E01b |
| Episode: Catboy's Cloudy Crisis/ Kedi Çocuk'un Bulutla İmtihanı |
| Verbal Code: Speech Behavior<br>    Source → Suggestion>proposal for action<br>    Dubbing → Suggestion>proposal for action |
| Speech Behavior by Gender: Male |
| Human/Non-human Character: Human |
| Context: The three main characters of PJ-Masks —Catboy, Owl Girl, and Gekko— set out on an adventure to tackle the problems they come across in each episode. At the beginning of the epiosde *Catboy's Cloudy Crisis*, the park's water sprinklers abruptly start spraying water while kids enjoy playing tag. The kids are all excited to play with the water except for Connor. |
| Dubbing Display Timing: 0:18-0:39 on YouTube |

Speech Behavior in English 18:

One of the kids: Come on, into the sprinklers!

Connor: What's so great about sprinklers?

Owlette: It's only a bit of water, Connor.

Connor: I know. I was just enjoying playing tag.

Gekko: **Maybe you could try just getting a little bit wet. It's nice and cool.**

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Connor: But, uh, but I'm not hot.

Speech Behavior Dubbed into Turkish 18:

Çocuklardan Biri: Hadi, fıskiyeye!

Kedi Çocuk: Fıskiyenin nesini seviyorlar ki?

Baykuş Kız: Altı üstü biraz su Connor.

Kedi Çocuk: Iıı, şey, biliyorum. Ama ebelemece oynuyorduk ne güzel.

Kertenkele**: Belki sen de biraz ıslanmayı deneyebilirsin. Hem serinlemiş de olursun.**

Kedi Çocuk: Ama, sıcak değil ki!

Gekko as a male character encourages his friend Connor to get wet by saying "Maybe you could try just getting a little bit wet. It's nice and cool (Belki sen de biraz ıslanmayı deneyebilirsin. Hem serinlemiş de olursun.)"  When comparing the original and dubbed versions, it is clear to infer the suggestive content from both texts. Therefore, it was coded as a *suggestion speech behavior* since Walsh and Leaper's (2020) operational definition includes proposals for action.

PJ-Masks / Pijamaskeliler

| Example 19 |
|---|
| Season: S01E01b |
| Episode: Catboy's Cloudy Crisis/ Kedi Çocuk'un Bulutla İmtihanı |
| 1.Verbal Code of the Male Character: Speech Behavior |
|     Source → Suggestion>proposal for action |
|     Dubbing → Suggestion>proposal for action |
| 2.Verbal Code of the Female Character: Speech Behavior |
|     Source → Suggestion>proposal for action |
|     Dubbing → Suggestion>proposal for action |
| Speech Behavior by Gender: Male, female |
| Human/Non-human Character: Human |
| Context: Later in the episode, the water in the hose suddenly stops and clouds cover the area. Children in the park are concerned that there will be clouds and wind throughout the summer. PJ-Masks act right away to address the issue. |

| |
|---|
| Owlette suggests following the hose just after Connor offers to see where these clouds are coming from. |
| Dubbing Display Timing: 1:14-1:18 on YouTube |
| Speech Behavior in English 19:<br><br>Connor: **We need to find out where these clouds are coming from.**<br><br>Owlette: **Let's follow the hose.** |
| Speech Behavior Dubbed into Turkish 19:<br><br>Kedi Çocuk: **Bulutların nereden geldiğini öğrenmemiz gerekiyor.**<br><br>Baykuş Kız: **Hortumu takip edelim.** |

The source and dubbed translation "We need to find out where these clouds are coming from (Bulutların nereden geldiğini öğrenmemiz gerekiyor.)" by the male character was coded as a *suggestion*. Similarly, "Let's follow the hose (Hortumu takip edelim.)" by the female character was also coded as a *suggestion* too since both verbal codes include proposals for action according to Walsh and Leaper's (2020) study.

PJ-Masks / Pijamaskeliler

| |
|---|
| Example 20 |
| Season: S01E1b |
| Episode: Catboy's Cloudy Crisis / Kedi Çocuk'un Bulutla İmtihanı |
| Verbal Code: Speech Behavior<br><br>  Source → Support>encouragement<br><br>  Dubbing → Support>encouragement |
| Speech Behavior by Gender: Male |
| Human/Non-human Character: Human |
| Context: Catboy remains trapped by the clouds. Owlette and Gekko reminds him of the plan, but he is too overwhelmed by the clouds. Gekko moves to help him, while Owlette goes and distract one of the nighttime villains, Luna Girl. |
| Dubbing Display Timing: 5:34-5:40 on YouTube |
| Speech Behavior in English 20: |

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|---|
| Catboy: Gekko, be quick! |
| Gekko: I'm coming Catboy! **Come on, Catboy! You can do it!** |
| <u>Speech Behavior Dubbed into Turkish 20</u>: |
| Kedi Çocuk: Kertenkele, çabuk ol! |
| Kertenkele: Geliyorum Kedi Çocuk! **Hadi, Kedi Çocuk! Yapabilirsin!** |

Two male characters, Gekko and Catboy, of PJ-Masks are visually represented in green costume and blue costume respectively, while Owlette is portrayed as a female character with a red costume and cloak. "Catboy" wearing blue immediately connotes a masculine address term because of including a *boy,* however "Kedi Çocuk" as the Turkish dubbing translation connotes a more gender-neutral expression than the original since *çocuk* means child in Turkish. Therefore, "Kedi Çocuk" is understood as a male character by child audiences in the target culture only when children see and listen to the addressed person — Catboy (Kedi Çocuk) — in visual and auditory integrity.

When the speech was examined in terms of coding, "Come on, Catboy! You can do it! (Hadi, Kedi Çocuk! Yapabilirsin!)" was tallied as a supportive speech behavior since operational definition contains encouragement as Walsh and Leaper's (2020) study.

PJ-Masks / Pijamaskeliler

| Example 21 |
|---|
| <u>Season:</u> S01E1b |
| <u>Episode</u>: Catboy's Cloudy Crisis / Kedi Çocuk'un Bulutla İmtihanı |
| <u>1.Verbal Code of the Male Character</u>: Speech Behavior<br>     Source → Support>praise<br>     Dubbing → Support>praise |
| <u>2.Verbal Code of the Female Character:</u> Speech Behavior<br>     Source → Support>praise<br>     Dubbing → Support> praise |
| <u>Speech Behavior by Gender</u>: Male, female |

| |
|---|
| Human/Non-human Character: Human |
| Context: For PJ-Masks, friendship is the most important thing. Therefore, Catboy decides to rescue his friends from Luna Girl's rain clouds, even though he hates getting wet. |
| Dubbing Display Timing: 10:27-10:34 on YouTube |

Speech Behavior in English 21:

Gekko: **You did it, Catboy!**

Owlette: **We knew you could!**

Catboy: Getting wet wasn't so bad, after all, especially since it meant saving my friends.

Speech Behavior Dubbed into Turkish 21:

Kertenkele: **Başardın, Kedi Çocuk!**

Baykuş Kız: **Yapabilirsin, demiştik!**

Kedi Çocuk: Islanmak o kadar da kötü değilmiş. Sonuçta arkadaşlarımı kurtarmalıydım, değil mi?

Comparing the original title of the episode "Catboy's Cloudy Crisis" with the dubbing translation, the title was translated as "Kedi Çocuk'un Bulutla İmtihanı [Catboy's Challange with Cloud]" on YouTube. Both male and female characters in this episode express their support for Catboy through complimentary speeches for instance, "You did it, Catboy! (Başardın, Kedi Çocuk!)" and "We knew you could! (Yapabilirsin, demiştik!)" These utterances can be interpreted and coded as supportive speeches since they directly attribute credit to the addressee for his courage in fighting against Luna Girl.

| |
|---|
| Example 22 |
| Season: S01E12b |
| Episode: Gekko's Nice Ice Plan / Kertenkele'nin Buzlu Planı |
| 1.Verbal Code: Speech Behavior<br><br>    Source → Suggestion>proposal for action<br><br>    Dubbing → Order<br><br>2.Verbal Code: Speech Behavior<br><br>    Source → Support>praise<br><br>    Dubbing → Support>praise |
| Speech Behavior by Gender: Male, male |
| Human/Non-human Character: Human |
| Context: One summer morning, Connor, Amaya and Greg notice that their neighborhood is covered in ice, and they set out to investigate why. After transforming into PJ masks, the chase begins. Owlette needs to use her Owl Eyes to find Romeo. When Owlette and Catboy realize that Gekko's plan works, they commend him on his brilliant plan, and apologize for not listening to him earlier. |
| Dubbing Display Timing: 05:17-5:26 on YouTube<br><br>                           10:31-10:45 on YouTube |

Speech Behavior in English 22:

Catboy: **Owlette, we need your Owl Eyes to find Romeo, then your flying skills to make sure he doesn't see me and Gekko.**

Owlette: Owl Eyes!

[...]

Gekko: Time to get you decided, PJ-Masks.

Catboy: **Nice work, Gekko! That plan was the cat's whiskers.**

Owlette: Yeah. We're really sorry we didn't listen to you before.

Speech Behavior Dubbed into Turkish 22:

Kedi Çocuk: **Baykuş Kız, Baykuş Gözlerinle Romeo'yu bulup sonra uçma yeteneğin sayesinde Kertenkele ile beni görmemesini sağla.**

Baykuş Kız: Baykuş Gözü!

---

[...]

Kertenkele: Şimdi sıra buzları çözmeye geldi Maskeliler.

Kedi Çocuk: **İyi işti, Kertenkele! Bu plan kedi bıyığı gibi güzeldi.**

Baykuş Kız: Evet. Seni baştan dinlemediğimiz için üzgünüz.

---

In this episode of the PJ-Masks animated series, team leader Catboy politely instructs the female character Owlette by saying "Owlette, we need your Owl Eyes to find Romeo." This portrayal draws attention to the cliché where the male character makes decisions, and the female character obediently follows his orders. Although, from a pedagogical perspective, adherence to rules is essential for effective teamwork, the patterns established by these cartoon stereotypes also convey gender lessons to children sometimes overtly, sometimes subtly. In this example, the dubbed translation "Baykuş Kız, Baykuş Gözlerinle Romeo'yu bulup sonra uçma yeteneğin sayesinde Kertenkele ile beni görmemesini sağla" presents an imperative speech for the target child audience. In contrast, the English original presents a collaborative tone, using 'we' language, albeit with a male-dominated undertone. As a result, the first verbal code was coded as a *suggestion* based on the operational definitions of Walsh and Leaper (2020).

As for the second verbal code, Catboy's speech "Nice work, Gekko! That plan was the cat's whiskers" was coded as *supportive speech behavior.* This informal and old-fashioned idiom *be the cat's whiskers* means that someone or something is very appealing (Merriam-Webster, 2023). This particular idiom brings to mind that Catboy indeed thanks Gekko for his plan. It is possible to say that the source text was dubbed into the target language with the same supportive meaning, tone and appeal. Although the dubbing translation "İyi işti, Kertenkele! Bu plan kedi bıyığı gibi güzeldi" does not have the same meaning in Turkish, it is clear for the child receiver to understand the positive and supportive message. Therefore these utterances were coded as *supportive speech behavior.*

PJ-Masks / Pijamaskeliler

| |
|---|
| Example 23 |
| Season: S02E08b |
| Episode: PJ Power Up / PJ Güç Arttırması |
| Verbal Code: Speech Behavior<br><br>      Source → Suggestion>proposal for action<br><br>      Dubbing → Suggestion>proposal for action |
| Speech Behavior by Gender: Female |
| Human/Non-human Character: Human |
| Context: Each PJ Mask member gets more power from the crystal and they feel ready to defeat their villains. |
| Subtitle display timing: 9:28-9:32 on YouTube |
| Speech Behavior in English 23:<br><br>Owlette: **PJ Masks, how about we all show Night Ninja just who's boss?**<br><br>Connor and Gekko: Yeah! |
| Speech Behavior Dubbed into Turkish 23:<br><br>Baykuş Kız: **Pijamaskeliler, Gece Ninja'sına kimin patron olduğunu göstermeye ne dersiniz, bakalım?**<br><br>Kedi Çocuk ve Kertenkele: Evettt! |

In this speech behavior, Owlette takes action against Night Ninja by proposing "PJ Masks, how about we all show Night Ninja just who's boss?" The speech by the female character was dubbed as "Pijamaskeliler, Gece Ninja'sına kimin patron olduğunu göstermeye ne dersiniz, bakalım?" This speech behavior was tallied as a *suggestion* by female gender according to Walsh and Leaper's (2020) operational definitions for coding.

Puppy Dog Pals/ Bingo ve Rolly'nin Maceraları

| Example 24 |
|---|
| Season: S02E26 |
| Episode: I Heart Rufus/ Nasıl Neşeli Olunur? |
| 1.Verbal Code of the Female Character: Speech Behavior<br><br>    Source → Suggestion>proposal for action<br><br>    Dubbing → Suggestion>proposal for action<br><br>2.Verbal Code of the Male Character: Speech Behavior<br><br>    Source → Suggestion>proposal for action<br><br>    Dubbing → Suggestion>proposal for action |
| Speech Behavior by Gender: Female, male |
| Human/Non-human Character: Non-human |
| Context: Rolly, Keia, Rufus and Bingo are having a nice day in the park. Meanwhile, Cupcake is trying to control Rufus' movements while watching the game without physical involvement. Cupcake's interventions and demeanor toward Rufus take a slight turn for the worse. Finally, Rufus is fed up with Cupcake's inconsideration to him, so he prefers to spend time with Keia whom he finds nicer. When Cupcake comes to senses, Rolly and Bingo give some suggestions to her. |
| Dubbing Display Timing: 0:19-0:51 on YouTube |

Speech Behavior in English 24:

Rolly: What a fun day at the park!

Bingo: Yeah!

Keia: Ooh! I have an idea! **Let's go make something in my creative corner.**

Bingo and Rolly: Yeah! Whoo!

[…]

Bingo: Cupcake, don't worry. There's gotta be something we can do.

Rolly: Yeah, we just need to think of what that is.

[…]

Bingo: **If Cupcake (she) was as fun as Keia (her), maybe Rufus (he) would stop being upset with her.**

 Cupcake: So, how can I be fun like Keia?

> Bingo: **First thing to remember if you want to be fun like Keia is that she likes doing lots of fun things**, like puppy pouncing.

> Speech Behavior Dubbed into Turkish 24:
>
> Rolly: Parkta çok eğlendik bugün!
>
> Bingo: Evet!
>
> Keia: Oh! Bir fikrim var. **Gidip yaratıcılık köşemde bir şeyler yapalım.**
>
> […]
>
> Bingo: Cupcake, merak etme. Yapabileceğimiz bir şey kesin vardır!
>
> Rolly: Evet, düşünüp ne olduğunu bulmalıyız.
>
> […]
>
> Bingo: **Cupcake de Keia kadar neşeli olsa belki Rufus'un ona kızgınlığı geçerdi.**
>
> Cupcake: Peki, nasıl Keia gibi neşeli olabilirim?
>
> Rolly:**Keia gibi neşeli olmak istiyorsan ilk bilmen gereken onun bir sürü eğlenceli şey yaptığı.** Mesela köpüş zıplaması.

The episode "I Heart Rufus" of the *Puppy Dog Pals* cartoon series tells about the female character's effort to be cheerful like the other female character Keia. The non-human male characters, Bingo and Rolly, try to assist and guide her. Although this cartoon episode teaches children that they should try to win hearts when they break someone, it also subtly teaches them that girls should always be happy to win boys' hearts. The original title of the episode "I Heart Rufus" was translated as "Nasıl Neşeli Olunur? [How to be cheerful?]" on YouTube which overlaps the keystone of the story. Moreover, while in English the female identity is expressed with the personal pronoun *she*, in Turkish it is understood only through the visual. In this context, grammatical gender gains importance. Compared to the dubbed version, the original sounds more sexist.

When considering the in-text speech behaviors in terms of coding, the first verbal code "Let's go make something in my creative corner" by the female character was dubbed as "Gidip yaratıcılık köşemde bir şeyler yapalım." The second verbal code "If Cupcake (she) was as fun as Keia (her), maybe Rufus (he) would stop

being upset with her" and "If Cupcake (she) was as fun as Keia (her), maybe Rufus (he) would stop being upset with her" were respectively dubbed as "Cupcake de Keia kadar neşeli olsa belki Rufus'un ona kızgınlığı geçerdi" and "Keia gibi neşeli olmak istiyorsan ilk bilmen gereken onun bir sürü eğlenceli şey yaptığı" by male characters. Both verbal codes were tallied as *suggestions* including proposals for actions provided by Walsh and Leaper (2020).

Puppy Dog Pals/ Bingo ve Rolly'nin Maceraları

| Example 25 |
| --- |
| Season: S02E26 |
| Episode: I Heart Rufus/ Nasıl Neşeli Olunur? |
| Verbal Code: Speech Behavior<br><br>        Source → Support>praise<br><br>        Dubbing → Support>praise |
| Speech Behavior by Gender: Male |
| Human/Non-human Character: Non-human |
| Context: Bingo suggests that to be as fun as Keia, Cupcake must always laugh like her. Therefore, male puppies encourage her to practice gigling and when she could giggle like Keia, Rolly expresses his compliments to her. |
| Dubbing Display Timing: 1:30-1:52 on YouTube |

Speech Behavior in English 25:

Cupcake: Did I do it?

Rolly: Oh. Yeah, that was something, but it didn't quite sound happy.

Bingo: Why don't you copy me? (Giggling)

Cupcake: [tries to giggle]

Rolly: And now make your voice higher!

Cupcake: (Giggles) I did it! Now, I can't stop.

Rolly: **Good job, Cupcake.**

Speech Behavior Dubbed into Turkish 25:

Cupcake: Yapabildim mi?

Rolly: Evet. Güldün sayılır ama kulağa pek mutluymuşsun gibi gelmedi.

Bingo: Beni taklit etmeyi denesene sen! (Kıkırdar.)

Cupcake: [Kıkırdamaya çalışır.]

Rolly: Şimdi bunu yüksek sesle yap!

Cupcake: (Kıkırdar.) Yaptım işte! Ama duramıyorum!

Rolly: **Aferin sana Cupcake!**

Cupcake tries to giggle to be like Keia by following the non-human male characters' suggestions. Finally she could giggle and one of the male characters compliments her by saying "Good job, Cupcake." This speech behavior was dubbed as "Aferin sana Cupcake! [Good job, Cupcake]" for the Turkish child recipients. This utterance was tallied as *supportive speech behavior*.

Puppy Dog Pals/ Bingo ve Rolly'nin Maceraları

| Example 26 |
|---|
| <u>Season:</u> S02E28 |
| <u>Episode</u>: Good Reef / Dalış Dersi |
| <u>Verbal Code:</u> Speech Behavior<br><br>     Source → Suggestion>proposal for action<br><br>     Dubbing → Suggestion>proposal for action |
| <u>Speech Behavior by Gender:</u> Male |
| <u>Human/Non-human Character</u>: Non-human |
| <u>Context:</u> While Bob is trying to put his flippers on, suddenly one of the flippers is thrown somewhere far in the sea. Rolly and Bingo are ready to search the coral reefs for Bob's diving flippers. |
| <u>Dubbing Display Timing</u>: 1:22-6:39 on YouTube |

<u>Speech Behavior in English 26</u>:

Bingo: **Let's find that flipper!** It's such a bright yellow it'll be easy to spot!

[…]

Bingo: Hey, Dudley? **Why don't you take our flippers for your collection?**

Dudley: What?

Rolly: Yeah! Four little flippers to finish your collection instead of one big one. Whaddaya say?

Dudley: Four flippers? […] Yes, I want four flippers!

Speech Behavior Dubbed into Turkish 26:

Bingo: **Hadi bulalım o paleti!** Zaten sapsarı, görmek çok da zor olmaz.

[…]

Bingo: Hey, Dudley? **Koleksiyonuna bizim paletlerimizi eklemeye ne dersin?**

Dudley: Ne?

Rolly: Evet. Koleksiyonunu bir tane büyük değil, dört küçük paletle tamamlarsın. Ne diyorsun?

Dudley: Dört palet mi? […] Ve evet isterim dört tane palet!

"Let's find that flipper!" and "Why don't you take our flippers for your collection?" by the non-human male character were dubbed as "Hadi bulalım o paleti!" and "Koleksiyonuna bizim paletlerimizi eklemeye ne dersin?" The verbal code was tallied as a suggestion by the male gender since it includes a proposal for action based on the operational definition of Walsh and Leaper's (2020) content analysis.

Puppy Dog Pals (shorts) / Bingo ve Rolly'nin Maceraları (kısalar)

| Example 27 |
| --- |
| Season: S02E03 |
| Episode: Show and Tell / Göster ve Anlat Oyunu |
| Verbal Code: Speech Behavior<br>　　　Source → Suggestion>proposal for action<br>　　　Dubbing → Suggestion>proposal for action |
| Speech Behavior by Gender: Male |
| Human/Non-human Character: Human |
| Context: Keia explains what show-and-tell is, and then Bingo stirs Rolly up to show and tell about something. |
| Dubbing Display Timing: 0:36-0:49 on YouTube |

---

Speech Behavior in English 27:

Rolly: What's show-and-tell?

Keia: It's when you show your friends something from home, and tell them why it's so special. I'm looking for something so I can practice.

Bingo: **Let's go find something we can show and then tell about.** We'll be back, Keia.

---

Speech Behavior Dubbed into Turkish 27:

Rolly: Göster ve anlat nedir?

Keia: Arkadaşlarına evinden bir şey gösteriyorsun ve neden onun özel olduğunu anlatıyorsun. Alıştırma yapmak için bir şeyler arıyorum.

Bingo: **Biz de gösterip anlatabileceğimiz bir şeyler bulalım.** Hemen döneriz Keia**.**

---

In the episode of "Show and Tell (Göster ve Anlat Oyunu)" of the cartoon series *Puppy Dog Pals (Bingo ve Rolly'nin Maceraları)*, the verbal code "Let's go find something we can show and then tell about (Biz de gösterip anlatabileceğimiz bir şeyler bulalım.)" was tallied as a *suggestion* by male gender according to the Walsh and Leaper's (2020) operational definitions.

Puppy Dog Pals (shorts) / Bingo ve Rolly'nin Maceraları (kısalar)

| Example 28 |
|---|
| Season: S02E03 |
| Episode: Show and Tell / Göster ve Anlat Oyunu |
| Verbal Code: Speech Behavior<br>        Source → Suggestion>proposal for action<br>        Dubbing → Suggestion>proposal for action |
| Speech Behavior by Gender: Female |
| Human/Non-human Character: Non-human |
| Context: Hissy suggest that instead of bringing many things, they should bring one special thing to them. |
| Dubbing Display Timing: 1:58-2:07 on YouTube |

| Speech Behavior in English 28: |
|---|
| Rolly: How can we practice show-and-tell if we can't bring all of our favourite things? |
| Hissy (she): **What if instead of bringing everything, you each pick one thing that's very special to you?** |
| Rolly: Good idea, Hissy! |

| Speech Behavior Dubbed into Turkish 28: |
|---|
| Rolly: Sevdiğimiz her şeyi alamıyorsak anlat ve göster alıştırmasını nasıl yapacağız? |
| Hissy: **Diyorum ki, hepsini birden almak yerine sizin için çok özel tek bir parça seçin. Ne dersiniz?** |
| Rolly: İyi fikir, pisicik. |

In this example, the verbal code of the female character "What if instead of bringing everything, you each pick one thing that's very special to you?" was translated into Turkish as "Diyorum ki, hepsini birden almak yerine sizin için çok özel tek bir parça seçin. Ne dersiniz?" In terms of coding, *suggestion* by female gender was tallied based on the operational definitions of Walsh and Leaper (2020).

Sofia The First / Prenses Sofia

| Example 29 |
|---|
| <u>Season:</u> S01E01 |
| <u>Episode:</u> Just One of The Princes / Prensin Teki |
| <u>Verbal Code:</u> Speech Behavior |
|     Source → Suggestion>proposal for action |
|     Dubbing → Plan |
| <u>Speech Behavior by Gender:</u> Male |
| <u>Human/Non-human Character:</u> Human |
| <u>Context:</u> At dinner, Sofia announces that she is auditioning for the Flying Derby. Her stepsister Amber tries to dissuade Sofia, saying that "It is not a princess thing". However, Sofia believes there is a first time for everything. Sofia's |

mother says "This is a great idea!" and holds Sofia's stepfather's hand for his approval. Meanwhile, stepfather King Roland II must have realized that he had to support Sofia, and he approved his wife by saying, "I think so!" When Prince James says that Sofia doesn't even know how to ride a horse, his father says that James can teach her. The next day, James assists Sofia in getting the hang of horseback riding and shows her the ropes. As a male speaker, James reassures her to believe in herself and commits to teaching his sister how to ride a horse and how to race.

Dubbing Display Timing: 10:26-10:31 on YouTube

Speech Behavior in English 29:

Sofia: I can't believe I'm really doing it!

James: You sure are.

Sofia: I can fly!

James: **Now let's teach you how to race.**

Speech Behavior Dubbed into Turkish 29:

Sofia: Bu işi gerçekten yaptığıma inanamıyorum.

James: Ama yapabiliyorsun!

Sofia: Uçabiliyorum.

James: **Şimdi de nasıl yarışacağını öğreneceksin.**

To illustrate how gender-based speeches are coded, a segment from the first episode of *Sofia the First*, titled "Just One of The Princes [Prensin Teki]", as one of the sampled television series for children on Disney Channel Türkiye was analyzed. Once the female character was able to mount the horse, the male character said in a confident and experienced manner "Şimdi de nasıl yarışacağını öğreneceksin [Now, you will learn how to race] " in the Turkish dubbing.

This dubbing translation, where a male character teaches the female character something, in other words, where the male is portrayed as the authority, raises curiosity about the original speech. When the source text is analyzed on Disney Channel YouTube, "Now let's teach you how to race'' was transcribed and coded

as a *suggestion speech behavior*. Upon comparative analysis, the original uses the verb *teach,* while the dubbing translation employs the verb *learn.* In the source text, James suggests teaching her, but the dubbing implies that she will be taught and/or learn.

This gender-based speech reveals the portrayal of the female character as an identity who needs assistance from her brother, while the representation of the male character is of someone responsible for his sister's development. The basis of this sexist stereotype (Michel, 1986) stems from the representation of females as "doing the work or passive roles in sport activities", while male characters are positioned as "giving the orders and/or active role in sport activities" (p. 51). Considering children as the target audience, "Now, let's learn how to race [Şimdi de nasıl yarışacağımızı öğrenelim]" might be evaluated as a more collaborative and non-sexist discourse.

Sofia The First / Prenses Sofia

| Example 30 |
| --- |
| Season: S01E01 |
| Episode: Just One of The Princes / Prensin Teki |
| Verbal Code of the Male Character: Speech Behavior<br>    Source → Support>Praise<br>    Dubbing → Support>Praise |
| Speech Behavior by Gender: Male, Female |
| Human/Non-human Character: Human |
| Context: At the end of a thrilling race, Sofia and James pass Hugo and win the race. The both of them are given Royal Prep's team jerseys. Queen Miranda and King Roland II compliment Sofia and James on winning the race. |
| Dubbing Display Timing: 20:07-20:16 on YouTube |
| Speech Behavior in English 30: |

King Roland II: **What a race. Well done, you two.**

James: We did it, dad!

Sofia: I made the team, mom.

Queen Miranda: Oh, I knew you could.

Speech Behavior Dubbed into Turkish 30:

Kral Roland II: **Ne yarıştı ama. İkinize de aferin!**

James: Başardık baba!

Sofia: Takıma girdim anne!

Kraliçe Miranda: Girebileceğini biliyordum.

In this example, the male character says some utterances for the benefit of the listeners. The original speech act "What a race. Well done, you two" was dubbed as "Ne yarıştı ama. İkinize de aferin!" This praising verbal code by a male gender was tallied in the category of *supportive speech behavior*.

Sofia The First / Prenses Sofia

| Example 31 |
| --- |
| Season: S01E01 |
| Episode: Just One of The Princes / Prensin Teki |
| 1.Verbal Code: Speech Behavior<br><br>        Source → Support>Praise<br><br>        Dubbing → Support>Praise<br><br>2.Verbal Code: Speech Behavior<br><br>        Source → Suggestion>proposal for action<br><br>        Dubbing → Suggestion>proposal for action |
| Speech Behavior by Gender: Female, female |
| Human/Non-human Character: Human |
| Context: Amber changes her mind and she thinks that "Flying Derby is a princess thing". By neglecting Hugo—with whom she had previously tried to be close—Amber demonstrates her support for Sofia. She comments on Sofia's stupendous effort for the race and gives her own tiara to Sofia as a real prize. |
| Dubbing Display Timing: 20:32—20:57 on YouTube |

Speech Behavior in English 31:

Princess Amber: **You were great, Sofia.** I was wrong. Flying Derby is a princess thing.

Sofia: Anything can be if we try hard enough.

Princess Amber: [Pointing her crested sweater] That's what they gave you for winning? Oh, no. **You need a real prize.** I know. [Amber places her own tiara on Sofia's head]

Sofia: But that's your Derby tiara.

Princess Amber: I want you to have it. Because, I'm your biggest fan.

Speech Behavior Dubbed into Turkish 31:

Prenses Amber: **Harikaydın Sofia.** Yanılmışım. Uçan At Derbisi prenseslere de göreymiş.

Sofia: Yeterince uğraşırsak her şey öyle.

Prenses Amber: [Armalı kazağını göstererek] Ne yani kazandığın için bunu mu verdiler? Olamaz. **Sana gerçek bir ödül gerekiyor.** Buldum. [Amber kendi tacını Sofia'nın başına takar.]

Sofia: Ama bu senin yarış tacın.

Prenses Amber: Senin olmasını istiyorum. Çünkü ben en büyük hayranınım.

The episode *Just One of The Princes (*Prensin Teki) begins with Sofia's eagerness to join for the Flying Derby. However, Sofia's stepsister Amber makes constant attempts to dissuade Sofia by saying "Flying Derby is not a princess thing." At the end of the episode, she changes her mind after witnessing Sofia's triumph on the Flying Derby. Just before explaining the coding in this example, it is necessary to examine what gender lessons are subjected to children watching cartoons on television by questioning the characteristics or qualities attributed to girls and boys. The original speech "Flying Derby is not a princess thing" can be interpreted as flying derby is specific to boys. According to Leaper (2014), "Essentialist language occurs when males and females are each described as having inherent qualities (p. 66)." Considering the examples above and some other prescriptive utterances from the episode such as "Only princes can ride in the Flying Derby" and "Flying Derby is a prince thing" absolutely report that particular qualifications are supposed to be associated with one gender rather than the other. When examined comparatively, it is observed that essentialist language is simply conveyed to the target language by dubbing.

In terms of coding, the first verbal code "You were great, Sofia" with its dubbed translation "Harikaydın Sofia" was tallied as a *supportive speech behavior* by the female gender. In the second verbal code, the female character mitigates the award Sofia has just received and tells her "You need a real prize." which is a suggestion construction, dubbed as "Sana gerçek bir ödül gerekiyor." This was coded as a *suggestion speech behavior* by the female gender based on Walsh and Leaper's (2020) operational definitions.

Star vs The Forces of The Evil / Star Kötü Güçlere Karşı

| |
|---|
| Example 32 |
| Season: S01E01 |
| Episode: Star Comes to Earth / star kötü güçlere karşı sezon 1 bölüm 1 part 2 |
| 1.Verbal Code: Speech Behavior<br><br>        Source → Suggestion>proposal for action<br><br>        Dubbing → Suggestion>proposal for action |
| Speech Behavior by Gender: Female |
| Human/Non-human Character: Human |
| Context: Upon arriving at his home, Marco discovers Star engaged in conversation with his parents. They inform him that Star will be residing with them during her stay on Earth. Star has already charmed Marco's parents with her cheerful personality. Mrs. Diaz welcomes the new exchange student, and kindly invites Marco to show her to her room. After a while, a portal to the world opens and Ludo and his men, who want to seize the magic wand in Star's hand, fight with Star and Marco. Marco defeats the bad guys by doing karate. |
| Dubbing Display Timing: 2:16-2:20 on YouTube |
| Speech Behavior in English 32:<br><br>Mrs. Diaz: **Marco, why don't you show Star her new room?**<br><br>Star: Yay!<br><br>[…] |

Speech Behavior Dubbed into Turkish 32:

Bayan Diaz: **Marco, hadi Star'a odasını göster!**

Star: Yaşasın!

[…]

According to Walsh and Leaper's (2020) content analysis, the first verbal code "Marco, why don't you show Star her new room?" with the dubbing translation "Marco, hadi Star'a odasını göster!" by the female character was tallied as a *suggestion speech behavior*.

Star vs The Forces of The Evil / Star Kötü Güçlere Karşı

| |
|---|
| Example 33 |
| Season: S01E02 |
| Episode: Matchmaker / star kötü güçlere karşı sezon 1 bölüm 2 part 1-2 |
| 1.Verbal Code: Speech Behavior<br><br>        Source → Suggestion>proposal for action<br><br>        Dubbing → Suggestion>proposal for action<br><br>2. Verbal Code: Speech Behavior<br><br>        Source → Suggestion>proposal for action<br><br>        Dubbing → Suggestion>proposal for action |
| Speech Behavior by Gender: Female, male |
| Human/Non-human Character: Human |
| Context: Since Star considers herself as a competent matchmaker, she intends to pair up Ferguson with someone as well as Marco with Jackie. But her faulty spells cause big problems. By accident, Star transforms Miss Skullnick into a hideous troll. She makes an effort to change her back to normal, but she can't. Therefore, Marco suggests contacting Star's mother for assistance. |
| Dubbing Display Timing: 0:43-0:50 on YouTube |

Speech Behavior in English 33:

 [Jackie skateboards past and Star captures Marco's gaze at Jackie]

Star: **I need to fix you up.**

Marco: What?

Star: Oh, come on. I'm almost as good at matchmaking as I am with magic.

[…]

Marco: **Star, we can't keep stalling. You're gonna have to call your mom. She'll know how to reverse the spell.**

Star: No! I can't ask for help.

---

Speech Behavior Dubbed into Turkish 33:

[Jackie kaykayla yanlarından geçer ve Star Marco'nun ona bakışını yakalar]

Star: **Birini ayarlamalıyım sana.**

Marco: Ne?

Star: Hadi ama! Çöpçatanlık işinde büyüde olduğum kadar iyiyimdir.

[…]

Marco: **Star böyle bekleyemeyiz. Anneni aramak zorundasın. O ne yapacağını söyleyebilir.**

Star: Yo yo! Yardım isteyemem.

---

When examining the verbal code of the female character, comparatively, "I need to fix you up" with its dubbed version "Birini ayarlamalıyım sana" and the second verbal code of the male character "Star, we can't keep stalling. You're gonna have to call your mom. She'll know how to reverse the spell" with its dubbing translation "Star böyle bekleyemeyiz. Anneni aramak zorundasın. O ne yapacağını söyleyebilir" was separately coded as *suggestion speech behavior* based on Walsh and Leaper's (2020) operational definitions.

ST Vampirina/ TT Vampirina

| Example 34 |
|---|
| Season: S01E01 |
| Episode: Going Batty / Yarasalaşıyorum |
| Verbal Code: Speech Behavior |
|     Source → Suggestion>proposal for action |
|     Dubbing → Suggestion>proposal for action |
| Speech Behaviour by Gender: Male |
| Human/Non-human Character: Human |

| |
|---|
| <u>Context:</u> Vampirina's family moves to a new town. They all look forward to making new friends and neighbors, but they should hide their identities as vampires. |
| <u>Dubbing Display Timing</u>: 0:41-1:14 on YouTube |

<u>Speech Behavior in English 34:</u>

Oxana (she): Just remember, love, that sometimes humans are a little jumpy.

Vampirina: Jumpy?

Boris: Or, what's the word? Screamy?

Vampirina: Screamy?

Boris (he): Sometimes humans get just a little teensy bit terrified. **So, I was thinking, if we look less like vampires, maybe we'll be less scary**. [He shows alternative clothes.]

Vampirina: Anyway, Papa, cute and fuzzy isn't really our style.

<u>Speech Behavior Dubbed into Turkish 34:</u>

Oxana: Unutma tatlım, bazen insanlar biraz ürkek olabilir.

Vampirina: Ürkek mi?

Boris: Ya da neydi o kelime? Patırtılı?

Vampirina: Patırtılı?

Boris: İnsanlar bazen daha önce görmedikleri şeyleri korkutucu bulabilir diyorum**. Bu yüzden, yani diyorum ki, vampirler gibi davranmazsak belki korkutucu olmayız.** [Alternatif kıyafetler gösterir.]

Vampirina: Her neyse baba, çok şirin ve tüylü. Bu hiç bize göre değil.

In this example, "So, I was thinking, if we look less like vampires, maybe we'll be less scary" was translated as "Bu yüzden, yani diyorum ki, vampirler gibi davranmazsak belki korkutucu olmayız." It was coded as *suggestion speech behavior* since the verbal code in two languages includes proposals for action based on Walsh and Leaper's (2020) content analysis.

ST Vampirina/ TT Vampirina

| |
|---|
| Example 35 |
| Season: S01E01 |
| Episode: Going Batty / Yarasalaşıyorum |
| Verbal Code: Speech Behavior <br><br> Source → Suggestion>proposal for action <br><br> Dubbing → Suggestion>proposal for action |
| Speech Behavior by Gender: Male, male |
| Human/Non-human Character: Non-human |
| Context: Vampirina wants to make human friends, but she thinks that making human friends can be harder that she thought. |
| Dubbing Display Timing: 5:39-5:53 on YouTube |

Speech Behavior in English 35:

Oxana: Of course you'll make friends.

Boris: But you won't make them in here. I know it's sunny **but why don't you go outside and play?**

Speech Behavior Dubbed into Turkish 35:

Oxana: Tabii ki arkadaşların olacak.

Boris: Ama bunu burada yapamazsın. Biliyorum hava güneşli **ama neden dışarı çıkıp oynamıyorsun Vampirina?**

The verbal code of the male character "But why don't you go outside and play?" was dubbed as "Ama neden dışarı çıkıp oynamıyorsun Vampirina?" and was tallied as a *suggestion speech behavior* since it includes a proposal for action by the male character as Walsh and Leaper's (2020) content analysis.

ST Vampirina/ TT Vampirina

| Example 36 |
| --- |
| Season: S01E24 |
| Episode: Hauntleyween / Perili Cadılar Bayramı |
| 1.Verbal Code: Speech Behavior<br><br>    Source → Suggestion>proposal for action<br><br>    Dubbing → Suggestion>proposal for action<br><br>2.Verbal Code: Speech Behavior<br><br>    Source → Suggestion>proposal for action<br><br>    Dubbing → Suggestion>proposal for action |
| Speech Behaviour by Gender: Male, female |
| Human/Non-human Character: Non-human |
| Context: Vampirina Hauntley (nicknamed Vee) invites people for her family's first Hauntleyween. One of the guest creatures suggests to make the party scarier. After a while, Poppy realizes that her mother and brother are dancing with actual monsters, so she finds Hauntley Halloween amazing. |
| Dubbing Display Timing: 5:08-7:34 on YouTube |

Speech Behavior in English 36:

Guest: **Yo, yo, yo, let's get it spooky in here!** [And spooky decors are on the screen.]

[…]

Poppy: Hauntley Halloween is amazing! **Let's dance.**

Speech Behavior Dubbed into Turkish 36:

Misafir: **Yo, yo, yo, hadi burayı ürkünçleştirelim!** [Ve ürkünç dekorlar ekrana gelir.]

[…]

Poppy: Hauntley cadıları gerçekten olağanüstü! **Hadi dans edelim.**

This example presents *suggestion speech behaviors* by both male and female characters. The first verbal code "Yo, yo, yo, let's get it spooky in here!" was dubbed as "Yo, yo, yo, hadi burayı ürkünçleştirelim!", while the second verbal code "Let's dance" was conveyed to the target child receiver as "Hadi dans

edelim" including the proposal for action as Walsh and Leaper's (2020) suggestion definition.

ST Vampirina/ TT Vampirina

| Example 37 |
|---|
| Season: S03E02 |
| Episode: A Key for Vee / Vee için Bir Anahtar |
| 1.Verbal Code: Speech Behavior<br><br>      Source → Support>praise<br><br>      Dubbing → Support>praise<br><br>2.Verbal Code: Speech Behavior<br><br>      Source → Suggestion>proposal for action<br><br>      Dubbing → Suggestion>proposal for action |
| Speech Behavior by Gender: Female, female |
| Human/Non-human Character: Human |
| Context: Just after Vampirina slips through her spookylele, Bridget tells her that was her fastest play ever. Vampirina and her friends enjoy playing their guitars with a new amp. Unlike the girls, Gregoria seems bothered because of the loud music. |
| Dubbing Display Timing: 0:08-0:13 on YouTube |

Speech Behavior in English 37:

Bridget: **That was the fastest you've ever played it.**

Vampirina: Really?

[…]

Bridget: We got a new amp. It goes up to 11 instead of 10. (chord blast)

Gregoria: **Well, maybe you can turn it down to vampire volume instead of banshee blast.**

Speech Behavior Dubbed into Turkish 37:

Bridget: **Şimdiye kadar çaldığın en hızlı soloydu.**

Vampirina: Öyle mi?

[…]

Bridget: Yeni bir amfimiz var. 10 desibelde kalmak yerine 11'e çıkabiliyor.

(akor patlaması)

Gregoria: **Ölüm perisini getirecek ses düzeyine çıkmak yerine vampir ses düzeyinde kalsanız daha iyi olur.**

In this example, the first verbal code of the female character "That was the fastest you've ever played it (Şimdiye kadar çaldığın en hızlı soloydu)" was tallied as *supportive speech behavior* due to its inclusion of praise, while "Well, maybe you can turn it down to vampire volume instead of banshee blast (Ölüm perisini getirecek ses düzeyine çıkmak yerine vampir ses düzeyinde kalsanız daha iyi olur)" was coded as *suggestion speech behavior* according to Walsh and Leaper's (2020) operational definitions for coding.

ST Vampirina/ TT Vampirina

| Example 38 |
| --- |
| Season: S03E02 |
| Episode: A Key for Vee / Vee için Bir Anahtar |
| 1.Verbal Code: Speech Behavior <br>     Source → Suggestion>proposal for action <br>     Dubbing → Suggestion>proposal for action <br> 2.Verbal Code: Speech Behavior <br>     Source → Suggestion>proposal for action <br>     Dubbing → Suggestion>proposal for action |
| Speech Behavior by Gender: Female, female |
| Human/Non-human Character: Human |
| Context: Vampirina and her friends are in pursuit of the clues to unlock secret rooms in the Scare B&B. |
| Dubbing Display Timing: 5:40-6:00 on YouTube |
| Speech Behavior in English 38: <br> Bridget: **Maybe we should try looking for another room instead?** <br> Poppy: Yeah, like the Paranormal Pantry. That sounds pretty amazing. <br> Vee: But the Monster Hall of music's got to be around here somewhere. |

Demi: The only thing I could find in the piano is this little guy.

Vee: Okay, we'll come back later. **I just hope we can get into the next room.**

---

Speech Behavior Dubbed into Turkish 38:

Bridget: **Belki de onun yerine başka odaya bakmamız gerekiyordur?**

Poppy: Evet, mesela şuradaki paranormal kiler gibi. Kulağa gayet muhteşem geliyor.

Vee: Ama canavar müzik salonunun burada bir yerde olması gerek!

Demi: Piyanonun içinde bulabildiğim tek şey bu ufaklık.

Vee: Pekâlâ, daha sonra geliriz. **Umarım bir sonraki odaya girmeyi başarabiliriz.**

---

*Suggestion speech behavior* was tallied twice on the spreadsheet since the verbal codes were articulated by two different female characters. When examining the speech behaviors, the original "Maybe we should try looking for another room instead? And its dubbing "Belki de onun yerine başka odaya bakmamız gerekiyordur?" have a meaning of proposal for action as Walsh and Leaper (2020) highlight. The second verbal code also carries a similar meaning in the original "I just hope we can get into the next room" and its translation "Umarım bir sonraki odaya girmeyi başarabiliriz."

ST Vampirina/ TT Vampirina

| Example 39 |
|---|
| Season: S03E02 |
| Episode: A Key for Vee / Vee için Bir Anahtar |
| Verbal Code: Speech Behavior |
|      Source → Suggestion>proposal for action |
|      Dubbing → Suggestion>proposal for action |
| Speech Behavior by Gender: Female |
| Human/Non-human Character: Human |

| |
|---|
| Context: After following some clues, Vampirina and her friends discover that the Monster Hall of Music is a secret room that has everything the girls need. Demi exhorts Vampirina to play her spookylele by giving a piece of string to her. |
| Dubbing Display Timing: 11:39-11:51 on YouTube |

Speech Behavior in English 39:

Demi: **And now that we've found the key, you don't want to lose it, Vee.** I have a piece of string for it right here—

Vampirina: That's okay. I have lots of spare spookylele strings.

Speech Behavior Dubbed into Turkish 39:

Demi: **Anahtarı da bulduğumuza göre zaman kaybetmek istemezsin.** İşte burada senin için bir telim var.

Vee: Hiç sorun değil. Burda bir sürü yedek ürkülele telim var.

In this example, where a speech from the episode "A Key for Vee" is examined, it is obvious to understand that the non-human male character tries to motivate the female character in line with his own opinion by saying, "And now that we've found the key, you don't want to lose it, Vee." This manipulative expression intended to persuade the female character was dubbed as "Anahtarı da bulduğumuza göre zaman kaybetmek istemezsin" and tallied as a *suggestion speech behavior*. As children exposed to cartoons in front of the screen learn implicit or explicit gender lessons, they also reinforce this manipulative function of language to the extent that they can reflect it in their daily lives.

6.6.1.3.2. Coding of Speech Behavior (TRT Çocuk)

Akıllı Tavşan Momo

| |
|---|
| Example 40 |
| Episode: Huhu'ya Ne Oldu? [What happened to Huhu?] |
| 1.Verbal Code: Speech Behavior<br><br>    Original → Support>consoling advice |
| 2.Verbal Code: Speech Behavior<br><br>    Original → Suggestion>proposal for action |
| 3.Verbal Code: Speech Behavior<br><br>    Original → Support>consoling advice |
| 4.Verbal Code: Speech Behavior<br><br>    Original → Suggestion>proposal for action |
| 5.Verbal Code: Speech Behavior<br><br>    Original → Suggestion>proposal for action |
| Speech Behavior by Gender: three female and two male characters |
| Human/Non-human Character: Non-human |
| Context: The owl (non-human) female character is unable to see clearly because she lost her glasses. She can not see the artwork that Kiki gave her as a present. They ask Momo, the cartoon's male rabbit protagonist, to find the lost glasses. He visits Huhu's garden, gathers information about the glasses, and then uses his smart rabbit computer to begin searching for the lost glasses. |
| Display Timing: 2:41-7:09 on YouTube |

Speech Behavior in Turkish 40:

Kiki: **Üzülme Huhu! Gözlüğünü bulmak zor değil! Hemen Akıllı Tavşan Momo'ya haber verelim!**

[…]

Momo: **Merak etme Huhu, onu hemen bulacağım.** Ama senin yardımın gerek.

Huhu: Ben nasıl yardım edebilirim ki?

Momo: Nasıl bir gözlük aradığımı bilmiyorum. **Bu nedenle bana kayıp gözlüğünü tarif etmelisin!**

Huhu: Ah, evet, haklısın.

[…]

Hipo: **Huhu'nun gözlüğünü mutlaka bulmalısın Momo.**

In "Huhu'ya Ne Oldu? [What happened to Huhu?]" one of the randomly selected three episodes from the domestic cartoon *Akıllı Tavşan Momo [*The Smart Rabbit Momo], the non-human female character was sad about her lost glasses. Thereupon, Kiki tries to console her by saying "Üzülme! Huhu, gözlüğünü bulmak zor değil! "[Don't worry, Huhu! Your glasses aren't hard to find!] and then suggests calling Momo "Hemen Akıllı Tavşan Momo'ya haber verelim! [Let's inform the Smart Rabbit Momo!]'' The first verbal code by the non-human female character was tallied as a *supportive speech behavior*, while the second verbal code of the same female character was tallied as a *suggestion* based on Walsh and Leaper's (2020) operational definitions.

Momo responds by consoling her "Merak etme Huhu, onu hemen bulacağım" and says, "Bana kayıp gözlüğünü tarif etmelisin! [You need to describe your missing glasses to me!] The third verbal code by the non-human male character was coded as a *supportive speech behavior* including consoling advice, while the fourth speech was coded as a *suggestion* including proposal for action.

Momo first stops by Hipo to see if she has seen the glasses, but when he realizes Hipo doesn't have them, he takes action to continue the search. Thereupon, Hipo calls out to Momo, "Huhu'nun gözlüğünü mutlaka bulmalısın Momo. [You must find Huhu's glasses, Momo.]" This final speech by the non-human female character was coded as a *suggestion* due to its propositional content.

Akıllı Tavşan Momo

| Example 41 |
| --- |
| Episode: Hipo ve Kurabiyeler [Hipo and Cookies] |
| <u>1.Verbal Code:</u> Speech Behavior |
|     Original → Suggestion>proposal for action |

| |
|---|
| 2.Verbal Code: Speech Behavior |
|      Original → Support>consoling advice |
| 3.Verbal Code: Speech Behavior |
|      Original → Suggestion>proposal for action |
| Speech Behavior by Gender: two female and one male characters |
| Human/Non-human Character: Non-human |
| Context: Hipo demonstrates how to prepare cookies to Giraffe Tıp and Şıp. Kiki arrives and asks Hipo for assistance in the interim. Giraffe Tıp and Şıp are already sampling cookies when Hipo rushes to aid Kiki. |
| Display Timing: 3:09-4:11 on YouTube |

Speech Behavior in Turkish 41:

Giraffe Şıp: **Hadi Hipo kurabiye yapmaya başlayalım!**

Hipo: Tamam başlıyoruz ama önce kurabiye yapmak için nelere ihtiyacınız olduğunu öğrenin!

[…]

Kiki: Yardımına ihtiyacım var. Arkadaşlarım için yaptığım kek kabarmadı.

Hipo: **Üzülme, ben sana yardım ederim, yenisini yaparız.**

[…]

Giraffe Tıp: **Ne dersin, kurabiye yapmayı deneyelim mi?**

In the episode "Hipo ve Kurabiyeler [Hipo and Cookies]", the non-human female character proposes an action by saying "Hadi Hipo kurabiye yapmaya başlayalım! [Let's start making cookies, Hipo!]". Therefore, this verbal code was tallied as a *suggestion speech behavior* according to Walsh and Leaper's (2020) operational definitions. After a while, when another non-human female character asks for help, Hipo consoles her "Üzülme, ben sana yardım ederim, yenisini yaparız. [Don't worry, I will help you, we will make a new one.]" So, this second verbal code was tallied as *supportive speech behavior* including consoling advice provided by Walsh and Leaper's (2020) study. Lastly, the non-human male character asks Ne dersin, kurabiye yapmayı deneyelim mi? [How about making cookies?]" This speech was coded as a *suggestion* including proposal for action.

| Example 42 |
| --- |
| Episode: Köprü Problemi [Bridge Problem] |
| 1.Verbal Code: Speech Behavior<br><br>    Original → Suggestion>proposal for action<br><br>2.Verbal Code: Speech Behavior<br><br>    Original → Suggestion>proposal for action<br><br>3.Verbal Code: Speech Behavior<br><br>    Original → Suggestion>proposal for action<br><br>4.Verbal Code: Speech Behavior<br><br>    Original → Suggestion>proposal for action |
| Speech Behavior by Gender: one female and three male characters |
| Human/Non-human Character: Human |
| Context: In the schoolyard, Aslan plays with his classmates. They then come across Aslan's granddad on the road, while he's riding a scooter. When the grandfather takes them fishing, they are unsuccessful in fishing where they stand and must cross a bridge to find a new location. But they have a challenge to overcome in order to cross this bridge. The bridge carries a maximum of 40 kg. |
| Display Timing: 1:46-5:29 on YouTube |

Speech Behavior in Turkish 42:

Zeynep: Bu ne ağırlık Mehmet? Ne yedin sabah?

Mehmet: Bu ara ders çalışmaktan hiç hareket edemedim ki! 38 kilo olmuşum.

Aslan: **Hadi bırakın artık şikâyeti de eve gidelim!**

[…]

Mehmet: Yanlış alarm. Burada hiç balık yok galiba. Bakın, bütün balıklar şu burun tarafında. Çıtlamaları duydunuz mu?

Aslan: Evet, gördüm. **Belki de o tarafa bir keşif gezisi yapmalıyız.** Ne dersin dedeciğim?

Dede: Neden olmasın!

[…]

Aslan: Kırk kilo sınırı varmış bu köprüde.

Demir: [Köprüyü göstererek] Eskidiği için böyle bir uyarı koymuşlar herhalde.

Mehmet: Şansa bak! 3 kilo daha fazlam olsa sizinle gelemeyecektim.

Zeynep: **Eşyaları karşıya atabilir miyiz?**

Aslan: Hayır çok uzak, hem dedemin malzemelerine iyi bakalım derim.

[…]

Aslan: Sorunumuz kendi kilolarımızdan ziyade elimizdeki eşyaların kaç kilo olduğunu hesaplamak olacak.

Demir: Elimizde tartı olmadan bunu nasıl yapabilir ki?

Aslan: **Durun arkadaşlar! Biraz detaylı düşünelim. Bir çözüm bulacağımıza eminim.**

In the episode of "Köprü Problemi [Bridge Problem]" of the male-led cartoon *Aslan,* the first verbal speech of the male character was coded as a *suggestion* including a proposal for action "Hadi bırakın artık şikâyeti de eve gidelim! [Come on, stop complaining and let's go home!]" The second verbal speech of the same male character was coded similarly as a *suggestion* including a proposal for action "Belki de o tarafa bir keşif gezisi yapmalıyız. [Perhaps we ought to go on an expedition in that direction.] In the third speech, the verbal code of the female character "Eşyaları karşıya atabilir miyiz? [Can we throw the stuff across?]" was coded in the category of *suggestion speech behavior.* Similarly, the fourth speech "Durun arkadaşlar! Biraz detaylı düşünelim. Bir çözüm bulacağımıza eminim. [Guys, hold on! "I'm sure we can figure something out.]" was also coded as a *suggestion* according to Walsh and Leaper (2020).

From the pedogogical perspective, the theme of the cartoon has the potential to stimulate the cognitive skills of child viewers, namely those between the ages of six and twelve. Examining the episode from the standpoint of gender lessons, it becomes clear that the male protagonist Aslan leads the group of friends and gets them ready for the next action. In the cartoon *Aslan,* it was observed that the male characters were more likely to make suggestions than the female characters. The main male character Aslan uses suggestions to direct the all characters in the group.

| Example 43 |
|---|
| Episode: Köprü Problemi [Bridge Problem] |
| 1.Verbal Code: Speech Behavior<br>Original → Suggestion>proposal for action<br>2.Verbal Code: Speech Behavior<br>     Original → Supportive Speech>praise<br>3.Verbal Code: Speech Behavior<br>     Original → Suggestion>proposal for action |
| Speech Behavior by Gender: one female and two male characters |
| Human/Non-human Character: Human |
| Context: Using the available materials, they need to construct a basic hand scale in order to solve the bridge problem and cross the bridge. The first idea to address this issue is put up by Aslan, and everyone acts upon his suggestion. |
| Display Timing: 6:48-9:15 on YouTube |

Speech Behavior in Turkish 43:

Aslan: **Benim bir fikrim var aslında! Günlük malzemelerden basit bir dinamometre yapabiliriz.**

Mehmet: Yani?

Aslan: Yani bir kuvvetölçer. Basit bir el kantarı.

Zeynep: **İyi fikir Aslan.**

[…]

Aslan: Anladım! Pati 10 kilo olduğuna göre, bir olta kutusu da 10 kilodan az demek.

Mehmet: Evet. Demek ki…

Demir: **Demek ki, sen hariç herhangi birimiz olta kutusunu karşıya geçirebilir. Peki iki tane koysak?**

The first verbal code of the male character "Benim bir fikrim var aslında! Günlük malzemelerden basit bir dinamometre yapabiliriz. [Well, I have an idea! Using common materials, we can construct a basic dynamometer.]" was tallied as a

*suggestion*. Similarly, the third verbal code of another male character "Demek ki, sen hariç herhangi birimiz olta kutusunu karşıya geçirebilir. Peki iki tane koysak? [Thus, everyone else can move the fishing box, but not you. What would happen if we added two?]" was coded as a *suggestion* including proposal for action based on Walsh and Leaper's (2020) operational definitions. The second verbal code of the female character "İyi fikir, Aslan! Good idea, Aslan!]" was tallied as a supportive speech comprising praise.

Aslan

| Example 44 |
|---|
| Episode: Dönen Oda [Rotating Room] |
| 1.Verbal Code: Speech Behavior<br>    Original → Supportive Speech>praise |
| 2.Verbal Code: Speech Behavior<br>    Original → Suggestion>proposal for action |
| 3.Verbal Code: Speech Behavior<br>    Original → Suggestion>proposal for action |
| 4.Verbal Code: Speech Behavior<br>    Original → Suggestion>proposal for action |
| Speech Behavior by Gender: one female and three male characters |
| Human/Non-human Character: Human |
| Context: The episode starts with that Mehmet catching the frisbee that flew out of his hand at the last moment and so Aslan compliments him. After a while, upon Aslan's suggestion, they go to the school where they find Zeynep and Eren dressed as astronauts. After all, the two are unable to enter the classroom as their helmets are stuck. Their goal is to start filming as soon as possible. Children will have a difficult time filming a spaceship that gets hit by a meteorite, falls off course, and then turns around, drifting through space. |
| Display Timing: 1:37-6:33 on YouTube |
| Speech Behavior in Turkish 44:<br><br>Aslan: **Helal olsun sana!**<br><br>[…]<br><br>Aslan: **Hadi gel, okula gecikmeyelim!** |

---

Zeynep: **Ay, Eren biraz geri git istersen. Böyle sıkışacağız.**

Eren: Sıkıştık bile Zeynep. Geri gidemiyorum, ileri de…

[…]

Aslan: Böyle pek inandırıcı olmuyor sanki!

Öykü: Evet, hiç gerçekçi değil. Kendi etraflarında döndükleri hiç belli olmuyor.

Mehmet: Daha çok mıcırlı bir yolda gidiyorlarmış gibi göründü.

Öykü: Ne yapsak bilmiyorum.

Aslan: Dur bakalım. Daha düşünmeye başlamadık bile. **Hayal gücümüzü kullanarak bu sorunun da altından kalkabiliriz.**

---

The first verbal code of the male character "Helal olsun sana! [Well done to you!]" was coded as a *supportive speech behavior*, while his second verbal code "Hadi gel, okula gecikmeyelim! [Come on, let's not be late for school!]" was tallied as a *suggestion*. The verbal speech of the female character "Ay, Eren biraz geri git istersen. Böyle sıkışacağız. [Oh, Eren, go back a little bit. We'll be stuck like this!]" was coded as a *suggestion* including proposal for action. The fourth verbal code "Hayal gücümüzü kullanarak bu sorunun da altından kalkabiliriz. [We can deal with this issue by using our imagination also.]" was coded as a *suggestion* according to Walsh and Leaper's (2020) operational definitions.

| |
|---|
| Example 45 |
| Episode: Dönen Oda [Rotating Room] |
| 1.Verbal Code: Speech Behavior<br><br>     Original → Suggestion>proposal for action<br><br>2.Verbal Code: Speech Behavior<br><br>     Original → Suggestion>proposal for action |
| Speech Behavior by Gender: one female and one male characters |
| Human/Non-human Character: Human |
| Context: While Aslan and his friends are still filming in the film club, creating an animation that looks like they are whirling around on a spaceship poses challenges. Mehmet tries to fix the problem by attaching the camera to the bicycle's pedal. However, his idea is not particularly effective. Then, Zeynep offers a recommendation. |
| Display Timing: 7:13-9:36 on YouTube |

Speech Behavior in Turkish 45:

Mehmet: Bu bisiklet bizim çözümümüz. **Kamerayı sallamak yeterli olmadı, o zaman biz de çeviririz.**

[…]

Zeynep: **Kamerayı döndürsek bile setin sabit kaldığı anlaşılıyor. O yüzden diyorum ki arka planı da aksi yöne döndürelim.**

---

The first verbal code of the male character "Kamerayı sallamak yeterli olmadı, o zaman biz de çeviririz. [Shaking the camera wasn't enough, so we turn it around too.]" was coded as one variable in the category of *suggestion speech behavior*, while the second verbal code of the female character "Kamerayı döndürsek bile setin sabit kaldığı anlaşılıyor**.** O yüzden diyorum ki arka planı da aksi yöne döndürelim**.** [It appears that the studio stays still even if we rotate the camera. That's why I say let's rotate the background in the opposite direction.]" was also coded as one variable in the category of *suggestion speech behavior* based on Walsh and Leaper (2020).

| Example 46 |
|---|
| Episode: İz Çıkaran Terlik [Foot Print Slippers] |
| 1.Verbal Code: Speech Behavior<br><br>Original → Suggestion>proposal for action<br>2.Verbal Code: Speech Behavior<br><br>Original → Suggestion>proposal for action |
| Speech Behavior by Gender: two male characters |
| Human/Non-human Character: Human |
| Context: Aslan and his friends start by building a sandcastle in the park. At the end of their work, Mehmet says he is feeling tired and wants a break for a drink. After a while, when they realize that they could create various forms in the sand, Aslan suggests to play this game. |
| Display Timing: 1:55-5:04 on YouTube |

Speech Behavior in Turkish 46:

Zeynep: Bu gördüğüm en güzel kumdan kale.

Mehmet: Bence de ama bu iş beni çok yordu. **Gidip biraz meyve suyu içmeye ne dersiniz?**

[…]

Aslan: Aslında tam da istediğimiz gibi bir oyun oynayabiliriz. **Kumun üzerine hayvanların izlerini çıkarsak ve ne olduğunu bulmaya çalışsak nasıl olur?**

Mehmet: Biraz zor olur…

Both verbal codes by two male characters "Gidip biraz meyve suyu içmeye ne dersiniz? [How about drinking some juice?]" and "Kumun üzerine hayvanların izlerini çıkarsak ve ne olduğunu bulmaya çalışsak nasıl olur? [How about digging up animal traces in the sand and try to find out what it is?]" were coded as two variables in the category of *suggestion* based on Walsh and Leaper's (2020) study.

| Example 47 |
| --- |
| Episode: 75. Bölüm [Episode 75] |
| 1.Verbal Code: Speech Behavior<br><br>Original → Supportive speech>praise<br><br>2.Verbal Code: Speech Behavior<br><br>Original → Suggestion>proposal for action<br><br>3.Verbal Code: Speech Behavior<br><br>Original → Supportive speech>praise |
| Speech Behavior by Gender: three male characters |
| Human/Non-human Character: Human |
| Context: Mert thoroughly enjoys and takes Aslı's painting to examine. But this infuriates Aslı and she takes the canvas back. Thereupon, Mert and Aslı begin to have a rhyming duel about painting, and eventually, Mert suggests a painting contest. After twenty-four hours, they show their completed paintings. |
| Display Timing: 1:45-10:22 on YouTube |

Speech Behavior in Turkish 47:

Mert: **Oooo, ne güzel bir resim bu! Harika görünüyor!**

Aslı: Mert, ne yapıyorsun? Sanat eserlerime karşı daha nazik olmalısın!

Mert: Özür dilerim. Güzel resim.

[…]

Mert: **Madem kendine bu kadar güveniyorsun, var mısın bir resim yarışına?**

Aslı: Hahaha! Benimle resimde yarışmak mı istiyorsun?

Mert: Evet, meydan okuyorum sana. Bulmaca Kulesi'nin en iyi ressamı kimmiş görelim.

Aslı: Tamam, kabul ediyorum.

[…]

Mert: Resmimi nasıl buldunuz?

Can: **Limonun oksitlenmesi çok bilimsel, çok beğendim. Tekniğine hayran kaldım.**

The first verbal code of the male character "Oooo, ne güzel bir resim bu! Harika görünüyor! [Oooo, what a beautiful painting this is! Looks great!]" was coded as a *supportive speech*, while his second verbal code "Madem kendine bu kadar güveniyorsun, var mısın bir resim yarışına? [You seem so sure of yourself, are you in for a painting competition?]" was coded as a *suggestion* according to Walsh and Leaper's (2020) operational definitions.

The third verbal code "Limonun oksitlenmesi çok bilimsel, çok beğendim. Tekniğine hayran kaldım. [I really enjoyed how scientific the oxidation of lemon is. Your method astounded me.]" was tallied in the category of *supportive speech.*

Bulmaca Kulesi

| Example 48 |
|---|
| Episode: 1 Bölüm [Episode 1] |
| 1.Verbal Code: Speech Behavior<br>        Original → Suggestion>proposal for action |
| Speech Behavior by Gender: one female character |
| Human/Non-human Character: Human |
| Context: The radio announces the possibility of developing an environmental awareness project. Can is not interested in taking part in this project because of time constraints, even if Aslı suggested it. |
| Display Timing: 2.31-6:26 on YouTube |

Speech Behavior in Turkish 48:

Radyo yayını: Çevre duyarlılığıyla geliştirilen projelerin uygulanabilirliği bilim müzesi komisyon üyeleri tarafından değerlendirilecek. Ayrıca değerlendirme sonucu belirlenen projeler için çeşitli fonlar oluşturulması planlanıyor.

Yarışmaya katılan genç bilim adamlarının 8-15 yaş aralığında öğrenci olmaları gerekmektedir.

Aslı: **Can, çevreye duyarlı bir proje geliştirilmesini bekliyorlar. Hem de daha önce bulunmamış bir çözüm sunulacak. Bu tam senin üzerinde çalıştığın şey işte.**

Can: Yarışmaya katılmayacağım Aslı.

| |
|---|
| Aslı: Ama neden? |
| Can: Benim projem iki aya yetişmez de o yüzden. |

The verbal code of the female character "Can, çevreye duyarlı bir proje geliştirilmesini bekliyorlar. Hem de daha önce bulunmamış bir çözüm sunulacak. Bu tam senin üzerinde çalıştığın şey işte. [Can, an environmentally friendly project to be developed. Moreover, a solution that has not been found before will be presented. This is exactly what you've been working on.]" can be interpreted as a *suggestion* including a proposal for action. According to the method provided by Walsh and Leaper (2020), it was coded as one variable in the *speech behavior category*.

This dialogue has a noteworthy component. The term *scientist* was used in the 2016 Turkish-made *Bulmaca Kulesi*, which is aimed at kids aged 6 to 12, in the utterance, "Yarışmaya katılan genç *bilim adamlarının* 8-15 yaş aralığında öğrenci olmaları gerekmektedir [Young *male scientists* participating in the competition must be students between the ages of 8 and 15.]" The Turkish equivalent of the term *scientist* as "bilim adamı" [male scientist] is still widely used from past to present. In addition, the term "bilim insanı" [scientist], used without specifying gender as the equivalent of *scientist*, has begun to become widespread both in the media and in daily life in recent years.

In this example, the male characters in the cartoon can perceive themselves as potential candidates for this project after the radio broadcast while the female characters do not have opportunity to participate in the project. Just like the gender stereotypes of male characters as active participants and female characters as passive spectators in sports activities, in this example, the male character can be a candidate scientist, while the female character is represented in a role that encourages her friend to join it. Because she can not participate in it since the female character is not a male person. In Wittgenstein's (1922) words "The limits of my language are the limits of my world (p. 74)." In other words, the constraints imposed by language have also led to restrictions on ideas. It can be

expected to see more gender-neutral and equal opportunity expressions in cartoons from a local channel like TRT Çocuk, which appeals to millions of children. Instead of male scientist [bilim adamı] representations, the dissemination of scientist [bilim insanı] representations and expressions will improve the gender perception and equality of opportunity ideas of children exposed to audiovisual products and will make a great contribution to the reconstruction of gender roles needed for society today.

Bulmaca Kulesi

| Example 49 |
|---|
| Episode: 1 Bölüm [Episode 1] |
| Verbal Code: Speech Behavior<br>        Original → Suggestion>proposal for action |
| Speech Behavior by Gender: one female character |
| Human/Non-human Character: Human |
| Context: Aslı suggests that Can and Mert can be a nice team for this project just after she realizes that Mert has tackled Can's puzzle, which is an important part of the project. |
| Display Timing: 8:04-8:12 on YouTube |

Speech Behavior in Turkish 49:

Aslı: Bu projen için işe yarar bir şey herhalde Can. **Belki de Mert ve sen projeyi tamamlamak için iyi bir ekip olabilirsiniz, hıh, ne dersiniz?**
[…]

The verbal code of the female character "Belki de Mert ve sen projeyi tamamlamak için iyi bir ekip olabilirsiniz, hıh, ne dersiniz? [What do you think— would Mert and you make a solid team to finish the project?]" was coded as a variable in the category of *suggestion speech behavior* based on Walsh and Leaper (2020).

| |
|---|
| Example 50 |
| Episode: Çevremizdeki Hayvanları Tanıyalım<br>　　　[Let's Learn About Animals] |
| Verbal Code: Speech Behavior<br>　　Original → Suggestion>proposal for action |
| Speech Behavior by Gender: one mae character |
| Human/Non-human Character: Non-human |
| Context: One of the male storks suggests skipping class to embark on an adventure to the Homurtulu Cave and İğneli Canyon. Even though the other male stork is nervous, he keeps up with him and they fly towards the cave together. |
| Display Timing: 4:01-4:36 on YouTube |

Speech Behavior in Turkish 50:

Leylek: Zil çalıyor, hadi Cicikiciğim derse!

Ciciki: Hadi Mantar, hadi Sakar siz de derse!

Mantar: Biz derse gelmiyoruz.

Sakar: Şey, ben biliyorsun!

Mantar: Demek ki hem sakar hem de korkaksın!

Sakar: Ben korkak değilim!

Mantar: **O zaman hadi gidiyoruz.**

Sakar: Şey yani, evet gidiyoruz.

Mantar: Yaşasın, macera bizi bekliyor. Sıkı dur İğneli Kanyon, sıkı dur

Homurtulu Mağara.

In this conversation, two verbal codes were observed. The verbal code of the non-human male character "O zaman hadi gidiyoruz. [Then let's go.]" was tallied as a *suggestion* including a proposal for action based on Walsh and Leaper's (2020) operational definitions.

| |
|---|
| Example 51 |
| Episode: Cesaret Kayası [Cliff of Courage] |
| 1.Verbal Code: Speech Behavior |
|     Original → Suggestion>proposal for action |
| 2.Verbal Code: Speech Behavior |
|     Original → Suggestion>proposal for action |
| 3.Verbal Code: Speech Behavior |
|     Original → Supportive speech>praise |
| Speech Behavior by Gender: two male and one female characters |
| Human/Non-human Character: Non-human |
| Context: Doru and his other horse friends see a giant rock at the door of the cave and have ideas about what might be inside the cave. Karayat suggests that the bravest of them will open the door and find out what is inside the cave. |
| Display Timing: 1:09-3:25 on YouTube |

Speech Behavior in Turkish 51:

Doru: İçinde vahşi bir aslan yaşıyor olabilir.

Alaca: Belki de içinde çok güzel bir şey vardır ve kimse almasın diye koymuşlardır bu kayayı.

Doru: **Arkadaşlar, ne olduğunu görmek istiyorsak bu kapıyı açmalıyız.**

[…]

Karatay: Bir fikrim var. **Vadiye gidip aramızdaki en cesur kişiyi seçelim. Kapıyı o açar. Böylece biz de ne olduğunu öğrenmiş oluruz.**

Alaca: **Harika fikir!** Sence de öyle değil mi Doru?

Doru: Pekâlâ arkadaşlar. Vadiye gidip en cesur kimmiş bulalım bakalım.

According to Walsh and Leaper's (2020) operational definitions. the verbal codes by two different non-human characters "Arkadaşlar, ne olduğunu görmek istiyorsak bu kapıyı açmalıyız. [Guys, we need to open this gate and see what happens]" and "Vadiye gidip aramızdaki en cesur kişiyi seçelim. Kapıyı o açar. Böylece biz de ne olduğunu öğrenmiş oluruz. [Let's head to the valley and see which among us has the most courage. S/he opens the gate to explore inside.]"

were tallied as *suggestions* including proposals for action. The third verbal code "Harika fikir! [Good idea!]" by a non-human female character was tallied as one variable in the category of *supportive speech* including praise.

In this example, the male characters are depicted as leading the group or making decisions through their suggestions, a single female non-human character among seven male non-human characters in the whole episode is represented with a few words praising the ideas of others. Throughout the episode, the male characters continue to lead the group with simple instructions such as "Come on, let's go", while the female character's speeches consist of expressions that do not have an intellectual dimension, such as "I wonder what's inside", "Is it easy?"

Elif ve Arkadaşları

| Example 52 |
|---|
| Episode: Küçük Aşçılar [Little Cooks] |
| 1.Verbal Code: Speech Behavior<br>       Original → Suggestion>proposal for action<br>2.Verbal Code: Speech Behavior<br>       Original → Suggestion>proposal for action |
| Speech Behavior by Gender: one female and one male characters |
| Human/Non-human Character: Human |
| Context: Elif plays with her friends in the kitchen corner at school. Selim and Ayşe notice that she is baking flower-shaped cookies, and they tell her which biscuits they would like. Kerem then joins them and starts preparing baklava for his pals. |
| Display Timing: 0:57-3:51 on YouTube |

Speech Behavior in Turkish 52:

Elif: Şimdi size nefis kurabiyeler yapacağım. Çiçek kurabiyelerim çok güzel oldu. Şimdi onları fırına koyacağım.

Selim: Dur Elif, koyma! **Bir tane de araba kurabiye yapalım.** Arabasız kurabiye olmaz.

Elif: Haklısın Selim. Hemen yapalım.

Ayşe: **Bir tane de bebek kurabiye yapalım.** Bebek kurabiyeleri çok severim.

Elif: İşte kurabiyelerimiz fırına girmek için hazır.

[…]

Kerem: Kurabiye de bir şey mi, ben şimdi size baklava yapacağım. Beni izleyin de öğrenin.

The verbal code of the male character "Bir tane de araba kurabiye yapalım. [And let's make a car-shaped cookie.]" and the verbal code of the female character "Bir tane de bebek kurabiye yapalım. [And let's make a baby cookie.]" were tallied as two variables in the category of *suggestion* including proposals for action according to Walsh and Leaper (2020).

Elif'in Düşleri

| Example 53 |
| --- |
| Episode: Bayram [Festival] |
| 1.Verbal Code: Speech Behavior |
|      Original → Suggestion>proposal for action |
| Speech Behavior by Gender: one male character |
| Human/Non-human Character: Human |
| Context: In the episode Bayram [Festival], traditions specific to Turkish culture, such as having time together as a family and visiting neighbours are presented. In this conversation, when Elif's father realizes that the doctor is alone during the religious festival, he suggests having breakfast at their home altogether. |
| Display Timing: 6:56-7:10 on YouTube |

Speech Behavior in Turkish 53:

Salih: Doktor evladım, bu bayram ne yapıyorsun? Ailenin yanına gitmeyecek misin?

Doctor: Maalesef Salih Amca, bu bayram yalnızım.

Ahmet: **O halde bayram kahvaltısına bize davetlisin.**

Salih: İşte bu çok iyi oldu. Hadi bakalım, hep birlikte Ahmetlere.

The verbal code of the male character "O halde bayram kahvaltısına bize davetlisin. [Then, you are welcome to come to the breakfast with us.]" was tallied as a *suggestion* including a proposal for action based on Walsh and Leaper's (2020) operational definitions.

Erdem

| Example 54 |
| --- |
| Episode: Uzay Macerası [Space Adventure] |
| 1.Verbal Code: Speech Behavior<br><br>      Original → Suggestion>proposal for action<br>2.Verbal Code: Speech Behavior<br><br>      Original → Suggestion>proposal for action |
| Speech Behavior by Gender: one female and one male characters |
| Human/Non-human Character: Human |
| Context: Erdem stops by Arif in the library. Arif provides him a library card so he can read another book. Then, as he approaches the book shelves to select one of the books, he runs into Zepi. |
| Display Timing: 1:43-3:53 on YouTube |

Speech Behavior in Turkish 54:

Arif: Hoş geldiniz! Sizi tekrar görmek çok güzel. Ben de kitapları listeliyordum.

Erdem: Ben de acaba bir kitap daha okuyabilir miyim diye soracaktım.

Arif: Tabi ki Erdem, hem de istediğin kadar okuyabilirsin. **Ama önce istersen sana küçük hazineci kartı çıkaralım, ne dersin?**

Erdem: Küçük hazineci kartı mı?

Arif: Aynen öyle.

[…]

Erdem: Biz de kendimize kitap arıyorduk ancak ne okuyacağımıza bir türlü karar veremedik. Belki sen bize fikir verebilirsin.

Zepi: **O zaman bu macerada bana katılmaya ne dersiniz?**

Erdem: Harika, peki en son nerede kalmıştık?

The verbal code of the male character "Ama önce istersen sana küçük hazineci kartı çıkaralım, ne dersin? [What about having a little treasurer card?]" was tallied

as a *suggestion*, while the second verbal code of the female character "O zaman bu macerada bana katılmaya ne dersiniz? [Then, how about joining me on this adventure?]" was also coded as a *suggestion* including proposals for action.

İbi

| |
|---|
| Example 55 |
| Episode: Pasta Adası [Island Cake] |
| 1.Verbal Code: Speech Behavior<br>    Original → Suggestion>proposal for action<br>2.Verbal Code: Speech Behavior<br>    Original → Suggestion>proposal for action<br>3.Verbal Code: Speech Behavior<br>    Original → Suggestion>proposal for action |
| Speech Behavior by Gender: one female and two male characters |
| Human/Non-human Character: Human and non-human |
| Context: Hoppa and Bumpa smash into a huge cake with the bike. To repair the cake they destroyed, sugar is required. |
| Display Timing: 4:09-5:20 on YouTube |

Speech Behavior in Turkish 55:

Pumba: Bilmeceyi çözdüğümüze göre hemen yola mı çıkacağız?

İbi: Pumba, **Baldiyar'ı bekleyen büyük tehlikeyi unutmamalıyız.**

Pumba: Peki…Limandaki pasta ne olacak?

Gepu: Eee? Ne olmuş limandaki pastaya?

Hoppa: Sanırım istemeden pastaya zarar verdik.

Pumba: Pedalvan ile pastaya acil iniş yaptık. Biraz dağıldı da.

Gepu: Ne? Olamaz! Vonvon! Bu onu çok öfkelendirmiş olmalı.

İbi: Düzeltmenin bir yolu yok mu?

Gepu: Elimdeki şekerler bitmeseydi belki…

Tosi: **Şeker bulmana yardım edelim.**

Gepu: **Vonvon gelirse saklanın ve biz gelene kadar sakın çıkmayın!**

The first verbal code of the female character "Baldiyar'ı bekleyen büyük tehlikeyi unutmamalıyız. [We must not forget the great danger that awaits Baldiyar.]" was

coded as a *suggestion*. The second verbal code of the non-human male character "Şeker bulmana yardım edelim. [Let's help you find candy.]" was also coded as a *suggestion*. Likewise, the verbal code of the male chaarcter "Vonvon gelirse saklanın ve biz gelene kadar sakın çıkmayın! [If Vonvon comes, hide and do not come out till we come!]" was coded as a *suggestion* according to Walsh and Lepaer's (2020) operational definitions.

In the randomly selected three episodes of *İbi* —Pasta Adası [Cake Island], Lunapark [Funfair] and Yeraltı Kütüphanesi [The Underground Library] — all human and non-human characters experience adventures. However, it is not meaningful to code it as a leisure activity since it is impossible to separate it into a female or male.

Kaptan Pengu ve Arkadaşları

| Example 56 |
|---|
| Episodes: Beyaz Gökkuşağı [White Rainbow] |
|        Kahraman Mandalina [Hero Mandarin] |
|        Kayıp Taşlar [Lost Stones] |
| 1.Verbal Code: Speech Behavior<br>     Original → Suggestion>proposal for action<br>2.Verbal Code: Speech Behavior<br>     Original → Suggestion>proposal for action |
| Speech Behavior by Gender: two male characters |
| Human/Non-human Character: Non-human |
| Context: Fearing that the rainbow has lost its colour, Captain Pengu and his comrades are alarmed upon seeing the white rainbow, also known as the fog bow. They think of painting the white rainbow as a remedy. Pelit then arrives on the scene and gives them an explanation of this unusual natural phenomenon. Together, they paint their fences and expand the field when Captain Pengu notices that some of them are still rather enthusiastic about painting. |
| Display Timing: 5:44-5:57 on YouTube |

Speech Behavior in Turkish 56:

Captain Pengu: En son ektiğimiz domatesler bitti mi?

Misket: Artık kalabalık bir aileyiz Kaptan Pengu. Sebzelerim hemen tükeniyor.

Captain Pengu: Haklısın, **burayı biraz genişletsek iyi olacak.**

Misket: Önce çitleri yapmak lazım.

[…]

Captain Pengu: **Durun bakalım. Hemen üzülmeyin. Madem bu kadar boyama yapmak istiyorsunuz, benim aklıma bir fikir geliyor.**

In the cartoon *Kaptan Pengu ve Arkadaşları* [Captain Pengu and His Friends], the protagonists are non-human male characters, however, there are other characters whose gender can not be distinguished from their tone of voice or appearance. No supportive speech or aggressive behavior was observed in any randomly chosen episodes. A few activities were observed and coded: three non-human male characters were painting the fence in the episode "Beyaz Gökkuşağı [White Rainbow]", three male characters were depicted as being on adventures in the episode "Kahraman Mandalina [Hero Mandarin]" and two male characters were playing a game of skipping Stones in the episode "Kayıp Taşlar [Lost Stones]". In addition, according to Walsh and Leaper's (2020) operational definitions, male characters were tallied as using *suggestion speech behavior* eight times in a total of three episodes. A sample of the speech behavior is shown in the example above.

Nasreddin Hoca Zaman Yolcusu

| Example 57 |
|---|
| Episode: Doğum Günü [Birthday] |
| 1.Verbal Code: Speech Behavior |
|       Original → Suggestion>proposal for action |
| 2.Verbal Code: Speech Behavior |
|       Original → Supportive speech>consoling advice |
| Speech Behavior by Gender: two male characters |
| Human/Non-human Character: Human |

Context: Nobody knows that it is Kerim's birthday. Without revealing to his buddies that it's his birthday, Kerim makes suggestions about the ball, puzzle, and books he enjoys reading as a birthday present. Unaware of his birthday, they even take a stroll around the forest. Kerim does not seem well. Upon contemplating the possible cause of his gloomy mood, his buddies recall that today is Kerim's birthday. Nasreddin Hodja consoles Zehra and Ayşe while they're sad about this circumstance.

Display Timing: 3:28-9:34 on YouTube

Speech Behavior in Turkish 57:

Nasreddin Hodja: **Hadi bakalım. Kitaplarımızı alıp çıkalım. Eve yemeğe yetişeceğiz.**

[…]

Zehra: Bugün Kerim'in doğum günü…

[…]

Nasreddin Hoca: **Üzülmeyin çocuklar! Herkesin başına gelebilir bu.** Bazen neler neler unutuyoruz yoğunluktan.

Zehra: Ama o bizim doğum günlerimizi asla unutmaz.

Nasreddin Hoca: Hadi bakalım! Siz de doğum günü geçmeden hatırladınız. Her şeyin bir çaresi vardır.

Ayşe: Ama şu an ne yapabiliriz ki! Ne pastamız var

Zehra: Ne de bir hediyemiz. Girişteki ufacık bakkaldan başka bir şey yok.

Nasreddin Hoca: Bence bu bile yeterli!

The first verbal code of the male character "Hadi bakalım. Kitaplarımızı alıp çıkalım. Eve yemeğe yetişeceğiz. [Here we ego. Let's take our book and get out. We'll be home in time for dinner.]" was coded as a *suggestion* including a proposal for action. In contrast, the second verbal code of the male character "Üzülmeyin çocuklar! Herkesin başına gelebilir bu. [Don't worry guys! This can happen to anyone]" was coded as *supportive speech* including consoling advice according to Walsh and Leaper's (2020) operational definitions. In the episodes of "Sualtı [Underwater]" and "İnziva [Retreat]", the *suggestion* was tallied as five variables by male characters and one variable by a female character.

Niloya

| Example 58 |
|---|
| Episode: Hikâye [The Story] |
| Verbal Code: Speech Behavior<br><br>      Original → Suggestion>proposal for action |
| Speech Behavior by Gender: one male character |
| Human/Non-human Character: Human |
| Context: When Niloya's grandmother asks her to tell a story, Niloya finds it difficult to come up with one. Thankfully, her father saves the day by offering an inspiring suggestion. |
| Display Timing: 3:21-3:44 on YouTube |

Speech Behavior in Turkish 58:

Niloya: Babaaa! Babaannem bana bir hikâye anlat dedi. Ama ben hikâye bulamıyorum. Babaannem hikâyeleri nereden buluyor biliyor musun?

Father: **Bence yaşadığın olaylara ve etrafına dikkatlice bakmalısın!** Birbirinden ilginç hikayeler bulabilirsin.

Niloya: Canım babacığım, çok teşekkür ederim.

The verbal code of the male character "Bence yaşadığın olaylara ve etrafına dikkatlice bakmalısın! [You should carefully look at the experiences around you!]" was tallied as both one variable in the category of *suggestion* based on Walsh and Leaper's (2020) operational definitions.

Examined the randomly selected three episodes of the cartoon Niloya, including the example above, a total of four male characters and a female character were coded in the *suggestion speech behavior.*

Pırıl

| Example 59 |
|---|
| Episode: Matematiğe Bir Bak [Take a Look at Math] |
| Verbal Code: Speech Behavior<br><br>      Original → Suggestion>proposal for action |
| Speech Behavior by Gender: one male character |

| |
|---|
| Human/Non-human Character: Human |
| Context: When Uzay gets tired of running, he suggests playing hide and seek to his friend. |
| Display Timing: 1:48- 7:35 on YouTube |
| Speech Behavior in Turkish 59: <br><br> Uzay: Bu kadar kovalamaca yeter, ikisini bugün yakalayamayacağım. **Biraz da saklambaç oynayalım mı, ne dersin?** <br><br> Mert: Olur. Sen say, ben saklanayım. |

The verbal code of the male character "Biraz da saklambaç oynayalım mı, ne dersin? [How about playing hide and seek?]" was tallied as a *suggestion speech behavior* according to Walsh and Leaper's (2020) operational definitions.

<div align="right">Rafadan Tayfa</div>

| |
|---|
| Example 60 |
| Episode: Sağlık Muhafızları [Health Guards] |
| 1.Verbal Code: Speech Behavior <br><br>       Original → Suggestion>proposal for action <br> 2.Verbal Code: Speech Behavior <br><br>       Original → Suggestion>proposal for action <br> 3.Verbal Code: Speech Behavior <br><br>       Original → Suggestion>proposal for action |
| Speech Behavior by Gender: one female and two male characters |
| Human/Non-human Character: Human |
| Context: The characters in Rafadan Tayfa describe how the human immune system functions and in situations where the immune system is compromised, how helpful bacteria counteract pathogenic germs. |
| Display Timing: 2:00-6:56 on YouTube |
| Speech Behavior in Turkish 60 : <br><br> Kamil: Her yeri sağlamca kapatmışlar. Galiba içeri giremeyeceğim. <br><br> Hayri: Umudunu kaybetme bakreticiğim. **Baktericiğim hadi, denemeye devam edelim.** <br><br> […] |

Mert: Şimdilik uzaklaşıyorlar. **Biz de bağışıklık sistemi için alınan önlemleri bir kez daha kontrol edelim.**

Sevim: Tamam.

[…]

Sevim: Sanırım mideye de girmişler.

Mert: Oradan da alarm geliyor.

Sevim: **Mikropları bir an önce durdurmalıyız** ve sanırım nasıl yapacağımızı da iyi biliyorum.

The verbal codes of two male characters "Baktericiğim hadi, denemeye devam edelim. [Bacteria, come on, let's keep trying.]" and "Biz de bağışıklık sistemi için alınan önlemleri bir kez daha kontrol edelim. [Let's check once again the measures taken fort he immune system.]" were coded as *suggestions* including proposal for actions. The last verbal code of the female character "Mikropları bir an önce durdurmalıyız [We must stop the germs as soon as possible.]" was also tallied as one variable in the category of *suggestion speech behavior* based on Walsh and Leaper's (2020 operational definitions. In addition, upon analyzing two more *Rafadan Tayfa* cartoon episodes, Şimşek Tornet [Lightning Cart] and Ufo Nöbeti [UFO Watch], the male character contributed three more counts in the *suggestion speech behavior* in total.

Yade Yade

| Example 61 |
| --- |
| Episode: Değerli Taş [Precious Stone] |
| <u>1.Verbal Code:</u> Speech Behavior <br>        Original → Suggestion>proposal for action |
| <u>Speech Behavior by Gender</u>: one female character |
| <u>Human/Non-human Character</u>: Human |
| <u>Context</u>: Yade's friends were delayed in their search precious stones and found it difficult to carry the bags due to their confusion regarding their size. Yade suggests addressing this issue. |
| <u>Display Timing</u>: 2:47-3:06 on YouTube |

Speech Behavior in Turkish 61:

Yade: Arkadaşlar, belli ki çantalarda bir karışıklık olmuş.

Mati: Öyle mi olmuş? Sen yeşil çanta almışsın. Sen de mavi.

Yade: Hayır Maticiğim. **Çantaların renklerinde değil, büyüklüklerinde bir karışıklık var. Bu problemi çözmeye ne dersiniz?**

The verbal code of the female character "Çantaların renklerinde değil, büyüklüklerinde bir karışıklık var. Bu problemi çözmeye ne dersiniz? [There is confusion not in the colors of the bags, but in their size. How about solving this problem?]" was coded as a *suggestion speech behavior.*

6.6.1.4. Aggressive Behavior

In the content analysis of Walsh and Leaper (2020), *aggressive behavior* comprises direct or indirect acts that harm other people (e.g., insulting, hitting, social exclusion and negative gossip). Following Walsh and Leaper (2020), the same operational definition was used to describe aggressive behaviors for this thesis. Instead of indicating direct or indirect acts, aggressive behavior that cause harm to other individuals are remarked as verbal or non-verbal code. This minor alteration is necessary because, in the context of this thesis, translation studies is more concerned with the aggressive behaviors that transpire in the original and translated speeches than with the aggressive behaviors that arise either directly or indirectly.

Though it was considered coding verbal and non-verbal aggressive behaviors as separate categories, aggressive behaviors in the cartoons were thought to be low-occuring behavior, too. So, both verbal and non-verbal aggressive behavior were coded as one variable.

6.6.1.4.1. Coding of Aggressive Behavior (Disney Channel Türkiye)

Big City Greens / Greenlerin Büyükşehir Maceraları

| Example 62 |
|---|
| Season: S02E23 |
| Episode: Big Resolution / Yılbaşı |
| Verbal Code: Aggressive Behavior<br><br>　　　Source → Aggression>belittling and insulting<br><br>　　　Dubbing → Aggression>belittling and insulting<br>Non-verbal Code: Aggression>hitting and throwing things |
| Aggressive Behavior by Gender: Male |
| Human/Non-human Character: Human |
| Context: The Greens and Gloria are making a list of resolutions for the coming year. Gloria's new year's resolution is to ask out her crush Kevin, but she is scared to be rejected and therefore, she can not get rid of some terrible possibilities in her mind. |
| Dubbing Display Timing: 1:16-1:36 on YouTube |

Aggressive Behavior in English 62:

Gloria (she): Kevin? I just wanted to say that I like you and would you wanna go out with me sometime?

Kevin (he): **Go out... with you?** (The book is slammed shut. He turns around to face her; he's stern**.**) **No, you fool.**

(Clearly not the response she wanted. **Spin-kick!** Gloria hits the ground as Kevin looms tall. A book in hand and rejection looming in the air, he walks off casually, underline>laughing.)</u>

Kevin: **You fool!**

Gloria: No. No.

Gloria: (The heartwrenching music and the barista girl's anguished screaming abruptly cuts off as we cut back to the living room, as said barista girl lies down in fetal position. Clearly, she's traumatized.) So, yeah, that's one possibility.

---

Aggressive Behavior Dubbed into Turkish 62:

Gloria: Kevin? Ben sadece senden, şey, biraz hoşlanıyorum ve bir ara benimle çıkmak ister misin?

Kevin: **Seninle [Elindeki kitabı sertçe kapatır] çıkmak mı? [Gloria'ya doğru dönerek ona sert bir bakış atar] Hayır, şapşal.** [Bu Gloria'nın istediği cevap değildir. **Kevin dönerek Gloria'ya tekme atar** ve Gloria yere kapaklanır, Kevin ise ayaktadır. Kitabı Gloria'ya fırlatır ve alaycı bir şekilde kahkaha atarak uzaklaşır.]

Kevin: **Seni şapşal!**

Gloria: Hayır. Hayır!

Gloria:[Yürek burkan müzik ve barista kızın ıstırap dolu çığlıkları, oturma odasına döndüğümüzde aniden kesiliyor, çünkü barista kız cenin pozisyonunda yatıyor. Belli ki travma geçirmiş.] Yani böyle. Olasılıklardan sadece biri.

---

Both verbal and non-verbal aggressive behaviors manifest in the episode of "Big Resolution" in the animated cartoon series *Big City Greens*. The contextual condition suggests that *sterning, throwing a book*, and *hitting* are non-verbal acts of aggression, while verbal aggressive behaviors are exemplified by speech acts such as insulting and belittling. For instance, the utterance "Go out ... with you? (Seninle … çıkmak mı?)" as a speech act by a male character belittles the female character, while the utterance "You fool! (Seni şapşal!)" can be interpreted as insulting. Therefore, *the aggressive behaviors* of the male character were coded as one variable based on Walsh and Leaper's (2020) operational definition.

Big City Greens / Greenlerin Büyükşehir Maceraları

| Example 63 |
|---|
| Season: S02E23 |
| Episode: Big Resolution / Yılbaşı |
| Verbal Code: Aggressive Behavior<br>        Source → Aggression>shouting<br>        Dubbing → Aggression>shouting |

| |
|---|
| Non-verbal Code: Aggression>hitting |
| Aggressive Behavior by Gender: Female |
| Human/Non-human Character: Human |
| Context: Grandma harshly forces Bill to get out of his comfort zone while Nancy tries to motivate Bill on his New Year's resolution. |
| Dubbing Display Timing: 3:59-4:05 on YouTube |
| Aggressive Behavior in English 63:<br><br>Nancy: New Year's is about breaking out of your comfort zone.<br>Gramma: (In comes Gramma on the board.) Nancy's right, Bill. Hah!<br>**(She slaps the sandwich off Bill's hands.) Time to get off your back side and take a bite outta life. [Shouting] Take a bite outta life!** |
| Aggressive Behavior Dubbed into Turkish 63:<br><br>Nancy: Yeni yıl konfor alanından çıkmak demektir.<br>Büyükanne: [Büyükanne kaykayla gelir.] Nancy haklı, Bill. [Kaykayla vurarak **Bill'in elindeki sandviçi yere düşürür.] Yan gelip yatmayı bırakıp hayata atılmalısın. [Bağırarak] Hayata atıl artık!** |

The actions of the female character through slapping the sandwich out of Bill's hands and shouting were coded as one variable in the category of *aggressive behavior* according to Walsh and Leaper's (2020) operational definition.

Big City Greens / Greenlerin Büyükşehir Maceraları

| |
|---|
| Example 64 |
| Season: S02E21 |
| Episode: Chipocalypse Now / Greenlerin Sonu |
| 1.Verbal Code of the Male Character: Aggressive Behavior<br><br>     Source → Aggression>threatening<br>     Dubbing → Aggression>threatening |
| 2.Verbal Code of the Female Character: Aggressive Behavior<br><br>     Source → Aggression>insulting<br>     Dubbing → Aggression>insulting |
| Aggressive Behaviour by Gender: Male, female |

| |
|---|
| Human/Non-human Character: Human |
| Context: Chip Whistler's plan is to tear down the Greens family farm and replace it with a Wholesome Food parking lot. |
| Dubbing Display Timing: 3:38-3:52 on YouTube |

Aggressive Behavior in English 64:

 Chip: Oh, hey, Greens! So great news. **The city approved my request for a Wholesome Foods parking lot, which means that your house is being destroyed!**

(Pull back to reveal his creation: a target with the words "DESTROY" on the top. The Greens gasp in horror!)

Gramma: Now, hold on, **slick**, this is still my land!

Aggressive Behavior Dubbed into Turkish 64:

Chip: Aaa, merhaba Greenler! Size iyi bir haber. **Belediye, Sağlıklı Yiyecekler Otoparkı başvurumu onayladı. Yani eviniz yakında yıkılacak**.

[Yaptığı şeyi ortaya çıkarmak için geri çekilerek çatıdaki "YIKIM" yazısını gösterir. Greenler dehşet içinde nefesini tutar.]

Büyükanne: Dur bakalım **kurnaz**, burası hala benim!

The verbal code in a threatening tone by the male character "The city approved my request for a Wholesome Foods parking lot, which means that your house is being destroyed! (Belediye, Sağlıklı Yiyecekler Otoparkı başvurumu onayladı. Yani eviniz yakında yıkılacak.)" was coded in the category of *aggressive behavior* according to Walsh and Leaper's (2020) operational definition.

In the second verbal code, the term "slick (kurnaz)" used by the female character was considered as an offensive and insulting word which means a shrewd and untrustworthy person (Merriam-Webster, 2023). Therefore, it was coded as one variable, too.

ST Bluey /TT Bluey

| |
|---|
| Example 65 |
| Season: S02E15 |
| Episode: Stumpfest / Şenlik |
| Verbal Code: Aggressive Speech Behavior |
|     Source → Aggression>yelling |
|     Dubbing → Aggression>yelling |
| Aggressive Behavior by Gender: Male |
| Human/Non-human Character: Human |
| Context: Bluey negotiates with her father on using the stump on the backyard till he rips up it. When Bandit reminds her that it's time for ripping up the stump, Bluey and Bingo enter a sit-in protest to stop the stump being removed. |
| Dubbing Display Timing: 0:21-1:00 on YouTube |

Aggressive Behavior in English 65:

Bluey: Are you here to have your nails done?

Bandit: Well, no; we're not here to have our nails done.

Stripe (he): We're here for that stump.

Bandit: As I'm sure you are aware.

Bluey: (in shock) Excuse me? It's the first I've heard about all this.

Bandit: You guys need to move the beauty parlour so we can rip up that stump.

[…]

Bandit: Bluey, I was pretty clear: you could use this stump for your nail bar for as long as it took us to rip up that stump.

Bluey: I don't remember agreeing to that!

Bandit: Well, I do. **Now, come on. Vamoose!**

(The girls rush to protect their salon stump.)

Bluey, Bingo and Muffin: No!

Bandit: **[Yelling] Get outta the way!**

Bluey: (to Bingo and Muffin) Everyone, link arms!

---

Aggressive Behavior Dubbed into Turkish 65:

Bluey: Tırnaklarınızı yaptırmaya mı geldiniz?

Bandit: Şey, hayır, tırnaklarımızı yaptırmaya gelmedik.

Stripe: Şu kütük için geldik.

Bandit: Eminim siz de biliyorsunuzdur.

Bluey: Affedersiniz, bunu ilk defa duyuyorum.

Bandit: Güzellik salonunuzu taşımalısınız ki o kütüğü parçalayabilelim.

[…]

Bandit: Bluey açıkça söylemiştim. Kütüğü ancak parçalanma zamanı gelene kadar kullabilirsiniz demiştim, değil mi?

Bluey: Ben bunu kabul ettiğimi hatırlamıyorum.

Bandit: Ben hatırlıyorum. **Şimdi çabuk olun bakalım!**

Bluey, Bingo and Muffin: Hayır!

Bandit: **(Bağırarak) Çekilin şuradan.**

Bluey: Arkadaşlar birleştirin kolları.

---

Bluey's act of behaving as if she never agreed with her father turns him on. Her indirect verbal acts empowered with nonverbal communication (such as linking arms) cause negative progress of the dialogue. In this example, aggression is not explicitly felt as much as insulting, swearing, or negative gossip. Still, it is understood that the provocation by the female character caused both her aggressive attitude towards her father and triggered the male character to become aggressive. Therefore, *the aggressive behaviors* "Now, come on. Vamoose! Get outta the way!" with the dubbing versions "Şimdi çabuk olun bakalım! Çekilin şuradan" were coded as one variable.

Gravity Falls / Esrarengiz Kasaba

| Example 66 |
|---|
| Season: S01E01 |
| Episode: Tourist trapped / Turist Kapanı |
| Verbal Code of the Male Character: Aggressive Behavior |
|     Source → Aggression>warning |

| |
|---|
| Dubbing → Aggression>warning |
| <u>Non-verbal Code of the Male Character</u>: Aggression>shaking |
| <u>Non-verbal Code of the Female Character</u>: Aggression>pushing |
| <u>Aggressive Behavior by Gender</u>: Male, female |
| <u>Human/Non-human Character</u>: Human |
| <u>Context</u>: Dipper considers Norman is a zombie and begins catching them on film. Mabel is frustrated and annoyed when Dipper notes his skepticism to her. |
| <u>Dubbing Display Timing</u>: 2:58-3:22 on YouTube (Part 3) |

<u>Aggressive Behavior in English 66:</u>

Dipper: Mabel, remember what the book said about Gravity Falls? Trust no one!

Mabel: Well, what about me, huh? Why can't you trust me? (Puts on star earrings) Beep bop!

Dipper: **Mabel, [shaking her fastly] he's gonna eat your brain!**

Mabel: (Pushes him away) Dipper, listen to me. Norman and I are going on a date at five o'clock, and I'm gonna be adorable, and he's gonna be dreamy. **(pushing Dipper out of the room.)**

Dipper: Wait! But…but…but…

Mabel: And I'm not gonna let you ruin it with one of your crazy conspiracies! **[slams the door shut.]**

<u>Aggressive Behavior Dubbed into Turkish 66:</u>

Dipper: Mabel, kitapta Esrarengiz Kasaba için ne diyordu? ''Kimseye güvenmeyin!''

Mabel: İyi de benimle ne alakası var? Bana neden güvenmiyorsun? [Yıldız küpesini takar] Cin-con!

Dipper: **Mabel! [Mabel'i sarsarak] Çocuk senin beynini yiyecekti!**

Mabel: [Dipper'in elini kendinden uzaklaştırır.]  Dipper, dinle beni! Norman'la saat beşte randevumuz var ve ben çok güzel olacağım, o da yakışıklı olacak. **[Dipper'ı itekleyerek onu odadan dışarı çıkarır.]**

Dipper: Bekle! Bir dakika…

Mabel: Ve bunu saçma teorilerinle mahvetmene izin vermeyeceğim! **[Kapıyı Dipper'in yüzüne çarpar.]**

In the first verbal code, the male character acts to the female character aggressively by warning, "He's gonna eat your brain! (Çocuk senin beynini yiyecek!)" and shakes her forcefully. The female character reacts to his behavior and she pushes the male character out of the room. In the end, she slams the door shut in a non-verbal aggressive behavior. Therefore, *the aggressive behavior* of the male character was coded as one variable, *while the aggressive behavior* of the female character was tallied as another variable based on the operational definition of Walsh and Leaper (2020).

Gravity Falls / Esrarengiz Kasaba

| Example 67 |
| --- |
| Season: S01E01 |
| Episode: Tourist trapped / Turist Kapanı |
| Verbal Code of the Male Character: Aggressive Behavior<br><br>        Source → Aggression>threatening<br><br>        Dubbing → Aggression>threatening |
| Non-verbal Code of the Male Character: Aggression>biting |
| Non-verbal Code of the Female Character: Aggression>punching |
| Aggressive Behavior by Gender: Male, female |
| Human/Non-human Character: Human |
| Context: Dipper believes that Mabel's boyfriend, Norman, is a zombie. Whilst on a date in the forest, Norman eventually reveals to Mabel that he really is a bunch of gnomes led by Jeff. The leader gnome, Jeff, tells her that they as gnomes have been looking for a new queen. Therefore, he proposes her with a diamond ring. As soon as Jeff gets rejected, he threatens to kidnap her. In the meanwhile, Dipper drives in a rush to save his sister. |
| Dubbing Display Timing: 2:22- on YouTube (Part 4) |

Aggressive Behavior in English 67:

Jeff (the leader male gnome): We'll never forget you, Mabel. **Because we're gonna kidnap you.**

Mabel: Huh?!

Dipper: Don't worry, Mabel! I'll save you from that zombie!

Mabel: Help!!!!

Dipper: Hold on!

Jeff: **The more you struggle, the more awkward this is gonna be for everybody! Just…ha ha!... Okay, just get her arm there, Steve!**

Mabel: **(One of the gnomes bites her sweater arm) Let go of me! (She punches him off.)**

---

Aggressive Behavior Dubbed into Turkish 67:

Jeff: Seni asla unutmayacağız, Mabel. **Çünkü seni esir alacağız.**

Mabel: Ha?

Dipper: Merak etme, Mabel! Seni o zombilerden kurtaracağım!

Mabel: Yetişin dostlar!

Dipper: Yettim Mabel!

Jeff: **Ne kadar kımıldarsan, her şey o kadar garip bir hal alır. Sadece…Tamam, dur, kolunu bırak Steeve.**

Mabel: **[Steve kızın kolundan ısırarak yakalamaya çalışır) Küçük, bırak beni dedim sana! (Steve'e yumruk atar.]**

---

In this example, the male character threatens the female character by saying "Because we're gonna kidnap you (Çünkü seni esir alacağız.)" After the female character screams for help, the male gnome leader continues to threaten her by saying "The more you struggle, the more awkward this is gonna be for everybody! Just…ha ha!... Okay, just get her arm there, Steve! (Ne kadar kımıldarsan, her şey o kadar garip bir hal alır. Sadece…Tamam, dur, kolunu bırak Steeve.)"

Compared to its dubbed version, a mistranslation was observed. "Okay, just get her arm there, Steve!" was translated as "Tamam, dur, kolunu bırak [*sic*] Steeve." The male character Steve was trying to grab her arm. It is possible to read this content—which is completely inappropriate for the child receiver because it depicts bullying behavior—as either a translation error or a translation intervention. Consequently, when this part of the original and translated

audiovisual product is evaluated as a whole, the conclusion is reached that negative gender lessons are imparted to children exposed to the screen.

For the coding procedure, one variable for the male character was coded in the category of *aggressive behavior,* while one variable for the female character was tallied due to punching in an *aggressive act* based on the operational definition of Walsh and Leaper (2020).

Gravity Falls / Esrarengiz Kasaba

| Example 68 |
|---|
| Season: S01E01 |
| Episode: Tourist trapped / Turist Kapanı |
| Verbal Code: Aggressive Behavior<br><br>        Original → Aggression>threatening<br><br>        Dubbing → Aggression>threatening<br>Non-verbal Code: Aggression>covering mouth |
| Aggressive Behavior by Gender: Male |
| Human/Non-human Character: Human |
| Context: Dipper manages to rescue Mabel by knocking the leader gnome over via a shovel. |
| Dubbing Display Timing: 3:14-3:34 on YouTube (Part 4) |

Aggressive Behavior in English 68:

Dipper: Hey, Hey! Let go of my sister!

Jeff: Oh! Ha ha. Hey, there! Um, ya know, this is all really just a big misunderstanding, ya see? Your sister's not in danger… **She's just marrying all one thousand of us and become our gnome queen for all eternity.**

Isn't that right, honey?

Mabel: You guys are butt-faces!

Gnome: **(Covers her mouth)**

Dipper: Give her back right now, or else!

Aggressive Behavior Dubbed into Turkish 68:

Dipper: Bana bakın! Bırakın kardeşimi hemen!

Jeff: Oo, merhaba. Biliyorsun, bunlar hep bir yanlış anlaşılmadan ibaret! Yani baksana, tehlikede falan değil. **Alt tarafı kardeşin sonsuza dek birlikte yaşayacağımız kraliçemiz olmak** [*sic*]

Mabel: Amma gıcıkmışsınız ya!

**[Cücelerden biri Mabel'in ağzını kapatır.]**

Dipper: Hemen kardeşimi bırak, yoksa görürsün!

The verbal code "She's just marrying all one thousand of us and become our gnome queen for all eternity" was dubbed as "Alt tarafı kardeşin sonsuza dek birlikte yaşayacağımız kraliçemiz olmak [*sic*]" When watching the dubbed translation of this animated cartoon, the male character is seen talking, but at a particular moment, the sound cuts out. In other words, it is clear that there is deficiency in the voice-over.

When the context was examined comparatively, it was observed that the speech behavior of the male character can be interpreted as an aggressive attitude. This threatening speech behavior and covering of the mouth of the female character was coded as one variable in the category of *aggression*.

Phineas and Ferb / Fineas ve Förb

| Example 69 |
|---|
| Season: S01E01 |
| Episode: Rollercoaster / Hız Treni |
| Verbal Code: Aggressive Behavior<br>    Source → Aggression>threatening, yelling<br>    Dubbing → Aggression> threatening, yelling |
| Non-verbal Code: Aggression>pointing the index finger |
| Aggressive Behavior by Gender: Female |
| Human/Non-human Character: Human |
| Context: Candace is horrified when she sees that Phineas and Ferb have built something in the backyard as their mom, Linda, heads off to do some shopping. |

| |
|---|
| Candace angrily storms off to tell her mom, proclaiming that the boys are going down. |
| Dubbing Display Timing: 2:52-2:59 on YouTube |
| Aggressive Behavior in English 69:<br><br>Candace: Phineas, what is this?<br><br>Phineas: Do you like it?<br><br>Candace: **(Gets angry and points her index finger at him) Oh, I'm gonna go tell Mom, and when she sees what you're doing, you are going down! Down, down, down! [Yelling] D-o-w-n! Down!** |
| Aggressive Behavior Dubbed into Turkish 69:<br><br>Candace: Phineas, bu ne böyle?<br><br>Phineas: Beğendin, değil mi?<br><br>Candace: **[Kaşlarını çatarak ve işaret parmağıyla Phineas'ı göstererek] Anneme söyleyeceğim. Ne yaptığınızı görünce canınıza okuyacak. Canınıza okuyacak anladınız mı? [Haykırarak] İkinizin de canınıza okuyacak işte!** |

Although the utterances "Oh, I'm gonna go tell Mom, and when she sees what you're doing, you are going down! Down, down, down!" does not appear to be an aggressive behavior on its own, when considered together with gestures, facial expressions and non-verbal aggressive behaviors (e.g., pointing the index finger, yelling), it overlaps with Walsh and Leaper's (2020) operational definition of aggressive behavior. So, this verbal code of the female character was tallied as one variable in the category of *aggressive behavior*.

PJ Masks/Pijamaskeliler

| |
|---|
| Example 70 |
| Season: S01E1b |
| Episode: Catboy's Cloudy Crisis / Kedi Çocuk'un Bulutla İmtihanı |
| Verbal Code: Aggressive Behavior<br><br>     Source → Aggression>threatening, insulting<br><br>     Dubbing → Aggression>threatening, insulting |

| |
|---|
| <u>Aggressive Behavior by Gender:</u> Female |
| <u>Human/Non-human Character:</u> Human |
| <u>Context:</u> Luna Girl humiliates PJ-Masks' summer games and endavors to put a downer on their summer joy. |
| <u>Dubbing Display Timing:</u> 3:25-4:06 on YouTube |

<u>Aggressive Behavior in English 70:</u>

Catboy: What are you up to, Luna Girl?

Luna Girl: What a surprise. I knew it wouldn't be long before you were back to do your goodie-goodie work!

Gekko: Why are you making all these dark clouds? No one could play today.

Luna Girl: **That's the idea, lizard-legs! I never get to play silly summer games, so I'm going to block out the sun with my black clouds, so you can't either!**

Owlette: But you can play with us. [Flies close to Luna Girl] Tag!

Luna Girl: **Play a happy daytime game with the pesky PJ Masks?  Blurgh!** Today was just a test. But once the tank is full, I'll let all these clouds out at once and summer will be over! (Mad laughter)

<u>Aggressive Behavior Dubbed into Turkish 70:</u>

Kedi Çocuk: Ne yapmak istiyorsun Ay Kızı?

Ay Kızı: Bu ne sürpriz! Çok geçmeden gelip işime burnunuzu sokacağınızı biliyordum Maskeliler.

Kertenkele Çocuk: Bu kara bulutları neden yapıyorsun Ay Kızı? Bugün hiç kimse oynayamadı.

Ay Kızı: **İstediğim de bu, sürüngen kız [*sic*]. Ben o saçma oyunları hiç oynamadım. Bu yüzden siz de oynamayın diye güneşin önünü kapatmak için bulut yapıyorum.**

Baykuş Kız: Ama bizimle oynayabilirsin! [Ay Kıza yaklaşır ve] Ebe!

Ay Kızı: **Sizinle güzel güzel oyun mu oynayayım Maskeliler? [İğrenerek] Öğğğğğ!** Bu sadece bir testti. Ama depo dolduğu zaman bütün bulutları yukarı göndereceğim ve yaz bitmiş olacak. [Şeytanca güler]

In this example, the female character threatens and insults Gekko — the lizard boy — by saying "That's the idea, lizard-legs! I never get to play silly summer games, so I'm going to block out the sun with my black clouds, so you can't either!" This speech was dubbed as "İstediğim de bu, sürüngen kız. Ben o saçma oyunları hiç oynamadım. Bu yüzden siz de oynamayın diye güneşin önünü kapatmak için bulut yapıyorum." In fact, here Luna girl insults Gekko, who is a lizard boy, by calling him "lizard-legs". However, the translation "lizard-legs" as "sürüngen kız" [reptile girl] could be interpreted as a mistranslation.

The female character continues her aggressive attitude with the utterences "Play a happy daytime game with the pesky PJ Masks?   Blurgh!" In the dubbed translation, Sizinle güzel güzel oyun mu oynayayım Maskeliler? Öğğğğğ!"

For the coding procedure, following Walsh and Leaper's (2020) operational definition, the verbal code of the female character was tallied as one variable in the category of *aggressive behavior.*

PJ Masks/Pijamaskeliler

| |
|---|
| Example 71 |
| Season: S01E12b |
| Episode: Gekko's Nice Ice Plan / Kertenkele'nin Buzlu Planı |
| Verbal Code: Aggressive Behavior<br>        Source → Aggression>threatening, insulting<br>        Dubbing → Aggression>threatening, insulting |
| Aggressive Behavior by Gender: Male |
| Human/Non-human Character: Human |
| Context: Owlette and Gekko chase after Romeo and endavour to take control of the ice machine. Otherwise, the city would be iced into an icy rollercoaster for his new Laboggan. |
| Dubbing Display Timing: 4:05-9:58 on YouTube |
| Aggressive Behavior in English 71: |

---

Romeo: **While you daytime dodos are all slip-sliding around, I'll be taking over the whole world!**

[…]

Romeo: [notices that Catboy falls onto the stairs] Poor pussycat…Now get away from my laboggan! Shoo!

[…]

Romeo: Ah, you think you can outwit a genius like me, **birdbrain**?

Gekko: Hello, Romeo! With my Super Lizard Grip, I'm better on the ice than you.

Romeo: Nonsense! My laboggan was made by a genius. Me! So, there's no way one of you **mini-minded muttonheads** could beat it.

---

Aggressive Behavior Dubbed into Turkish 71:

Romeo: **Siz gündüzleri burada kayıp düşerken ben de dünyayı ele geçireceğim**!

[…]

Romeo: [Kedi Çocuk'un merdivenlere düştğünü fark eder ve] Zavallı pisi. Şimdi benim kızağımdan defol!

[…]

Romeo: Benim gibi bir dehayı mı durdacaksın **sersem şey**?

Kertenkele Çocuk: Naber Romeo? Baksana, yapışkanlı gücümle buzda sizden daha iyiyim.

Romeo: Tamamen saçmalık! Kızağı bir dahi yaptı, yani ben! **Sizin gibi sersemlerin** gelip bu muhteşem aracı yenmesi imkânsız!

---

The threatening speech behavior of the male character "While you daytime dodos are all slip-sliding around, I'll be taking over the whole world! (Siz gündüzleri burada kayıp düşerken ben de dünyayı ele geçireceğim!)" and his insults such as "birdbrain (sersem şey)", "one of you mini-minded muttonheads (Sizin gibi sersemler)" were coded as one variable in the category of *aggressive behavior.*

| |
|---|
| Example 72 |
| <u>Season:</u> S01E01 |
| <u>Episode:</u> Just One of The Princes / Prensin Teki |
| <u>Verbal Code:</u> Aggressive Behavior |
|       Source → Aggression>insulting |
|       Dubbing → Aggression>insulting |
| <u>Aggressive Behavior by Gender:</u> Male |
| <u>Human/Non-human Character:</u> Human |
| <u>Context:</u> Princess Sofia is determined trying out for the team. While Sofia and Prince James are training for the race, the best rider in the school, Prince Hugo, arrives and teases Sofia of her failing to fly and insults Prince James that he is a awful racer and trainer. |
| <u>Dubbing Display Timing:</u> 9:26-9:50 on YouTube |

<u>Aggressive Behavior in English 72:</u>

Princess Sofia: What am I doing wrong?

Prince James: I don't know. We can stop if you want.

Sofia: I am not giving up. I don't care how many times I fall. I am going to try out for the team.

Hugo: **(Laughing)** You've got to stay on your horse first.

**I knew you were a bad racer, James, but you're a worse teacher. I guess Flying Derby isn't a princess thing after all.**

Prince James: You can make fun of me all you want, Hugo, But not my sister.

[Hugo leaves laughing.]

<u>Aggressive Behavior Dubbed into Turkish 72:</u>

Prenses Sofia: Ben neyi yanlış yapıyorum?

Prens James: Bilemiyorum. İstersen vazgeçebilirsin.

Prenses Sofia: Hayır vazgeçmeyeceğim. Kaç kere düşeceğim umurumda değil. Takım seçmelerine gireceğim.

Hugo: **[Alaycı bir şekilde gülerek]** Tabi atın üstünde durabilirsen! **Kötü bir yarışçı olduğunu biliyordum James ama daha da kötü bir öğretmenmişsin. Demek ki bu iş prenseslere göre değilmiş.**

| |
|---|
| Prens James: [Yumruklarını beline koyarak] Benle istediğin kadar dalga geç Hugo ama kardeşimle geçemezsin.<br>[Hugo alaycı bir şekilde gülerek ayrılır.] |

When watching the entire first episode "Just One of The Princes" of the first season of *Sofia the First*, one of the first audio-visual elements to notice is sexist discourse and the characters' physical appearances. For almost 20 minutes, the episode divides actions into things that *princes can do* and those that *princesses can do*. Although the visuals (e.g., gender roles of girls who mostly prefer pink and purple princess dresses) and the speeches in both original and dubbed texts are sexist, the female-led character is also portrayed as an individual who does not give up in the face of a difficult situation and feels support from her mother. While the episode maintains sexist discourses, it shows that girls can challenge the patriarchal order by presenting a role model to the female child audience.

For coding, the male character tells the other male character by insulting the female character "I knew you were a bad racer, James, but you're a worse teacher. I guess Flying Derby isn't a princess thing after all" with its dubbing "Kötü bir yarışçı olduğunu biliyordum James ama daha da kötü bir öğretmenmişsin. Demek ki bu iş prenseslere göre değilmiş." This insulting speech was coded as *an aggressive behavior* following Walsh and Leaper's (2020) operational definition.

### Star vs The Forces of The Evil / Star Kötü Güçlere Karşı

| |
|---|
| Example 73 |
| Season: S01E01 |
| Episode: Star Comes to Earth / star kötü güçlere karşı sezon 1 bölüm 1 part 6 |
| Verbal Code: Aggressive Behavior<br>     Original → Aggression>threatening, insulting<br>     Dubbing → Aggression>threatening, insulting |
| Non-verbal Code: Aggression>hitting |

| |
|---|
| <u>Aggressive Behavior by Gender</u>: Male, male |
| <u>Human/Non-human Character</u>: Human |
| <u>Context:</u> Ludo orders his minions to attack Star Butterfly, but Marco remarkably defends her with a show of karate. |
| <u>Dubbing Display Timing</u>: 8:46-10:19 on YouTube |

<u>Aggressive Behavior in English 73</u>:

Ludo: Star Butterfly! At last, I've found you!

Star: Ludo! How did you know I was here?

Ludo: Wouldn't you like to know?

Star: Yes. That's why I asked.

Ludo: Well, Buff Frog—hey! I don't have to tell you anything! **Get her!**

Marco: Hi-yaaa!

Star: You can fight?!

Marco: It's called... karate!

[…]

Ludo: You see, **you morons**?! This is what happens when you don't work out! Your muscles are like pudding! Come on, back in the portal, back in the portal.

<u>Aggressive Behavior Dubbed into Turkish 73</u>:

Ludo: Star Butterfly, çok uğraştım ama seni buldum!

Star: Ludo! Benim burada olduğumu nereden öğrendin bakayım sen?

Ludo: Bilmek istemez misin?

Star: İsterim, ondan sordum ya!

Ludo: Koca Vırak…Hey sana bir şey söylemek zorunda değilim! **Yakalayın!**

Marco: Hi-yaaa!

Star: Dövüşebiliyorsun!

Marco: Bunun adı, karate.

[…]

Ludo: **Sersem şeyler**! Hiç antrenman yapmazsanız olacağı budur işte! Kaslarınız pelte gibi olmuş. Hadi, portala dönün, portala.

The aggressive speeches by the first male character "Get her! (Yakalayın!)" and the aggressive actions of the second male character "morons (sersem şeyler)" were coded in the category of the *aggression* following the operational definitions of Walsh and Leaper (2020).

Moreover, the male character's attempt to catch the princess and Marco doing karate to defend the female character can be interpreted as some of the gender stereotypes in narratives prepared and translated for children. As we see, names change, and plots change, but gender roles remain the same.

6.6.1.4.2. Coding of Aggressive Behavior (TRT Çocuk)

Emiray

| Example 74 |
| --- |
| Episode: Buğdayları Kim Yere Döktü? [Who Spilled the Wheat on the Ground?] |
| Verbal Code: Aggression>threatening |
| Non-verbal Code: pointing the finger |
| Aggressive Behavior by Gender: male |
| Human/Non-human Character: Human |
| Context: Emiray and Karaca are responsible for transporting the food to the border. On the way, they notice that giants are approaching. In fact, the giants should have come to get the food in the evening. The children become anxious. |
| Display Timing: 13:12-13:39 on YouTube |

Aggressive Behavior in Turkish 74:

Karaca: Ne işiniz var burada? Akşama kadar vaktimiz vardı yiyecekleri bırakmak için. Niye şimdi geldiniz?

One of the Giants: **Canımız ne zaman isterse o zaman geliriz. Size mi soracağız!**

**Karaca: Emiray! Dikkat et!**

Another Giant: Korkmayın! Hiçbir şey yapmayacağız size. Sadece yiyecekleri bıraktığınızdan emin olmak istedik, o kadar.

One of the giants walks towards children, points his index finger and says, "Canımız ne zaman isterse o zaman geliriz. Size mi soracağız! [We can come whenever we want.  Are we going to ask you?]" He intimidates the children. This aggressive behavior was coded in category of the *aggression* following the operational definitions of Walsh and Leaper (2020).

6.6.1.5. Activities

According to Walsh and Leaper (2020), operational definition for activities are divided into two groups feminine-stereotyped activities and masculine-stereotyped activities. Feminine-stereotyped activities consist of performance and visual arts activities such as dancing and singing, while masculine-stereotyped activities include physical activities such as running and sports, and constructive activities such as creating and building.

A different procedure was followed in coding the activities since there were more diverse activities in the dual corpus of this thesis compared to Walsh and Leaper's (2020) study. Activities were coded in five categories as indicated in Michel's (1986) study. As Michel (1986) proposes, *domestic tasks* (e.g., cooking, food preparation), *contributing to the education/well-being of children* (emotional and physical support), *professional activities* (roles of doing the work and giving the orders), *leisure activities* (e.g., sport, art, hobbies, artistic activities, games, adventure) were coded.

Activities were coded and exemplified below in alphabetical order of the sampled television series for children. Since the person speaking is at the same time the person acting the previous operational definitions of this thesis, the gender of the speaker was coded as one variable. However, when coding the  activities, the gender of the person performing the activity and the person talking about the activity may differ. Therefore, the gender of whoever is associated with or responsible for the activity in question was coded. This situation can be better understood with the first example below:

6.6.1.5.1. Coding of Activities (Disney Channel Türkiye)

Big City Greens / Greenlerin Büyükşehir Maceraları

| Example 75 |
|---|
| Season: S02E23 |
| Episode: Big Resolution / Yılbaşı |
| Verbal Code: Activities>Domestic Tasks (preparing sandwich) |
| Coded Gender: Male |
| Human/Non-human Character: Human |
| Context: No matter how hard Nancy tries to get Bill out of his comfort zone, he takes only one baby step and adds mayonnaise to his sandwich in the kitchen. |
| Dubbing Display Timing: 3:24-3:36 on YouTube |

Verbal Code in English 75:

Nancy: **Ah, makin' the ol'turkey and white bread sandwich, again?**

Bill: Well, if you take a look under the hood, you'll notice a radical new change for me-- Mayo!

Nancy: I wouldn't exactly call a little mayo going outta your comfort zone.

Verbal Code Dubbed into Turkish 75:

Nancy: **Aaaa, yine şu meşhur hindili sandviçini yapıyorsun demek.**

Bill: Şey, kaportayı kaldırıp altına bakınca köklü bir değişim göreceksin. Mayonez!

Nancy: Birazcık mayonez ekleyerek konfor alanından çıkmış sayılmazsın.

The female character tells Bill "Ah, makin' the ol'turkey and white bread sandwich, again? (Aaaa, yine şu meşhur hindili sandviçini yapıyorsun demek.)" Although the speaker is female, the person who prepares a sandwich as a domestic activity is a male character. Therefore, the *domestic task* performed by the male character was coded as one variable under the category of gender-typed activities based on Michel's (1986) categorization. In this example, the domestic task, which is typically associated with girls or women, is represented as an activity done by a boy. Therefore, this example is significant to deconstruct the stereotypical representation.

Big City Greens / Greenlerin Büyükşehir Maceraları

| |
|---|
| Example 76 |
| Season: S02E23 |
| Episode: Big Resolution / Yılbaşı |
| Verbal Code: Activities>Professional Activities (news reporter) |
| Coded Gender: Female |
| Human/Non-human Character: Human |
| Context: Maria Media reports the news on the final hour of the year. |
| Dubbing Display Timing: 4:12-4:25 on YouTube |

Verbal Code in English 76:

**Maria Media: This is Maria Media, reporting from Times Circle on the final hour of the year!** A crowd of thousands is now gathered around the famous Times Circle Cube as we wait for it to drop at midnight. You can practically feel the crowd's excitement.

Verbal Code Dubbed into Turkish 76:

**Maria Media: Ben Maria Media, yılın son saatinde Times Meydanı'ndan bildiriyorum.** Binlerce kişiden oluşan kalabalık, gece yarısında düşecek olan Times Meydanı Küpü'nün etrafında toplanmış durumda. Kalabalığın heyecanı hallerinden belli oluyor.

In this gender-typed activity example, a female character presents the news as "This is Maria Media, reporting from Times Circle on the final hour of the year! (Ben Maria Media, yılın son saatinde Times Meydanı'ndan bildiriyorum.)" Since the verbal code is about the profession of the female character, it was tallied as one variable of *professional activity* in the gender-typed categories according to Michel's (1986) categorization. This example, like the previous example about domestic task, questions traditional gender roles.

Big City Greens / Greenlerin Büyükşehir Maceraları

| |
|---|
| Example 77 |
| <u>Season:</u> S02E23 |
| <u>Episode</u>: Winter Greens / Kış Greenler |
| <u>Verbal Code:</u> Activities>Professional Activities (weatherman) |
| <u>Coded Gender:</u> Male |
| <u>Human/Non-human Character</u>: Human |
| <u>Context:</u> Ronald Featherman hectically reports that snow has fallen across Big City in a surprise snowfall overnight, and people in town enjoy it. |
| <u>Dubbing Display Timing:</u> 0:01-0:15 on YouTube |

<u>Verbal Code in English 77</u>:

Ronald Featherman: Good morning, Big City! It seems we've awoken to a surprise overnight snowfall! Folks all across town are taking it in before it melts later tonight. **I'm Ronald Featherman, your local weatherman,** here to get the word from one of our very own.

<u>Verbal Code Dubbed into Turkish 77</u>:

Ronald Featherman: Günaydın, Büyük Şehir! Bu sabah gözümüzü gece yağan sürpriz kara açtık. Şehir sakinleri, kar bu gece eriemeden önce onun keyfini çıkarıyor. **Ben hava durumu sunucunuz Ronald Featherman.** Şehir sakinleriyle karşılıklı konuşmak için buradayım.

Similarly, the verbal code in this example was coded as *a professional activity* based on Michel's (1986) categorization. The original speech "I'm Ronald Featherman, your local weatherman" was dubbed as "Ben hava durumu sunucunuz Ronald Featherman." Therefore, the coded gender as male was tallied.

Big City Greens / Greenlerin Büyükşehir Maceraları

| Example 78 |
| --- |
| Season: S02E23 |
| Episode: Winter Greens / Kış Greenler |
| Verbal Code: Activities>Leisure Activities (play/game) |
| Coded Gender: Male |
| Human/Non-human Character: Human |
| Context: When Cricket and Remy are set to play for the fourteenth time snowball fight, Remy advises to play as a team. So, all they need is somebody they can fight against. |
| Dubbing Display Timing: 0:26-0:34 on YouTube |

Verbal Code in English 78:

Cricket: Wow, way to take a hit, buddy! **So, you ready to play again for the fourteenth time?!**

Remy: We could, or we could play together! On the same team!


Verbal Code Dubbed into Turkish 78:

Cricket: Vay canına, şampiyonlar gibi karşıladın dostum! **Ee, 14.kez oynamaya hazır mısın?**

Remy: Olabilir veya bu kez birlikte oynarız aynı takımda.


As seen from the dialogue, the male character offers to play a game by saying "So, you ready to play again for the fourteenth time?! (Ee, 14.kez oynamaya hazır mısın?)" Following Michel's (1986) study, play is categorized as a *leisure time activity*. Therefore, this verbal code of the male character was tallied as one variable for gender-typed activities.

| |
|---|
| Example 79 |
| Season: S02E23 |
| Episode: Winter Greens / Kış Greenler |
| Verbal Code: Activities>Leisure Activities (handworking) |
| Coded Gender: Female |
| Human/Non-human Character: Human |
| Context: On a winter day with snow covering the ground, Tilly and Nancy joyfully construct a snow girl. They finish the snow girl's body and proceed to adorn it with twig pieces. Once the finishing touches are done, they decide to name her Margaret. |
| Dubbing Display Timing: 2:16-2:29 on YouTube |

Verbal Code in English 79:

Tilly: We've been unexpectedly seasoned with nature's wintry salt.

Tilly: Isn't it wonderful?

(Nancy adds a branch to the snowman [sic].)

Nancy: Sure is, Tilly-girl!

Tilly: **Just addin' the finishing touch...(She puts it in; it is an "eye".)** There.

Nancy: Lookin' good, Til. Whaddya gonna name her?

(Snowman [sic] is using one of Tilly's dresses, with branches all over its head, with an extra two for arms.)

Tilly: Her name is Margaret.

Verbal Code Dubbed into Turkish 79:

Tilly: Gökyüzünden beklenmedik bir biçimde doğanın pamukları yağdı. Çok harika, değil mi?

Nancy: [Kardan adama bir dal ekler.] Kesinlikle, Tilly kızım.

Tilly: **Son dokunuşu yapıyorummm! [Gözünü koyar]** İşte!

Nancy: Çok güzel oldu Till. Onun ismi ne?

[Kardan adam üzerinde Tilly'nin elbiselerinden biri var, ayrıca iki daldan kollar ve başının etrafında saç gibi gözüken pek çok dal var.]

Tilly: Onun ismi Margaret.

Female characters engaging in building a snowman "a snow girl" were coded as a *leisure activity* in the gender-typed activities according to Michel's (1986) study. Similar to other examples, both this audiovisual product and the transcription were thoroughly examined from start to finish to identify the gender-based terms related to the activity. In the transcript, the concept of a *snowman* is the most prominent feature of the dialogue. While watching the audiovisual product in the source language, one might assume that Nancy and Tilly are building a snowman until the sentence "Whaddya gonna name *her*?" is heard. However, in the source language, both audibly and in writing, the use of the pronoun "her" clearly indicates the gender of the snow figure as female.

The dubbed translation of the sentence "Whaddya gonna name her?" in the target language is rendered as "Onun ismi ne?" [What's her name?], highlighting the gender specificity. In the Turkish language used for dubbing, the third person singular pronouns do not explicitly indicate the gender of the person, making it impossible to determine the gender of the snow figure until its visual appearance. In the target culture, a child receiver might only consider the snow figure to be a *snow girl* based on their past experiences and gender perceptions when they see the lilac-colored, half-sleeved, and collar-detailed shirt on the snow figure.

Big City Greens / Greenlerin Büyükşehir Maceraları

| Example 80 |
| --- |
| Season: S02E21 |
| Episode: Chipocalypse Now / Greenlerin Sonu |
| Verbal Code: Activities>Professional Activity (giving the orders) |
| Coded Gender: Male |
| Human/Non-human Character: Human |
| Context: Chip confesses that he plans to have their home demolished to make way for a parking lot with Mayor Hansock's permission. |
| Dubbing Display Timing: 3:39-4:04 on YouTube |

---

Verbal Code in English 80:

Chip: Oh, hey, Greens! So great news. The city approved my request for a Wholesome Foods parking lot, which means that your house is being destroyed!

[…]

Chip: Well, about that, I was actually able to prove that a parking garage would be better for the community than a, um…this. (A chicken is on the roof; it breaks the roof smack dab on the ''bullseye'' of the target.) **I was granted the right to seize your land, thanks to our esteemed mayor.** (Show the billboard for said mayor)

---

Verbal Code Dubbed into Turkish 80:

Chip: Aaa, merhaba Greenler! Size iyi bir haber. Belediye, Sağlıklı Yiyecekler Otoparkı başvurumu onayladı. Yani eviniz yakında yıkılacak.

[…]

Chip: Hıı, o konu mu? Otoparkın bölge sakinleri için şeyden daha iyi olduğunu kanıtlamayı başardım. Bundan… [Çatıdaki tavuk gözetleme camından aşağıyı düşer.] **Saygıdeğer belediye başkanımız sayesinde arazinize el koydum.** [Belediye başkanının reklam panosu ekrana gelir.]

---

Following Michel's (1986) study, professional activities were divided into two groups: In the first group, people in the role of authority or having power, that is, giving orders, and in the second group, people who are doing the work with less initiative. From the speech of the CEO of the company "I was granted the right to seize your land, thanks to our esteemed mayor. (Saygıdeğer belediye başkanımız sayesinde arazinize el koydum.)", it is obvious that the male character has an authoritarian role in the cartoon series *Big City Greens*. Therefore, it was coded as one variable in the *professional activity* category.

Michel (1986) highlights All political and social roles depicted in textbooks are allocated to male characters (p. 52). In this example, it was observed that both the mayor and the CEO of the company maintain masculine-stereotyped activities.

Big City Greens / Greenlerin Büyükşehir Maceraları

| |
|---|
| Example 81 |
| Season: S02E21 |
| Episode: Chipocalypse Now / Greenlerin Sonu |
| Verbal Code: Activities>Professional Activity (doing the work) |
| Coded Gender: Female, male |
| Human/Non-human Character: Human |
| Context: Nancy, Tilly and Cricket arrive at the Mayor's Office to talk to the mayor, but the clerk (female) could not easily let them in his office. Meanwhile, Chip arrives and talks sarcastically to the Greens. When Nancy and the children realize it's impossible to get in without an appointment, they suddenly enter the mayor's office, followed by Chip. When an argument breaks out between Chip and Nancy, the mayor calls for help. Upon the mayor's call, police officer Keys (male) arrives at the room. |
| Dubbing Display Timing: 5:10-6:49 on YouTube |

Verbal Code in English 81:

Nancy: What do you mean, we can't talk to the mayor? Please, it's important!

**Clerk: Well, you're welcome to wait on the standby bench.**

[…]

Chip: Excuuuse me! Gotta go see the mayor without an appointment!

[…]

**Police Officer: Hello! We got a distress signal. What's going on?**

Chip: Officer, that woman assaulted me!

Verbal Code Dubbed into Turkish 81:

Nancy: Belediye başkanıyla konuşamaz mıyız? Lütfen, bu çok önemli.

**Görevli: Şeyy, bekleme bankında oturabilirsiniz.**

[…]

Chip: Afedersiniz, belediye başkanını randevusuz görecektim de!

[…]

**Polis Memuru: Merhaba, yardım çağrısı aldık.** Neler oluyor?

Chip: Memur Bey, şu kadın bana saldırdı!

Although the clerk's gender is not explicit in the original or dubbed translation, it is evident by seeing and hearing the video that the clerk is a woman. Therefore, the female clerk who does the work was coded as one variable in the category of *professional activities* based on Michel's (1986) categorization. Similarly, the police officer was tallied as one variable in the category of *professional activities*. In this example, both female and male characters were represented as doing the work as employees carrying out the orders, engaging in repetitive work requiring little initiative.

Big City Greens / Greenlerin Büyükşehir Maceraları

| Example 82 |
| --- |
| Season: S02E21 |
| Episode: Chipocalypse Now / Greenlerin Sonu |
| Verbal Code: Activities>Professional Activity (doing the work) |
| Coded Gender: Female |
| Human/Non-human Character: Human |
| Context: A set of tires belonging to Channel 11 News squeal, the media arrives, and who begins to report on the event taking place. |
| Dubbing Display Timing: 5:16-6:27 on YouTube |

Verbal Code in English 82:

**Maria Media: Channel 11 News, reporting for duty!** We heard there was a crisis to exploit! Maria Media here at the site of the new Wholesome Foods Mega Center…where a civil dispute has turned into an all-out brawl.

Verbal Code Dubbed into Turkish 82:

**Maria Media: Kanal 11 Haberleri, görev yerinde hazır!**

Faydalanabileceğimiz bir kriz olduğunu duyduk! Ben Maria Media, sivil bir tartışmanın kavgaya dönüştüğü yeni Sağlıklı Yiyecekler Mega Marketi'nin şantiyesindeyim.

The female character Maria Media, who was previously appeared in the episode "Big Resolution (Yılbaşı)", reappears in the episode "Chipocalypse Now

(Greenlerin Sonu)". Just like it was coded in the previous section, it was also coded in the category of *professional activities* in this example.

ST Bluey /TT Bluey

| Example 83 |
| --- |
| Season: S01E32 |
| Episode: Barnacus and Bumpy / Bumpy ve Yaşlı Bilge Kurt Köpeği |
| Verbal Code: Activities>Professional Activity (a doctor) |
| Coded Gender: Female |
| Human/Non-human Character: Non-human |
| Context: Doctor examines Bingo at the hospital. |
| Dubbing Display Timing: 0:29-0:35 on YouTube |

Verbal Code in English 83:

**Doctor: Okay, take a big breath in for me, Bingo.**

(Bingo breathes deeply)

Doctor: Ooh, that was a big one.

Verbal Code Dubbed into Turkish 83:

**Doktor: Tamam. Şöyle derin bir nefes al bakalım Bingo!**

[Bingo derin bir nefes alır]

Doktor: Uuu, bu kocamandı.

In the episode "Barnacus and Bumpy" of the cartoon series *Bluey,* when both the speeches and the visual representation are analyzed simultaneously, it is understood that the person who says "Take a deep breath, Bingo! (Tamam. Şöyle derin bir nefes al bakalım Bingo!)" is a doctor. However, the gender of the doctor cannot be recognized by examining only the original and translated texts. It becomes clear that the doctor is a female representation when displayed in the video. This verbal code was tallied as a professional activity following Michel's (1986) categorisation.

| |
|---|
| Example 84 |
| Season: S01E32 |
| Episode: Barnacus and Bumpy / Bumpy ve Yaşlı Bilge Kurt Köpeği |
| Verbal Code: Activities>Leisure Activity (role-playing game) |
| Coded Gender: Female and male characters together |
| Human/Non-human Character: Non-human |
| Context: Bluey and her dad create a story to cheer Bingo up, and record themselves during the role-playing game of the story. At the end of the game, they send it to Bingo. |
| Dubbing Display Timing: 1:01-1:16 on YouTube |

Verbal Code in English 84:

Chilli: Oh, look. Dad sent a message. (Tablet chimes) It's a video!

Bingo: Can I push play?

Chilli: Yeah. Go on.

[Bluey's voice on the tablet] **This story is called Bumpy and the Wise Old Wolfhound…**

Verbal Code Dubbed into Turkish 84:

Chilli: Oh, bak! Baban bize bir mesaj göndermiş. Bu bir video!

Bingo: Basıp izleyebilir miyim?

Chilli: Evet, bas hadi!

[Tablette Bluey'nin sesi duyulur] **Bluey'nin bu bölümünün adı Bumpy ve Yaşlı Bilge Kurt Köpeği.**

In this verbal code, the female character cooperates with her father and tries to console her sister. This father-daughter collaboration was coded as a *leisure activity* following Michel's (1986) study, with female-male integration being tallied as one variable.

ST Bluey /TT Bluey

| Example 85 |
| --- |
| Season: S01E04 |
| Episode: Daddy Robot / Baba Robot |
| Verbal Code: Activities>Contributing to the Education / Well-being of children (Pretend-play) |
| Coded Gender: Male |
| Human/Non-human Character: Non-human |
| Context: Bluey and Bingo's dad sets out to do what the children want by voicing and moving like a robot. Since Bluey and Bingo are not willing to tidy the room, they intend to have their dad do this. As soon as the dad realizes this intend, he acutely pretend like a robot that uses the kids for chores. In the end, Daddy Robot looks like he's managed to be role model for his kids in a fun way. |
| Dubbing Display Timing: 0:07-0:34 on YouTube |

Speech in English 85:

Bandit: (**robot voice**) You two are the reason playroom is always untidy. If I throw you in wheelie bin, playroom will always be tidy, and then you will never have to tidy playroom ever again.

Bluey and Bingo: What?!

[…]

Chilli: Why was Daddy Robot throwing you in the wheelie bin?

Bluey: Oh. Um, well...

Bandit: Must tidy up. Bee brrp brrp. Come here, vacuum cleaner.

(Bandit picks up Bluey and uses her as a vacuum cleaner.)

Bluey: I'm not a vacuum cleaner!

Bingo: Yeah, Daddy Robot! She's not a vacuum cleaner!

(Bandit holds Bluey upside-down.)

Speech Dubbed into Turkish 85:

Bandit: [**Robot sesi**] Oyun odasının devamlı dağınık olmasının sebebi sizsiniz. Eğer sizi çöp tenekesine atarsam oyun odası her zamanlı düzenli olur ve bir daha asla ve asla oyun odasını toplamak zorunda kalmazsınız.

Bluey ve Bingo: Ne?

[…]

Chilli: Baba robot neden sizi çöp tenekesine atmaya kalktı?

Bluey: Şey…

Bandit: Düzenli olmalıyız. Buraya gel elektrik süpürgesi.

[Bandit Bluey'i alır ve onu elektrik süpürgesi olarak kullanır.]

Bluey: Ben elektrik süpürgesi değilim.

Bingo: Evet, Baba Robot, o elektrik süpürgesi değil.

[Bandit Bluey'i baş aşağı süpürge gibi tutar.]

In this verbal code, the daddy's role contributes to the well-being of his daughters by pretending like a robot. "The father's participation in his children's plays", which is rarely seen in cartoons, is an example outside the stereotyped gender representations. This activity of the male character was coded as *contributing to the education / well-being of children* according to Michel's (1986) study.

ST Bluey /TT Bluey

| Example 86 |
| --- |
| Season: S02E15 |
| Episode: Stumpfest / Şenlik |
| Verbal Code: Activities>Leisure Activity (woodworking) |
| Coded Gender: Male |
| Human/Non-human Character: Non-human |
| Context: Dad Bandit and his friends are ready to rip up some tree stumps. |
| Dubbing Display Timing: 0:42-0:58 on YouTube |

Verbal Code in English 86:

Bluey: What's Stumpfest?

Bandit: **Well, we're gonna rip up** *this* **stump, and then,** *that* **stump.**

Bluey, Bingo and Muffin: Ooh!

Stripe: Put on some tunes, you kids'll play...

Pat: And the ladies watch us get all sweaty! Right, ladies?!

(The scene cuts to Chilli and Trixie on the balcony, looking down on the event.)

Chilli: You got it, Lucky's dad!

---

Verbal Code Dubbed into Turkish 86:

Bluey: Kütük festivali de ne?

Bandit: **Şey, önce bu kütüğü sonra da şu kütüğü parçalayacağız.**

Bluey, Bingo ve Muffin: Ooo!

Stripe: Birkaç sandalye alın ve siz de oynayın.

Pat: Hanımlar da nasıl terlediğimizi izlesin. Değil mi hanımlar?

[Olup biteni balkondan izleyen Chilli ve Trixie ekrandadır]

Chilli: Aynen öyle, Lucky'nin babası.

---

The verbal code of the male character "Well, we're gonna rip up this stump, and then, that stump" was dubbed as "Şey, önce bu kütüğü sonra da şu kütüğü parçalayacağız." The woodworking performed by male characters and evaluated as a *leisure activity* was coded as one variable according to Michel's (1986) study. The activity that requires phyical strength, such as cutting and carrying logs, is represented by male characters.

ST Bluey /TT Bluey

| Example 87 |
|---|
| Season: S02E15 |
| Episode: Stumpfest / Şenlik |
| Verbal Code: Activities>Leisure Activity (play) |
| Coded Gender: Female |
| Human/Non-human Character: Non-human |
| Context: The girls set up the nail salon, decorating and painting the stump. Chilli and Trixie pretend like the customers in their play and visits the salon to have their nails painted. |
| Dubbing Display Timing: 1:07-1:12 on YouTube |

Verbal Code in English 87:

Bingo: **What do we play?**

Bluey: **Ooh, I know! Let's set up a nail salon on this stump.**

Bingo and Muffin: Yeah!

---

---

Verbal Code Dubbed into Turkish 87:

Bingo: **Biz ne oynayalım?**

Bluey: Ah, buldum! **Bu kütük üstünde bir manikür salonu kuralım.**

Bingo ve Muffin: Yaşasın!

---

In the female-led cartoon series *Bluey*, this conversation between female characters "What do we play? (Biz ne oynayalım?) Let's set up a nail salon on this stump (Bu kütük üstünde bir manikür salonu kuralım.)" was coded as one variable in the category of *leisure activity* according to Michel's (1986) study. Ib this example, beauty-related activity is represented by female characters in this episode of *Bluey*.

ST Bluey /TT Bluey

| |
|---|
| Example 88 |
| Season: S02E15 |
| Episode: Stumpfest / Şenlik |
| Verbal Code: Activities>Contributing the Education / Well-being (Pretend-play) |
| Coded Gender: Male |
| Human/Non-human Character: Non-human |
| Context: If the dad and his friends come to girls' nail salon as customers, they can get the stump. Finally, all men have their fingers and toes painted and make up. |
| Dubbing Display Timing: 1:01-1:23 on YouTube |

Verbal Code in English 88:

Bandit: … Kids, let's calm this down. Is there anything we can do to settle this?

Bluey: Hmm... One second.

(The girls huddle to figure out a negotiation.)

Bluey: What do you reckon?

Bingo: They should be our customers.

---

Bluey: (to Bandit) Okay, **we'll let you have the stump if you'll be our customers.**

Bandit: **You mean, you'd do our nails?**

Bingo: Fingers and toes.

Bluey: And face make-up.

Bandit: Oh, man. The boys aren't gonna like this.

Verbal Code Dubbed into Turkish 88:

Bandit: Çocuklar, sakin olalım biraz, tamam mı? Bunu çözmek için yapabileceğimiz bir şey var mı?

Bluey: Hmm. Bir saniye. [Kızlar bir karara varmak için toplaşırlar.]

Bluey: Ne diyorsunuz? Herkes aynı fikirde mi?

Bluey: Tamam. **Eğer müşterimiz olursanız sizin kütüğü almanıza izin vereceğiz.**

Bandit: **Yani tırnaklarımızı mı yapacaksınız?**

Bingo: Evet, el ve ayak.

Bluey: Ve yüz makyajı.

Bandit: Hadi ya! Çocuklar bundan hiç hoşlanmayacak.

Similar to the episode Daddy Robot, in this episode, the male character with the dad role contributes to his daughters's play. Dad and his friends are portrayed as male customers who would do their fingers, toes nails and face make-up. These speeches and actions can be interpreted as more egalitarian representations, meanwhile out of the gender stereotypes. Moreover, the pretend play of the male character was coded as one variable in the category of *contributing to the education / well-being of children.*

Gravity Falls / Esrarengiz Kasaba

| |
|---|
| Example 89 |
| Season: S01E02 |
| Episode: Legend of Gobblewonker / Hüpletici Canavar Efsanesi |
| Verbal Code: Activities>Leisure Activity (adventure) |
| Coded Gender: Female and male characters together |
| Human/Non-human Character: Human |
| Context: Mabel and Dipper ask Soos to accompany him on a boating expedition after hearing rumours of Gravity Falls Gobblewonker which is a lake monster living at the bottom of the local lake. |
| Subtitle display timing: 3:22-5:20 on YouTube |

Verbal Code in English 74:

Old Man McGucket: I seen it! I seen it again! Hoo hoo hoo! The Gravity Falls gobblewonker! Come quick before it scrabdoodles away! Ha ha hoo-ah!

[…]

Dipper: Grunkle Stan! Change of plans! We're taking that boat to Scuttlebutt Island, and we're gonna find that gobblewonker.

Dipper and Mabel: **Monster hunt! Monster hunt!**

Verbal Code Dubbed into Turkish 89:

Yaşlı Adam McGucket: Onu gördüm! Yine gördüm! Esrarengiz Kasaba Hüpletici Canavarı. Hadi, onu kaçmadan yakalamalıyız.

[…]

Dipper: Harika Amca Stan! Plan değişti. Şimdi Dedikodu Adası'na gideceğiz ve o efsanevi Hüpletici Canavarı bulacağız.

Dipper ve Mabel: **Canavar avı! Canavar avı!**

A female and a male character go for "Monster hunt! (Canavar avı!)" in the episode "Legend of Gobblewonker" in the cartoon *Gravity Falls*. This verbal code was tallied as an adventure in the category of *leisure activity* according to Michel's (1986) study.

Gravity Falls / Esrarengiz Kasaba

| |
|---|
| Example 90 |
| Season: S01E01 |
| Episode: Tourist trapped / Turist Kapanı |
| Verbal Code: Activities>Leisure Activity (adventure) |
| Coded Gender: Male |
| Human/Non-human Character: Human |
| Context: Dipper finds out a mysterious journal in a secret window in the wood, and begins to reveal the facts about Gravity Falls' creatures by exploring the forest. |
| Dubbing Display Timing: 1.37-2:35 on YouTube |

Verbal Code in English 90:

(Dipper begins reading aloud): "It's hard to believe it's been six years since I begin studying the strange and wondrous secrets of Gravity Falls, Oregon." What is all this? *(*Stops at a page that says "TRUST NO ONE" and starts reading*)* "Unfortunately, my suspicions have been confirmed. I'm being watched. I must hide this book before he finds it. Remember: in Gravity Falls there is no one you can trust." No one you can trust...

[…]

Dipper: It's amazing! Grunkle Stan said I was being paranoid, but **according to this book, Gravity Falls has this secret dark side.**

Mabel: Whoa! Shut up!

Dipper: And get this: After a certain point, the pages just stop, like the guy who was writing it mysteriously disappeared.

Verbal Code Dubbed into Turkish 90:

[Dipper sesli olarak okumaya başlar]: "Oregon'da bulunan Esrarengiz Kasaba'da olan olayları araştırmaya başlayalı tamı tamına altı yıl oldu." Bunlar da nedir böyle? [Bir sayfada durur ve ''Kimseye güvenme!'' yazan yeri okumaya başlar] "Neyse ki şüphelerimde yanılmıyormuşum. Biri beni izliyormuş. Bu defteri bulmadan saklamalıyım. Unutmayın, Esrarengiz Kasaba'da kimseye güvenemezsiniz." Kimseye güvenemezsiniz…

[…]

> Dipper: İnanılmaz bir şey! Harika Amca Stan paranoyaklaştığımı söylüyor ama **bu deftere göre Esrarengiz Kasaba'nın karanlık bir tarafı var.**
>
> Mabel: Yok artık! Hadi canım!
>
> Dipper: Şimdi şuna bak! Belli bir yerden sonra sayfalar bitiyor. Sanki bunu yazan adam da ortadan kaybolmuş gibi.

The male character Dipper wants to explore the forest and finds a mysterious journal. From the speeches of the male character "According to this book, Gravity Falls has this secret dark side (Bu deftere göre Esrarengiz Kasaba'nın karanlık bir tarafı var.)", the type of the activity was determined as an adventure in the category of *leisure activity* based on Michel's (1986) study.

Phineas and Ferb / Fineas ve Förb

| Example 91 |
| --- |
| <u>Season:</u> S01E01 |
| <u>Episode:</u> Rollercoaster / Hız Treni |
| <u>1.Verbal Code of Female Character:</u> Activities>Domestic Tasks (shopping) |
| <u>2.Verbal Code of Male Character:</u> Activities>Leisure Activities (adventure) |
| <u>Coded Gender/s:</u> Female, male |
| <u>Human/Non-human Character:</u> Human |
| <u>Context:</u> Phineas' and Ferb's mother, Linda, heads off to do some shopping. Meanwhile, Phineas is thinking on what to do today. When he remembers the simple and not at all fun rollercoaster he rode before, he thinks that what he wants to do today might be a rollercoaster. |
| <u>Dubbing Display Timing:</u> 1:29-1:41 on YouTube |

<u>Verbal Code in English 91:</u>

Phineas: […] Man, that was lame. Why, if I built a rollercoaster, I

would... *(*Gets idea; angelic chorus plays) That's it! I know what we're gonna do today!

Linda: Phineas, Ferb. **I'm gonna pick up a few things.** You boys stay out of trouble, okay?

Phineas: Okay, Mom. (At Ferb) **We're gonna build a rollercoaster!**

Verbal Code Dubbed into Turkish 91:

Phineas: […] Ne kötüydü, değil mi? Eğer ben sürat treni yapsaydım…İşte buldum! Bugün ne yapacağımızı buldum!

Linda: Phineas, Ferb, **ben alışverişe çıkıyorum.** Evde yaramazlık yapmayın, olur mu?

Phineas: Peki anne. [Ferb'e dönerek] **Biz seninle bir sürat treni yapacağız.**

In this example, the female character who does shopping was coded as one variable in the category of *domestic tasks*, while the adventure by the male character was tallied as one variable in the category of *leisure activity* based on Michel's (1986) study.

If we recall Walsh and Leaper's (2020) gender-typed activities on the content analysis of gender representation, examples of feminine-stereotyped activity and masculine-stereotyped activity come to mind. According to Walsh and Leaper's (2020) operational definition for activities, domestic tasks may be coded as a feminine-stereotyped activity, while leisure activity may be tallied as a masculine-stereotyped activity.

Phineas and Ferb / Fineas ve Förb

| Example 92 |
|---|
| Season: S01E01 |
| Episode: Candace Loses Her Head / Tam Bölüm – Hız Treni |
| Verbal Code: Activities>Professional Activity (doing the work) |
| Verbal Code: Activities>Leisure Activity (adventure) |
| Verbal Code: Activities>Leisure Activity (adventure) |
| Coded Gender/s: Male, femele, male |
| Human/Non-human Character: Human |
| Context: For Candace's birthday, Phineas resolves to do better than the previous year. He offers his family to go to Mount Rushmore to realize his plan. In this episode, as in every episode, he is pursuing a new adventure, dragging |

his brother Ferb along with him. At Mount Rushmore, Isabella notices Linda, while Candace runs into Jeremy, the boy she likes.

Dubbing Display Timing: 14:27-14:55 on YouTube

Verbal Code in English 92:

Candace: Hi, Jeremy.

Jeremy: Hey, Candace.

Candace: What are you doing here?

Jeremy: Ah, I'm just here on **the Mr. Slushy Burger worker exchange program.**

[…]

Isabella (she): Hi, Mrs. Fletcher.

Linda: Oh, hi, Isabella. What brings you girls here?

Isabella: **Fireside Girls field trip.** Um, is Phineas here?

Linda: Mmm hmm. **He and Ferb are up on the monument.**

Verbal Code Dubbed into Turkish 92:

Candace: Merhaba, Jeremy.

Jeremy: Merhaba, Candace.

Candace: Burada ne yapıyorsun?

Jeremy: Hiç! **Salaş Burger Eleman Değişim Programıyla geldim.**

[…]

Isabella: Merhaba, Bayan Fletcher.

Linda: Merhaba, Isabella. Sizi buraya hangi rüzgâr attı?

Isabella: **Kamp Ateşi Kızları Gezisi var.** Mm, şey, Phineas burada mı?

Linda: Hıhı. **Ferb'le beraber heykele tırmanıyor.**

Considered comparatively, the male character, "the Mr. Slushy Burger worker (Salaş Burger Elemanı)" was coded in the category of *professional activity*. As can be seen from the verbal codes of the conversation, the female characters are on a Fireside Girls field trip (Kamp Ateşi Kızları Gezisi), while the male characters "are up on the monument (Heykele tırmanıyorlar.)" Therefore, one *leisure activity* for a female and one *leisure activity* for a male were coded according to Michel's (1986) study.

| Example 93 |
| --- |
| Season: S04E04 |
| Episode: Der Kinderlumper / Dev Canavarlar |
| Verbal Code: Activities>Leisure Activities (Sports) |
| Coded Gender: Female |
| Human/Non-human Character: Human |
| Context: Candace is getting ready for the 100th Annual Running of the Chinchillas dressed up as the Rutabaga Princess. While her friend Stacy sarcastically comments on Candace's peculiar appearance, she also wonders the underlying reason why she wants to be a Rutabaga Princess. Eventually, she realizes that Candace's real intention is to to become famous by appearing on television. |
| Dubbing Display Timing: 1:14-1:52 on YouTube |

Verbal Code in English 93:

Candace: So, what do you think?

Stacy: I think you look like you just fell off a turnip truck, and then got run over by a rutabaga truck.

Candace: Yeah yeah, real funny. **This is the official rutabaga regalia for the 100th Running of the Chinchillas from Danville to Badger Town. By wearing this it will entice the chinchillas to follow me the Princess!**

Stacy: So yeah, I get it. It's a huge honor and everything. But come on Candace, why do you really want to be Rutabaga Princess?

Candace: I get to start the Running of the Chinchillas!

Stacy: Yeah...

Candace: Mom, Dad, and everyone in Danville will be waiting in Badger Town to see me cross the finish line!

Stacy: Yeah...

Candace: I get to be on TV!

Stacy: That's the reason!

Candace: Stacy, this is my first step on my way to stardom and as my best

friend, you'll be famous by association.

Stacy: That's my favorite kind of famous!

Verbal Code Dubbed into Turkish 93:

Candace: Eeee, ne düşünüyorsun?

Stacy: Bir şalgam kamyonundan düşmüş gibi görünüyorsun ve sonra başka bir şalgam kamyonuna binmiş gibi.

Candace: Evet evet, çok komik. **Bu yüzüncüsü yapılan Danville – Badgertown arası Çinçilya Koşusunun resmi şalgam kraliyet kıyafeti. Bunu giyerek çinçilyaların prensesleri olarak beni izlemelerini sağlayacağım.**

Stacy: Evet, anladım, anladım. Büyük bir onur falan filan ama haydi Candace, neden şalgam kraliçesi olmak istedin ki, söylesene!

Candace: Çinçilyaların koşmasını başlatacağım.

Stacy: Evet.

Candace: Annem, babam ve Danville'deki herkes Badgertown'da bitiş çizgisinde beni bekliyor olacak.

Stacy: Evet.

Candace: Televizyona çıkacağım.

Stacy: İşte neden bu!

Candace: Stacy, bu yıldız olma yolunda ilk adımım olacak ve en iyi arkadaşım olarak sen de şöhret ortağım olacaksın.

Stacy: Biliyor musun, bu en sevdiğim şöhret olma tipi!

Male characters are more likely than female characters to be represented in physical activities (e.g., sports, running) as claimed by Walsh and Leaper (2020, p.10). In this sense, this example presents an out-of-stereotyped gender representation. Even though Candace is a strangely disguised character, she represents a girl who participates actively in sports. Considered in this context, the speech and actions of the female character were coded in the category of *leisure activity* according to Michel's (1986) activity categorization. When the speech is examined comparatively, the fact that the girl character Candace

participates in a running race for the sake of becoming famous on television is clearly understood in both the original and the translated texts.

Phineas and Ferb / Fineas ve Förb

| Example 94 |
| --- |
| Season: S04E04 |
| Episode: Der Kinderlumper / Dev Canavarlar |
| Verbal Code: Activities>Professional Activity (a mayor) |
| Coded Gender: Male |
| Human/Non-human Character: Human |
| Context: Melanie and Roger stand on a big stage surrounded by spectators. It is expected that Roger as a mayor makes a speech. |
| Dubbing Display Timing: 3:55-4:01 on YouTube |
| Verbal Code in English 94: |
| Melanie (she): The chinchillas should be here any minute, **Mr. Mayor.** |
| Roger: I hope they don't ask me to eat any rutabagas like last year. |
| Verbal Code Dubbed into Turkish 94: |
| Melanie: Çinçinyalar her an burada olabilir **Sayın Başkanım.** |
| Roger: Umarım geçen sene şalgam yiyip yemediğimi sormazlar bana. |
| Melanie: Sanırım bu soruyu savuştururuz. |

In this example, the mayor can be assumed as a male character due to the female character's speech "Mr. Mayor (Sayın Başkanım.)" on the transcription. In the dubbed translation, the address term sounds gender-free due to the genderless nature of the Turkish language. On the contrary, the title *Mr.* is generally used before the names of men. It is apparent that the mayor is a male character, even without any visual cues. In conclusion, the mayor character was tallied as one variable in the category of *a professional activity* according to Michel's (1986) study.

Phineas and Ferb / Fineas ve Förb

| Example 95 |
| --- |
| Season: S04E04 |
| Episode: Der Kinderlumper / Dev Canavarlar |
| Verbal Code: Activities>Professional Activity (Reporter) |
| Coded Gender: Male |
| Human/Non-human Character: Human |
| Context: At the beginning of the 100th Annual Running, Mike van Hatofapilgrim reports the event. |
| Dubbing Display Timing: 3:02-3:15 on YouTube |

Verbal Code in English 95:

**Reporter: Good morning, everyone. I'm Mike van Hatofapilgrim here in Danville for the 100th Annual Running of the Chinchillas,** *(walking up to Candace and Stacy)* and with us today is this year's Rutabaga Princess. And what's your name, young lady?

Candace: I'm Candace Flynn.

Stacy: *(pushing Candace aside)* And I'm famous by association!

Verbal Code Dubbed into Turkish 95:

**Muhabir: Herkese günaydın. Ben Mike van Hatofapilgrim, size Danville'den 100. Chinchillas Koşusu'ndan bildiriyorum.** Şu anda yanımızda bu yılın Şalgam Prensesi var. İsminiz nedir acaba genç bayan?

Candace: Ben Candace Flynn.

Stacy: [Candace'i kenara itekleyerek] Ve ben de onun şöhret ortağıyım.

In the cartoon *Phineas and Ferb* with male leader, the verbal code of the male reporter "Good morning, everyone. I'm Mike van Hatofapilgrim here in Danville for the 100th Annual Running of the Chinchillas" with its dubbed translation "Herkese günaydın. Ben Mike van Hatofapilgrim, size Danville'den 100. Chinchillas Koşusu'ndan bildiriyorum." was tallied as one variable in the category of the *professional activity* according to Michel's (1986) study.

| Example 96 |
| --- |
| Season: S01E1b |
| Episode: Catboy's Cloudy Crisis / Kedi Çocuk'un Bulutla İmtihanı |
| Verbal Code: Activities>Leisure Activities (adventure) |
| Coded Gender: Both female and male characters |
| Human/Non-human Character: Human |
| Context: Amaya and Greg decide to play in the sprinklers instead of continuing their game of tag with Connor. Because of his aquaphobia, Connor can not approach them. The water pipes abruptly stop and clouds appear, cooling the air. While the children wonder who can be behind it all, they soon become certain it's Luna Girl. At night, they transform into PJ Masks. Although Owlette tries to persuade her to join their games, she is unsuccessful. Eventually, as a team, they must take control of Luna Girl's powers and solve this cloud crisis. |
| Dubbing Display Timing: 1:14-1.39 on YouTube |

Verbal Code in English 96:

Connor: We need to find out where these clouds are coming from.

Amaya: Let's follow the hose. This leads straight to the tank where all the water from the sprinklers is kept.

Gekko: But it's empty now.

Connor: What were all those dark clouds doing in the tank? And who put them there?

Amaya: Huh! A moth! That means…

All: Luna Girl!

Amaya: **PJ Masks, we're on our way!**

All: **Into the night to save the day!**

Verbal Code Dubbed into Turkish 96:

Kedi Çocuk: Bu bulutların nereden geldiğini öğrenmemiz gerekiyor.

Baykuş Kız: Hortumu takip edelim. Fıskiyelerden çıkan suyun bulunduğu depoya kadar gidiyor.

Kertenkele Çocuk: Ama içinde su yok.

---

Kedi Çocuk: Deponun içinde o kara bulutlar ne arıyordu ve onları oraya kim koydu?

Baykuş Kız: Ihhh! Bir güve! Demek ki bu…

[Hep bir ağızdan] Ay Kızı!

Baykuş Kız: **Pijamaskeliler, hadi iş başına!**

[Hep bir ağızdan] **Geceye karışıp, kahraman olmaya!**

---

The mission call initiated by the female character, "PJ Masks, we're on our way! Into the night to save the day!" ends with the other team members accompanying the group's slogan "Into the night to save the day!" These verbal codes were dubbed into Turkish as "Pijamaskeliler, hadi iş başına! Geceye karışıp, kahraman olmaya!" The plot and content show that PJ Masks is pursuing a new adventure. Therefore, it was coded as one variable by female and male characters together in the category of *leisure activity* based on Michel's (1986) categorization.

PJ Masks/Pijamaskeliler

| Example 97 |
| --- |
| Season: S01E12b |
| Episode: Gekko's Nice Ice Plan / Kertenkele'nin Buzlu Planı |
| Verbal Code: Activities>Leisure Activities (adventure) |
| Coded Gender: Both female and male characters |
| Human/Non-human Character: Human |
| Context: In the middle of the summer, Amaya, Connor and Greg see that their street has only been turned into a block of ice for some reason. Not knowing what has happened, the PJ Masks are ready to find out tonight. |
| Dubbing Display Timing: 1:12-1:23 on YouTube |

Verbal Code in English 97:

Greg: Everyone's slipping and sliding. But only till the end of the Street, then it just stops. What's going on?

Amaya: We'll find out tonight.

All: **PJ Masks, we're on our way! Into the night to save the day!**

---

Verbal Code Dubbed into Turkish 97:

Greg: Herkes kayıp oyun oynuyor.

Connor: Ama sadece sokağın sonuna kadar, sonra bitiyor.

Greg: Neler oluyor böyle?

Amaya: Bunu gece öğreneceğiz.

Pijamaskeliler: [Hep bir ağızdan] **Maskeliler, iş başına! Geceye karışıp kahraman olmaya!**

In the episode "Gekko's Nice Ice Plan (Kertenkele'nin Buzlu Planı)" of *PJ-Masks (Pijamaskeliler),* as in the previous example, PJ Masks yell all together "PJ Masks, we're on our way! Into the night to save the day! (Maskeliler, iş başına! Geceye karışıp kahraman olmaya!)" So, this verbal code by both female and male characters was tallied as one variable in the category of *leisure activity*.

Puppy Dog Pals/ Bingo ve Rolly'nin Maceraları

| Example 98 |
| --- |
| Season: S02E26 |
| Episode: I Heart Rufus/ Nasıl Neşeli Olunur? |
| Verbal Code: Activities>Leisure Activities (game / play) |
| Coded Gender: Female and male characters together |
| Human/Non-human Character: Non-human |
| Context: Bingo wants to play catch the ball with his friends. |
| Dubbing Display Timing: 1:03-1:07 on YouTube |

Verbal Code in English 98:

Bingo: **Who's ready to play Catch the Ball?**

Rolly, Keia and Rufus: Me, me, me!

Rolly: I love this game.

Verbal Code Dubbed into Turkish 98:

Bingo: **Kimler topu yakala oynuyor?**

Rolly, Keia ve Rufus: Ben, ben, ben!

Rolly: Bu oyunu çok seviyorum!

In the male-led cartoon *Puppy Dog Pals*, the verbal code "Who's ready to play Catch the Ball?" by a non-human male character was dubbed as "Kimler topu yakala oynuyor?" This speech revealing that the male characters are playing a game was coded as one variable in the category of *leisure time* according to Michel's (1986) categorization.

Puppy Dog Pals (shorts) / Bingo ve Rolly'nin Maceraları (kısalar)

| |
|---|
| Example 99 |
| Season: S02E03 |
| Episode: Show and Tell / Göster ve Anlat Oyunu |
| Verbal Code: Activities>Leisure Activities (Game/Play) |
| Coded Gender: Both Female and male characters |
| Human/Non-human Character: Non-human |
| Context: Keia explains how to play show-and-tell. |
| Dubbing Display Timing: 0:24-0:50 on YouTube |

Verbal Code in English 99:

Keia: Hey, guys!

Bingo and Rolly: Aah!

Keia: Have you ever heard of show-and-tell?

Bingo and Rolly: No. Nuh-uh.

Keia: Well, we had show-and-tell at our school today. That means when we finally go to puppy playcare, **we can have show-and-tell,** too!

Rolly: What's show-and-tell?

Keia: It's when you show your friends something from home, and tell them why it's so special. I'm looking for something so ı can practice.

Bingo: Let's go find something we can show and then tell about. We'll be back, Keia.

Verbal Code Dubbed into Turkish 99:

Keia: Hey çocuklar. Göster ve Anlat'ı duydunuz mu hiç?

Bingo ve Rolly: Iıı. Hayır.

Keia: Grimmy [sic] bugün okulda göster ve anlat oynamış. Demek ki birlikte kreşe gittiğimizde beraber **o oyunu oynayabileceğiz.**

Rolly: Güzel. Göster ve Anlat nedir?

Keia: Arkadaşlarına evinden bir şey gösteriyorsun ve neden onun özel olduğunu anlatıyorsun. Alıştırma yapmak için bir şeyler arıyorum.

Bingo: Biz de gösterip anlatabileceğimiz bir şeyler bulalım. Hemen döneriz Keia.

---

The verbal code of the female character "We can have show-and-tell" was dubbed as "O oyunu oynayabileceğiz." Although show-and-tell (göster ve anlat) is not translated literally in the dubbing version and therefore the specific show-and-tell is lost in translation, it is translated as an umbrella term for playing games. Therefore, it was coded as one variable in the category of *leisure activity* based on Michel's (1986) categorisation.

### Puppy Dog Pals (shorts) / Bingo ve Rolly'nin Maceraları (kısalar)

| Example 100 |
| --- |
| Season: S01E02 |
| Episode: Don't Blink! / Göz Dikme Yarışması |
| Verbal Code: Activities>Leisure Activities (Game/Play) |
| Coded Gender: Male, male |
| Human/Non-human Character: Non-human |
| Context: Rolly enters a staring contest with Bingo. They agree that if one of them look away or blink, he will lose the game. |
| Dubbing Display Timing: 0:53-2:10 on YouTube |

Verbal Code in English 100:

Rolly: **Staring contest?**

Bingo: First one to blink or look away loses. Winner gets the treat.

Rolly: Oh, this treat is so gonna be in my tummy soon.

[They begin to use distracting actions.]

[…]

Rolly: We both lost.

Bingo: I guess that means we… share?

Rolly: Why didn't we think of that all along?

Verbal Code Dubbed into Turkish 100:

Rolly: **Göz dikme yarışması?**

Bingo: Göz kırpan, başka yere bakan kaybeder. Bisküviyi kazanan alır.

Rolly: Bisküvi kısa süre sonra benim midemde olacak.

[Dikkat dağıtan hareketler yapmaya başlarlar.]

[…]

Rolly: İkimiz de kaybettik!

Bingo: İkimiz de kaybetmişsek, paylaşalım.

Rolly: Bunu niye daha önce düşünmedik.

According to Michel's (1986) categorization, the verbal code of the non-human male character "Staring contest? (Göz dikme yarışması?)", previously coded as a suggestion, was tallied as a *leisure activity*, for this example. Because, with both the original and dubbed versions, the staring contest can be easily interpreted as a game by the child receiver.

Sofia the First / Prenses Sofia

| Example 101 |
| --- |
| Season: S01E01 |
| Episode: Just One of The Princes / Prensin Teki |
| Verbal Code: Activities>Leisure Activities (sports) |
| Coded Gender: Female |
| Human/Non-human Character: Human |
| Context: Princess Sofia comes to try out for the Flying Derby Team of the Royal Prep instead of being a spectator like other girls. |
| Dubbing Display Timing: 1:32-3:15 on YouTube |

Verbal Code in English 101:

Princess Sofia: We're just in time. The race is about to start.

Prince James: You know, Sofia, royal prep has a flying derby team, too.

Princess Sofia: It does?

Prince James: There's a try-out race next week. And we start practicing for it tomorrow. You could come watch, if you want.

[…]

Sir Gilliam: Good morning! Who's ready to race some flying horses?

Princess Sofia: Good morning, Sir Gilliam.

Sir Gilliam: Oh. **Hello, Princess. The bleachers are right over there.**

Princess Sofia: **I didn't come to watch, Sir Gilliam, I came to try out for the team.**

All: What?

Princess Sofia: What… What's wrong?

Prince Hugo: Um, only princes can ride in the Flying Derby.

Princess Sofia: So, princesses can't try out?

Verbal Code Dubbed into Turkish 101:

Prenses Sofia: Tam zamanında geldik. Yarış da başlamak üzere.

Prens James: Biliyor musun Sofia, bir de genç takım var.

Prenses Sofia: Öyle mi?

Prens James: Haftaya bir deneme yarışı var. Biz de yarın hazırlanacağız. İstersen gelip seyredebilirsin.

[…]

Sir Gilliam: Günaydınnn! Uçan atları uçurmaya hazır mısınız?

Prenses Sofia: Günaydın, Sir Gilliam.

Sir Gilliam: Ah, **merhaba prenses. Tribünler bakın şurada.**

Prenses Sofia: **Yarışı izlemeye gelmedim Sir Gilliam, ben de seçmelere girmek istiyorum.**

Herkes: Nee?

Prenses Sofia: Aa! Ne var ki bunda?

Prens Hugo: Imm ama Uçan At Derbisi'ne sadece prensler katılabilir.

Prenses Sofia: Yani prensesler katılamaz mı?

Although the female character Sofia, the main character of the cartoon *Sofia the First*, could only be a spectator for the Flying Derby at the beginning, she successfully becomes a racer due to her assertiveness. In terms of gender stereotypes, it is more widely accepted in society for girls to be spectators in sports events. (Michel, 1986, p. 52). This might explain why the male team coach

says "Hello, Princess. The bleachers are right over there. (Merhaba prenses. Tribünler bakın şurada.)" Princess Sofia surprises all by saying "I didn't come to watch, Sir Gilliam, I came to try out for the team. (Yarışı izlemeye gelmedim Sir Gilliam, ben de seçmelere girmek istiyorum.)" Therefore these verbal speeches in both languages of the female character were tallied as a *leisure activity* following Michel's (1986) categorization.

**Star vs The Forces of The Evil / Star Kötü Güçlere Karşı**

| Example 102 |
| --- |
| Season: S01E01 |
| Episode: Star Comes to Earth / star kötü güçlere karşı sezon 1 bölüm 1 part 2 |
| Verbal Code: Activities>Professional activities (authority) <br><br>               Activities>Contributing to the education / well-being of children (responsibility) |
| Speech Behavior by Gender: Male |
| Human/Non-human Character: Human |
| Context: In the kingdom of Mewni, when Princess Star Butterfly turns fourteen, she is entitled to receive the magic wand. The Queen and King Butterfly send Princess Star to Earth, where she can learn to use her powers in safety. At Echo Creek Academy on Earth, school principal Skeeves appoints ''safe kid'' Marco to take care of her. |
| Dubbing Display Timing: 0:02-0:18 on YouTube |

Verbal Code in English 102:

Skeeves: Marco! I want you to meet our new foreign exchange student – Star Butterfly.

Marco: Huh?

Skeeves: **I need a responsible, never-take-chances type to keep an eye on her, and who better than you, the safe kid?**

Verbal Code Dubbed into Turkish 102:

Skeeves: Marco! Seni okulumuza yeni gelen öğrenci ile tanışman için çağırmıştım. Star Butterfly!

Marco: Hı?

---

Skeeves: **Ona göz kulak olacak, sorumluluk sahibi ve asla riske girmeyen birine ihtiyacım var ve buna en uygun kişi sensin, tedbirli çocuk!**

---

In this example, one variable for *professional activity* and one variable for *contributing to the education / well-being of children* were coded. The first depicts a male school principal as the person in charge or the decision-maker in the category of professional activities, and the second one illustrates a male character named Marco contributing to the well-being of a female character by taking responsibility of her at school. The boy helping the girl represents a covert gender-based speech that reinforces traditional gender roles. Two different activities based on the speeches also stand out in terms of gender and power relations: the school principal's superiority over his student and the representation of the female who will be guided by a male.

When examining comparatively, even if no noticeable translation shift is apparent, it can be argued that the original audiovisual product directly aligns with sexist discourses visually, audibly, and textually. The verbal code of the male school principle in the category of activities, "I need a responsible, never-take-chances type to keep an eye on *her*, and who better than you, the safe kid?" was dubbed as "Ona göz kulak olacak, sorumluluk sahibi ve asla riske girmeyen birine ihtiyacım var ve buna en uygun kişi sensin, tedbirli çocuk!" This verbal code portrays the female character as someone who should be kept an eye on by a boy in the original and translated audiovisual product. Thus, these stereotypical representations, integrated with related visual elements and plot, are transmitted to the intended child audience through dubbed translation with almost no intervention.

Star vs The Forces of The Evil / Star Kötü Güçlere Karşı

| Example 103 |
| --- |
| Season: S01E02 |
| Episode: Matchmaker / star kötü güçlere karşı sezon 1 bölüm 2 part 1-2 |
| 1.Verbal Code: Activities>Professional Activity (giving the orders) |
| 2.Verbal Code: Activities>Professional Activity (doing the work) |
| Coded Gender/s: Male, male |
| Human/Non-human Character: Non-human |
| Context: Having been spying on Star from outside, Buff Frog informs the King Ludo that Star is distracted and now vulnerable to assault. Ludo is excited about finally getting Star's magic wand. |
| Dubbing Display Timing: 2:56-3:00 on YouTube<br>0:01-0:14 on YouTube |

Verbal Code in English 103:

Buff Frog: **Ludo, Master.** Star Butterfly has come home from school early today and she seems distracted.

Ludo: Distracted? Excellent! This is the moment I've been waiting for. […] Finally! I'll get my hands on that glorious wand!

Verbal Code Dubbed into Turkish 103:

Buff Frog: **Ludo, efendim.** Star Butterfly bugün okuldan eve daha erken döndü ve bence dikkati dağınık.

Ludo: Dikkati dağınık mı? Mükemmel! Ben de tam bu anı bekliyordum. […] Nihayet o muhteşem değneği artık ele geçireceğim!

As seen in this example, in the cartoon *Star vs The Forces of The Evil* with a female leader, male representation was coded twice in the *professional activities*, which is a subgroup of the activities according to Michel's (1986) categorization. Ludo is portrayed as a male character who is giving orders as the king and leader of the army, while Buff Frog is portrayed as a male character who fulfils his duties ordered by the authority.

ST Vampirina / TT Vampirina

| |
|---|
| Example 104 |
| Season: S01E01 |
| Episode: Going Batty / Yarasalaşıyorum |
| Verbal Code: Activities>Domestic Tasks (serving cookies) |
| Coded Gender: Female |
| Human/Non-human Character: Human |
| Context: Edna Peepleson welcomes the Hauntley Family to the nwighborhood with flowers and cookies. |
| Dubbing Display Timing: 1:30-1:54 on YouTube |

Verbal Code in English 104:

Edna (she): Well, hello, neigbors.

Boris: Hello.

Oxana: Thank you. […]

Edna: I'm Edna Peepleson, and I just wanted to welcome you to the neighborhood. […] **I brought you folks flowers and cookies.**

Verbal Code Dubbed into Turkish 104:

Edna: Merhaba komşular.

Boris: Merhaba.

Oxana: Teşekkür ederim. […]

Edna: Ben Edna Peepleson, mahallemize hoş geldiniz demek istedim. […]
**Size çiçek ve kurabiyelerimden getirdim.**

The female character welcomes her new neighbours by saying "I brought you folks flowers and cookies." This verbal code was dubbed as "Size çiçek ve kurabiyelerimden getirdim." This speech related to domestic tasks (e.g., cooking) was coded in the category of *domestic tasks* based on Michel's (1986) study.

| Example 105 |
| --- |
| Season: S01E01 |
| Episode: Going Batty / Yarasalaşıyorum |
| Verbal Code: Activities>Leisure Activity (game/play) |
| Coded Gender: Female |
| Human/Non-human Character: Human |
| Context: Vampirina and her new friend Poppy begin to play with dolls at Vampirina's house. Even though Edgar comes with them, he finds doll play tedious and finally leaves. |
| Dubbing Display Timing: 9:14-9:34 on YouTube |

Verbal Code in English 105:

Poppy: **These dolls are really different.** Where'd you get them?

Vampirina: At FAO Shrieks back in Transylvania. That's Franken-Stacy. Her arms and legs are detachable. […]

Edgar: Seriously, you're really just gonna play with dolls?

Vampirina: Uh, yeah.

Poppy: They're awesome.

Edgar: Boring.

Verbal Code Dubbed into Turkish 105:

Poppy: **Bu bebekler gerçekten farklı.** Nereden aldın?

Vampirina: Transilvanya'daki Çığlıklar Mağazası'ndan. Bu FrankenStacy. Kol ve bacakları ayrılabiliyor. […]

Edgar: Cidden oyuncak bebeklerle mi oynayacaksınız?

Vampirina: Evet.

Poppy: Müthişler.

Edgar: Çok sıkıcı.

In this example, according to the activity categorization of Michel (1986), two portrayals were observed: the female character engaged in playing with dolls, while the male character disliked playing with dolls and found it a boring activity. Therefore, the *leisure activity* was tallied as one variable since only female characters were playing with dolls.

ST Vampirina / TT Vampirina

| |
|---|
| Example 106 |
| Season: S03E02 |
| Episode: A Key for Vee / Vee için Bir Anahtar |
| Verbal Code: Activities>Leisure Activity (playing an instrument) |
| Coded Gender: Female |
| Human/Non-human Character: Human |
| Context: Vampirina and her friends enjoy playing their ukuleles with a new amp. |
| Dubbing Display Timing: 0:14-0:33 on YouTube |

Verbal Code in English 106:

Gregoria: Some monsters in this house need a little peace and quiet.

Vampirina: Huh, I guess we really need to find a better place to practice.

Poppy: **We won't be able to practice at all until we fix your spookylele.**

Bridget: Do you have any extra strings?

Vamprina: I don't think so. But maybe there's some in the attic with Uncle Dieter's old stuff. He loved to play his spookylele. Let's go.

Verbal Code Dubbed into Turkish 106:

Gregoria: Bu evdeki bazı canavarların huzur ve sessizliğe ihtiyacı var.

Vampirina: Galiba çalışma yapmak için gerçekten daha iyi bir yer bulmamız gerekiyor.

Poppy: **Ürküleleni onarmadan çalışma yapmamız pek de mümkün olmayacak.**

Bridget: Hiç yedek telin var mı?

Vampirina: Yok galiba. Ama çatıda Dieter Amcamın eskilerinin arasında olabilir. O bu ürküleleyi çalmaya bayılırdı. Gidelim.

In this example, the female character is represented as a person who plays an instrument. The verbal code "We won't be able to practice at all until we fix your spookylele" was coded as a *leisure activity* since it includes artistic activities (e.g., playing an instrument) as well as hobbies, plays and sports.

Compared with its dubbing, "Ürküleleni onarmadan çalışma yapmamız pek de mümkün olmayacak" can be considered as an easily understandable transmission for children. The word spookylele, unique to the animated series *Vampirina,* is a combination of spooky and ukulele in English. As a translated word, ürkülele (spookylele) is a combination of ürkünç (spooky) and ukulele (ukulele) in Turkish. Preschoolers are not as adept at identifying this expression as primary school children are, but since they are exposed to it visually, it is still possible for both age ranges to comprehend what is being conveyed.

ST Vampirina / TT Vampirina

| Example 107 |
| --- |
| Season: S03E02 |
| Episode: A Key for Vee / Vee için Bir Anahtar |
| Verbal Code: Activities>Leisure Activity (adventure) |
| Coded Gender: Female and male characters together |
| Human/Non-human Character: Human, non-human |
| Context: Vampirina and her friends discover a secret map that reveals the blueprints of their haunted house. The reason why one of the rooms appeared on the map is that the girls need a place to practice. They have to find a magical key to enter The Monster Hall of Music. |
| Dubbing Display Timing: 1:18-1:48 on YouTube |

Verbal Code in English 107:

Demi: Oh, these are haunted house blueprints.

Vampirina: Blueprints?

Demi: Yeah. It's like a map that shows you every room in the house.

Poppy: [Pointing one of the rooms on the map] There is another one.

Vamprina: **The Monster Hall of Music? That sounds spooktacular.**

[…]

Demi: **Once you open the boo-prints, you have to find the matching key by the time the moon rises, or secret rooms will disappear forever.**

Verbal Code Dubbed into Turkish 107:

Demi: Bunlar perili evin planları.

---

Vampirina: Planları mı?

Demi: Evet. Evdeki her odayı gösteren bir harita gibi yani.

Poppy: [Haritadaki odalardan birini göstererek] Başka bir tane daha var.

Vampirina: **Canavar Müzik Salonu mu? Kulağa çok ruhteşem geliyor.**

[…]

Demi: **Ev planlarını açtığında ona uygun anahtarı ay ışığı çıkana kadar bulman gerekir yoksa sihirli odalar ebediyen kaybolur.**

---

The verbal codes of both female and non-human male characters show that they would try to discover the Monster Hall of Music in their haunted house. So, this activity including adventure was coded as *a leisure activity* by female and male characters together based on Michel's (1986) study.

When analyzing comparatively, the verbal code of the non-human male character "Once you open the boo-prints, you have to find the matching key by the time the moon rises, or secret rooms will disappear forever" was translated as "Ev planlarını açtığında ona uygun anahtarı ay ışığı çıkana kadar bulman gerekir yoksa sihirli odalar ebediyen kaybolur." The verbal code of the female character "The Monster Hall of Music? That sounds *spooktacular*" was dubbed as Canavar "Müzik Salonu mu? Kulağa çok *ruhteşem* geliyor." As the previous example, *spooktacular is* also a new compounding word — spook + (spec)tacular —unique to the aforementioned cartoon. *Spooktacular* was transcreated as *ruhteşem* in Turkish — ruh (spook) + muhteşem (spectacular) — by removing a real affix (muh) from an existing word (muhteşem) and adding the word *ruh*.

In conclusion, both verbal codes in the original and translated audiovisual products for children were coded as one variable representing a leisure activity including an adventure by female and male together based on Michel's (1986) study.

| Example 108 |
| --- |
| Season: S01E24 |
| Episode: Hauntleyween / Perili Cadılar Bayramı |
| Verbal Code: Activities>Leisure Activity (Decorating house) |
| Coded Gender: Female and male characters together |
| Human/Non-human Character: Human |
| Context: Vampirina is thrilled at the idea of decorating for Halloween party. |
| Dubbing Display Timing: 1:18-1:37 on YouTube |

Verbal Code in English 108:

Vampirina: It's Halloween!

Oxana and Boris: Halloween?

Vampirina: Yes! Poppy and Bridget are coming over, and we have to decorate for our party tonight.

Boris: Well, I guess it's a good thing [*sic*] **Mama and I stayed up all night doing just that!**

Vampirina: Yay!

Boris: We would never forget Halloween! Or as I like to call it, ''Hauntleyween.''

Verbal Code Dubbed into Turkish 108:

Vampirina: Bugün Cadılar Bayramı!

Oxana ve Boris: Cadılar Bayramı mı?

Vampirina: Evet! Poppy ile Bridget buraya geliyorlar, akşamki parti için süslemeler yapacağız.

Boris: **Demek ki, annenle bu yüzden bütün gece çalışıp aşağıyı hazırlamışız ufaklık!**

Vampirina: Yaşasın!

Boris: Biz Cadılar Bayramı'nı asla unutmayız! Ya da benim dediğim gibi ''Hauntley Cadılar Bayramı.''

This verbal code in the female-led cartoon series *Vampirina* represents another example of female and male collaborating. "Mama and I stayed up all night doing

just that!" was dubbed as "Demek ki, annenle bu yüzden bütün gece çalışıp aşağıyı hazırlamışız ufaklık!" This activity including decorating the house in both languages was tallied as one variable in the category of *leisure activity* according to Michel's (1986) study.

6.6.1.5.2. Coding of Activities (TRT Çocuk)

Akıllı Tavşan Momo

| Example 109 |
|---|
| Episode: Hipo ve Kurabiyeler [Hipo and Cookies] |
| Verbal Code: Activities>domestic tasks (cooking) |
| Coded Gender: Three female and one male characters |
| Human/Non-human Character: Non-human |
| Context: All those characters participate in preparing cookies. |
| Display Timing: 3:09-4:11 on YouTube |

Speech Behavior in Turkish 109:

Giraffe Şıp: **Hadi Hipo kurabiye yapmaya başlayalım!**

Hipo: Tamam başlıyoruz ama önce kurabiye yapmak için nelere ihtiyacınız olduğunu öğrenin!

[…]

Kiki: Yardımına ihtiyacım var. Arkadaşlarım için yaptığım kek kabarmadı.

Hipo: Üzülme, ben sana yardım ederim, yenisini yaparız.

[…]

Giraffe Tıp: Ne dersin, kurabiye yapmayı deneyelim mi?

In this example, three non-human female and one non-human male characters making cookies were coded as *domestic tasks* in the *gender-typed activities* category based on Michel's (1986) categorisation.

| |
|---|
| Example 110 |
| Episode: Köprü Problemi [Bridge Dilemma] |
| 1.Verbal Code: Activities>leisure activity (playing and fishing) |
| Coded Gender/s: Three male characters and one female character<br>      Four male characters and one female character |
| Human/Non-human Character: Human |
| Context: At the beginning of the episode, the children play in the park, and later they go fishing. |
| Display Timing: 1:46-5:29 on YouTube |

Verbal Code in Turkish 110:

Mehmet: Yanlış alarm. **Burada hiç balık yok galiba. Bakın, bütün balıklar şu burun tarafında.** Çıtlamaları duydunuz mu?

Aslan: Evet, gördüm. Belki de o tarafa bir keşif gezisi yapmalıyız. Ne dersin dedeciğim?

---

The children were playing in the park and chatting. There is no speech about it because the subject matter is not a game. Since three male and one female characters playing in the park were included in the audiovisual product, this activity was coded as a *leisure activity* according to Michel's (1986) categorisation.

Similarly, from the speech "Burada hiç balık yok galiba. Bakın, bütün balıklar şu burun tarafında. [I don't believe any fish are present here. Look, the cape side is where all the fish are.]", it's clear that children are fishing. Four male and one female characters together are shown fishing in the cartoon, and this fishing activity is classified as a *leisure activity*, too.

| Example 111 |
| --- |
| Episode: Dönen Oda [Rotating Room] |
| Verbal Code: Activities>leisure activity (shooting for the film club) |
| Coded Gender/s: Three male characters and two female characters |
| Human/Non-human Character: Non-human |
| Context: All children gather for shooting for the film club at school. |
| Display Timing: 3:35-3:44 on YouTube |

Verbal Code in Turkish 111:

Aslan: Hayrola Zeynep, nereye yolculuk?

Zeynep: Nerede kaldınız? **Film kulübü için yeni bir çekim yapıyoruz.** Yardımınıza ihtiyacımız var.

The verbal code of the female character "Film kulübü için yeni bir çekim yapıyoruz. [We're having a new shooting for the film club.]" indicates that this activity can be coded as one variable in the category of *leisure activity* according to Michel's (1986) categorisation. Even though a female character is talking about the activity, three male and two female characters act. For this reason, three male and two female characters were tallied in the *leisure activity* category.

| Example 112 |
| --- |
| Episode: İz Çıkaran Terlik [Foot Print Slippers] |
| Verbal Code: Activities>leisure activity (building sand castle) |
| Coded Gender/s: Two male characters and a female character |
| Human/Non-human Character: Human |
| Context: Aslan and his friends are planning to build a sand castle in the park. |
| Display Timing: 1:06-1:15 on YouTube |

Verbal Code in Turkish 112:

Aslan: **Öyle büyük, öyle büyük kumdan kale yapacağız ki herkes hayran kalacak.**

Mehmet: Kocaman gösterişli bir kapısı olsun, Dolmabahçe Sarayı'na benzesin.

The verbal code of the male character "Öyle büyük, öyle büyük kumdan kale yapacağız ki herkes hayran kalacak. [We will build such a big sand castle that everyone will admire it.]" was coded as one variable in the *leisure activity* category according to Michel's (1986) study.

Bulmaca Kulesi

| Example 113 |
| --- |
| Episode: 75. Bölüm [Episode 75] |
| Verbal Code: Activities>leisure activity (painting) |
| Coded Gender/s: One female character and one male characters |
| Human/Non-human Character: Human |
| Context: Using the paintings Aslı and Mert had created for the painting competition, they both take part in it. |
| Display Timing: 8:30-8:45 on YouTube |

Verbal Code in Turkish 113:

Can: **Birinci Bulmaca Kulesi Resim Yarışması'na hoş geldiniz.** Jüri üyesi olarak ben ve Ludi elimizdeki kokartlarla beğendiğimiz resmi işaretleyeceğiz. En çok kokart toplayan büyük ödülü kazanacak.

As the context above and the verbal code "Birinci Bulmaca Kulesi Resim Yarışması'na hoş geldiniz! [Welcome to the First Painting Contest of Bulmaca Kulesi!]" presents, one female and one male characters were portrayed as painting in this episode. Therefore, two characters were separately coded in the category of *leisure activity* based on Michel's (1986) study.

| Example 114 |
| --- |
| Episode: 61. Bölüm [Episode 61] |
| Verbal Code: Activities>leisure activity (telling a story) |
| Coded Gender/s: Two male characters |
| Human/Non-human Character: Human |
| Context: Can and Mert ask why vaccinations are necessary for kids and use animations to show them how the body fights illness due to this minor pain. |
| Display Timing: 0:54-6:13 on YouTube |

Verbal Code in Turkish 114:

Mert: En çok korktuğun şey nedir Can?

Can: Bu kitabı bitirememekten korkuyorum.

Mert: Ben de aşı olmaktan çok korkuyorum. Çünkü iğne canımı acıtıyor.

Can: Abartma Mert! **Aşı iğnesi sinek ısırığı gibidir. Hem o küçük acı daha büyük acılar çekmene engel olur.**

Two male characters have a conversation about the body's fights against illness due to vaccines highlighting "Aşı iğnesi sinek ısırığı gibidir. Hem o küçük acı daha büyük acılar çekmene engel olur. [A vaccine is like a fly bite. Furthermore, you won't get worse pains as a result of that minor one.]" Therefore, their speech and action were coded as a *leisure activity* including telling a story or providing information for children.

| Example 115 |
| --- |
| Episode: 61. Bölüm [Episode 61] |
| Verbal Code: Activities>leisure activity (making experiment) |
| Coded Gender: A male character |
| Human/Non-human Character: Human |
| Context: It is an open-air pressure experiment, despite Mert introducing it as a magic show. |
| Display Timing: 8:36-8:50 on YouTube |

Verbal Code in Turkish 115:

Mert: Hey arkadaşlar! **Biraz sonra yapacağım gösteride mum kullanacağım**. Eğer evinizde denemek isterseniz mutlaka bir büyüğünüzden yardım isteyin. Mumun alevi kendinize ya da çevrenize zarar vermenize sebep olabilir. Aman dikkat!

The speech starts by saying "Biraz sonra yapacağım gösteride mum kullanacağım. [In my upcoming show, i will use candles.]" and continues with some experiments by a male character. This activity was coded as one variable in the category of *leisure activity* including experiments according to Michel's (1986) activity categorisation.

Bulmaca Kulesi

| Example 116 |
|---|
| Episode: 1. Bölüm [Episode 1] |
| Verbal Code: Activities>leisure activity (doing puzzle) |
| Coded Gender: A male character |
| Human/Non-human Character: Human |
| Context: In a few moves, Mert solves the puzzle that Can was unable to complete. |
| Display Timing: 7:14-7:33 on YouTube |

Speech Behavior in Turkish 116:

Can: Hey, ne yapıyorsun orada?

Mert: Ben mi? Hiiiiç! **Sadece yapbozu tamamlıyordum.**

Can: İnanamıyorum. Bunu yapmayı nasıl becerdin?

Mert: Bilmem, yani, aslında o kadar zor olmadı

The verbal speech of the male character "Sadece yapbozu tamamlıyordum. [I was just completing the puzzle.]" was tallied as a leisure activity including a puzzle game based on Michel's (1986) activity categorisation.

| Example 117 |
|---|
| Episodes:<br>　　　Ciciki Neden Savanda Doğdu? [Why Was Ciciki Born in the Savanna?]<br>　　　Cesaret ve Öğrenme Keyfi [Bravery and the Joy of Learning]<br>　　　Çevremizdeki Hayvanları Tanıyalım [Let's Learn About the Animals in the Environment] |
| Verbal Code: Activities>professional activity (a teacher) |
| Coded Gender: A male character |
| Human/Non-human Character: Non-human |
| Context: Ciciki's father as a teacher informs his students about the natural habitats of some animals. |
| Display Timing: 8:54-9:04 on YouTube |
| Speech Behavior in Turkish 117:<br>**Teacher:** Her bölgenin özel kuralları vardır. Afrika'da bizlerle birlikte yaşayan hayvan dostlarımızı kızdırmamalıyız. |

Ciciki's father represents the role of the male non-human teacher in the three randomly selected episodes of the cartoon *Ciciki*. Therefore, the male character was tallied as three variables for each episode in the category of *professional activity* according to Michel's (1986) study.

Ciciki

| Example 118 |
|---|
| Episode: Cesaret ve Öğrenme Keyfi [Bravery and the Joy of Learning] |
| Verbal Code: Activities>contributing to the education/well-being<br>　　　　　　　(being responsible for teaching his sister) |
| Coded Gender: A male character |
| Human/Non-human Character: Non-human |
| Context: Ciciki's mother gives good news to Ciciki that she can start flying lessons with her brother. |
| Display Timing: 2:17-8:08 on YouTube |

Verbal Code in Turkish 118:

Mommy Stork: Madem o kadar istiyorsun, akşam baban geldiğinde okula ne zaman gidebileceğini konuşalım. **Bu arada abinle uçma derslerine başlarsınız.**

Ciciki: Yaşasın! Ben de uçacağım.

[…]

Brother Stork: **Eve gidince ilk dersi vereceğim.**

Both speeches "Bu arada abinle uçma derslerine başlarsınız. [Meanwhile, you can start flying lessons with your brother.]" and "Eve gidince ilk dersi vereceğim. [I will give the first lesson when I get home.]" reveal that the male character has the role contributing to the education of his sister. Therefore, this was coded as one male variable in the category of *contributing to the* education/well-being *of children* according to Michel's (1986) activity categorisation.

Ciciki

| Example 119 |
|---|
| Episode: Çevremizdeki Hayvanları Tanıyalım [Let's Learn About Animals] |
| Verbal Code: Activities>Leisure Activity (adventure) |
| Coded Gender: Two male characters |
| Human/Non-human Character: Non-human |
| Context: One of the male storks suggests skipping class to embark on an adventure to the Homurtulu Cave and İğneli Canyon. Even though the other male stork is nervous, he keeps up with him and they fly towards the cave together. |
| Display Timing: 4:01-4:36 on YouTube |

Speech Behavior in Turkish 119 :

Leylek: Zil çalıyor, hadi Cicikiciğim derse!

Ciciki: Hadi Mantar, hadi Sakar siz de derse!

Mantar: Biz derse gelmiyoruz.

Sakar: Şey, ben biliyorsun!

Mantar: Demek ki hem sakar hem de korkaksın!

| |
|---|
| Sakar: Ben korkak değilim! |
| Mantar: O zaman hadi gidiyoruz. |
| Sakar: Şey yani, evet gidiyoruz. |
| Mantar: **Yaşasın, macera bizi bekliyor.** Sıkı dur İğneli Kanyon, sıkı dur Homurtulu Mağara. |

The verbal code of the non-human male character "Yaşasın, macera bizi bekliyor. [Hooray, adventure awaits us.]" was coded as a *leisure activity* comprising an adventure based on Michel's (1986) categorisation.

Ege ile Gaga

| |
|---|
| Example 120 |
| Episodes: Gölge Tiyatrosu [Shadow Puppetry] <br>         Çeşit Çeşit Çiçek [Assorted Flowers] <br>         Gaga Karda Kaymak İstiyor [Gaga wants to slide in the snow] |
| Verbal Code: Activities>leisure activity |
| Coded Gender: A male character |
| Human/Non-human Character: Non-human |
| Context: A male child named Ege performs shadow puppetry with the jackdaw named Gaga in the episode "Gölge Oyunu [Shadow Puppetry]", waters the flowers in the garden in the episode "Çeşit Çeşit Çiçek [Assorted Flowers]", and plays in the snow in the episode "Gaga Karda Kaymak İstiyor [Gaga wants to slide in the snow]" in the animated cartoon series "*Ege ile Gaga* [Ege and Gaga]", which is intended for an audience of 3-6 years old. |
| Display Timing: 0:50- 7:45 on YouTube <br>         0:57- 3:17 on YouTube <br>         1:00-5:40 on YouTube |
| Verbal Code in Turkish 120: |
| Ege: **Gölge Oyunu** Oynamaya hazır mısın Gaga? |
| Gaga: Hadi başlayalım Ege! |
| […] |

---

Gaga: Güzel çiçeklere bir bak! Yaprakları çok sağlıklı, rengarenk çiçek açmışlar. Ege, nasıl bu kadar güzel büyüttün onları!

Ege: **Yeterince ışık alıyorlar sonra düzenli suluyorum ve yeterince gübre veriyorum.**

[…]

Ege: Hadi Gaga. Böyle hiç eğlenceli olmuyor ama. Sen de katıl oyuna.

Gaga: Kar topu oynamak istemiyorum, **kaymak istiyorum.**

---

In the cartoon series *Ege ile Gaga* [Ege and Gaga], although the non-human character has a male-toned voice, its gender can not be clearly understood from its appearance. So, his speeches were not included in the coding.

The only male human character's activity-related speeches were coded as three variables in the category of *leisure time* according to Michel's (1986) study.

Elif ve Arkadaşları

| Example 121 |
| --- |
| Episodes: Neye Gülüyoruz [What are we laughing at?] <br>         Erken Yatan Erken Kalkar [Early to Bed, Early to Rise] <br>         Küçük Aşçılar [Little Chefs] |
| Verbal Code: Activities>professional activity (a teacher) |
| Coded Gender: A female character |
| Human/Non-human Character: Human |
| Context: In each of the three episodes, the same teacher provides guidance based on the needs of the students. |
| Display Timing: 5:17-5:23 on YouTube |

Verbal Code in Turkish 121:

**Teacher**: Hadi şimdi sahneye. Doğaçlama oyun oynama zamanı! Bu öğrendiklerimizi kullanarak komik sahneler canlandıracaksınız.

The adult female character represents the role of the teacher in the three randomly selected episodes of the cartoon *Elif ve Arkadaşları* [Elif and Her Friends]. Therefore, the female character was coded as three variables for each

episode in the category of *professional activity* according to Michel's (1986) study.

Elif ve Arkadaşları

| |
|---|
| Example 122 |
| Episode: Küçük Aşçılar [Little Cooks] |
| <u>Verbal Code:</u> Activity>leisure activity (both a female and a male characters) |
| <u>Coded Gender:</u> one female and one male characters |
| <u>Human/Non-human Character:</u> Human |
| <u>Context:</u> Elif plays with her friends in the kitchen corner at school. Selim and Ayşe notice that she is baking flower-shaped cookies, and they tell her which biscuits they would like. Kerem then joins them and starts preparing baklava for his pals. |
| <u>Display Timing:</u> 0:57-3:51 on YouTube |

<u>Speech Behavior in Turkish 122 :</u>

Elif: Şimdi size nefis kurabiyeler yapacağım. Çiçek kurabiyelerim çok güzel oldu. Şimdi onları fırına koyacağım.

Selim: Dur Elif, koyma! **Bir tane de araba kurabiye yapalım.** Arabasız kurabiye olmaz.

Elif: Haklısın Selim. Hemen yapalım.

Ayşe: **Bir tane de bebek kurabiye yapalım.** Bebek kurabiyeleri çok severim.

Elif: İşte kurabiyelerimiz fırına girmek için hazır.

[…]

Kerem: Kurabiye de bir şey mi, ben şimdi size baklava yapacağım. Beni izleyin de öğrenin.

In this example, one female and one male character were both coded in the category of *leisure time* including drama play based on Michel's (1986) activity categorisation. The portrayal of female and male characters in cookie-making roles can be interpreted as an innovative and egalitarian representation for child receivers.

| Example 123 |
| --- |
| Episode: Bayram [Festival] |
| Verbal Code: Activity>domestic tasks (cooking) |
| Coded Gender: Two female characters |
| Human/Non-human Character: Human |
| Context: Elif is asked by her mother if she would like to assist her. |
| Display Timing: 3:12-3:51 on YouTube |

Verbal Code in Turkish 123:

Elif's mom: Pekâlâ söyle bakalım, **benimle birlikte yaprak sarmak ister misin**?

Elif: Evet, evet çok isterim anneciğim.

Elif's mom: O halde gel bakalım. Önce biraz pirinç karışımı alıyoruz, yaprağın üzerine koyuyoruz. Sonra yaprağı iki yanından katlıyoruz. Alt tarafı da katladıktan sonra böyle kıvırıyoruz. İşte hepsi bu!

The verbal code "Benimle birlikte yaprak sarmak ister misin? [Would you like to prepare stuffed grape leaves with me?] reveals that the mother and her daughter are in the kitchen to prepare some food. Therefore, two female characters were coded as two variables in the category of *domestic tasks* including cooking according to Michel's (1986) activity categorisation.

| Example 124 |
| --- |
| Episode: Çevre Müfettişi [Environment Inspector] |
| Verbal Code: Activity>professional activity (security guard) |
| Verbal Code: Activity>professional activity (letter carrier) |
| Coded Gender: Two male characters |
| Human/Non-human Character: Human |
| Context: On the street, Emiray first encounters the security guard and then the letter carrier. |
| Display Timing: 2:44-5:17 on YouTube |

<u>Verbal Code in Turkish 124</u>:

**Security guard:** Kim var orada?

Emiray: Biziz Selim abi.

Security guard: Ne oldu, niye bağırıyorsunuz?

Bahadır: Bir şey yok, çarpıştık sadece.

Security guard: Birazdan hava kararacak, biliyorsunuz değil mi?

[…]

Emiray: Günaydın Ahmet abi.

**Letter carrier:** Günaydın Emiralp, nereye böyle?

Emiray: Basketbol maçımız var, sahaya gidiyorum. İzlemeye gelir misin?

Letter carrier: Çok isterdim ama şu mektupları götürmem gerek.

In this episode, one male character was represented as a security guard, while the other male was portrayed as a letter carrier. Therefore, these two characters were coded in the category of *professional activity* according to Michel's (1986) categorisation.

Erdem

| Example 125 |
| --- |
| Episode: Uzay Macerası [Space Adventure] |
| Verbal Code: Activity>leisure activity |
| <u>Coded Gender</u>: one female and one male characters |
| <u>Human/Non-human Character</u>: Human |
| <u>Context</u>: Erdem stops by Arif in the library. Arif provides him a library card so he can read another book. Then, as he approaches the book shelves to select one of the books, he runs into Zepi. |
| <u>Display Timing</u>: 1:43-3:53 on YouTube |

<u>Speech Behavior in Turkish 125</u>:

Arif: Hoş geldiniz! Sizi tekrar görmek çok güzel. Ben de kitapları listeliyordum.

Erdem: **Ben de acaba bir kitap daha okuyabilir miyim diye soracaktım.**

Arif: Tabi ki Erdem, hem de istediğin kadar okuyabilirsin. Ama önce istersen sana küçük hazineci kartı çıkaralım, ne dersin?

Erdem: Küçük hazineci kartı mı?

Arif: Aynen öyle.

[…]

Erdem: Biz de kendimize kitap arıyorduk ancak ne okuyacağımıza bir türlü karar veremedik. Belki sen bize fikir verebilirsin.

Zepi: O zaman bu macerada bana katılmaya ne dersiniz?

Erdem: Harika, peki en son nerede kalmıştık?

The representation of both female and male characters as an activity of reading books was tallied as a *leisure activity* based on Michel's (1986) categorisation.

Kare

| Example 126 |
| --- |
| Episodes: Doğru-Yanlış [True-False]<br>            Şehir Marketi [The Supermarket of the City]<br>            Dev Kovalar [Giant Buckets] |
| 1.Verbal Code: Activity>professional activity |
| Coded Gender: Male character |
| Human/Non-human Character: Human |
| Context: The news anchor attempts to inform the people about the occurrences through a reporter on the scene as caterpillars invade the local market. |
| Display Timing: 1:54-2:29 on YouTube |

Verbal Code in Turkish 126:

**Newscaster:** Mutlu günler şehrin güzel sakinleri! Bir son dakika haberi ile karşınızdayız. Şehrin marketini tırtıllar bastı. Muhabirimiz Keçe olay yerinde.

**Reporter:** Habere konu olan marketin sahibi Bay Reyon yanımızda. Bay Reyon her yerde neden tırtıl var, biraz anlatabilir misiniz?

**Salesperson:** Sanırım marketteki bazı ürünler bozulduğu için.

The roles of newscaster, reporter, salesperson and factory authority in all randomly selected episodes are represented by non-human male characters. While a total of seven male representations were coded in the *professional*

*activity category based on Michel's* (1986) study, no female representation was found in the professional activity category.

Maysa ve Bulut

| |
|---|
| Example 127 |
| Episodes: Tahta Araba [Wooden Cart]<br>　　　　Yangın [Fire]<br>　　　　Kelebek Toka [Butterfly Buckle] |
| 1.Verbal Code: Activity>domestic tasks |
| Coded Gender: Female character |
| Human/Non-human Character: Human |
| Context: The episode of this cartoon about the life of a nomad family, "Tahta Araba [Wooden Cart]", begins with Maysa's mother and grandmother cooking gözleme. Her mother gives Maysa some Turkish flatbread, called gözleme, to eat with Bulut. Maysa thanks her and goes to Bulut. In the episode "Yangın [Fire]", the mother cooks a dish called keşkek, which is also unique to Turkish culture, for the festival, while in the episode Kelebek Toka [Butterfly Buckle], the grandmother boiles molasses. |
| Display Timing: 0:51-1:02 on YouTube<br>　　　　　　1:12-1:20 on YouTube<br>　　　　　　4:39-4:46 on YouTube |

Verbal Code in Turkish 127:

Mom: **Hadi bakalım. Bulut ile birlikte sıcak sıcak yersiniz kızım.**

Grandmom: Afiyet şeker olsun!

Maysa: Teşekkür ederim, ellerinize sağlık!

[…]

Maysa: Ne pişiriyorsun anne?

Mom: **Keşkek kızım. Yarın obamızda şenliğimiz var.**

Maysa: Yaşasın!

[…]

Grandmom: **Pekmezimiz koyulaştı. Kıvamına geldi.**

Granddad: Bereketli olsun. Yiyenler şifa bulsun.

In the first verbal speech, two female characters were coded as two variables in the category of *domestic tasks, as* they are portrayed cooking "gözleme" which is a thin flatbread stuffed with various toppings. In the second verbal code, Maysa's mother was represented as cooking Turkish "keşkek" or kashkek, a traditional flavor made with lamb or chicken meat and wheat. This representation of the female character was coded as a *domestic task* according to Michel's (1986) categorisation. Lastly, in the third verbal code, the grandmom was portrayed as boiling "pekmez", also known as the healing syrup in Turkish culture. This last portrayal was also tallied in the category of *domestic tasks.*

Nasreddin Hoca Zaman Yolcusu

| Example 128 |
|---|
| Episode: Doğum Günü [Birthday] |
| Verbal Code: Activity>leisure activity |
| Coded Gender: two female and three male characters |
| Human/Non-human Character: Human |
| Context: Nasreddin Hodja and the children take a stroll around the forest. |
| Display Timing: 3:28-9:34 on YouTube |

Speech Behavior in Turkish 128:

[…]

Zehra: Bugün Kerim'in doğum günü…

[…]

Nasreddin Hoca: Üzülmeyin çocuklar! Herkesin başına gelebilir bu. Bazen neler neler unutuyoruz yoğunluktan.

Zehra: Ama o bizim doğum günlerimizi asla unutmaz.

Nasreddin Hoca: Hadi bakalım! Siz de doğum günü geçmeden hatırladınız. Her şeyin bir çaresi vardır.

Ayşe: Ama şu an ne yapabiliriz ki! Ne pastamız var

Zehra: Ne de bir hediyemiz. **Girişteki ufacık bakkaldan başka bir şey yok.**

Nasredin Hoca: Bence bu bile yeterli!

Nasreddin Hodja and the children are wandering in the forest, even if it is not stated that they are. Therefore, tekking in the forest by three male and two female characters was tallied in the category of *leisure time* based on Michel's (1986) categorisation.

Nasreddin Hoca Zaman Yolcusu

| Example 129 |
| --- |
| Episodes: Doğum Günü [Birthday] |
| 1.Verbal Code: Activity>leisure activity (reading books) |
| Coded Gender: Two female and one male characters |
| Human/Non-human Character: Human |
| Context: Ayşe, Zehra ve Kerim, the trio of children in the animated cartoon, engage in reading literature related to their areas of interest and converse about the dates of birth of well-known scientists. |
| Display Timing: 4:35-4:59 on YouTube |

Verbal Code in Turkish 129:

Kerim: [**Holding a book at his hand**] Arkadaşlar, ünlü bilim insanlarıyla ilgili bir proje hazırlamayı düşünüyorum da aranızda Nikola Tesla'nın doğum gününü bilen var mı?

Zehra [Searching on her tablet] Hemen bakalım! 10 Temmuz 1856.

Kerim: Aaaa, Ayşe bak, Tesla ile aynı ayda doğmuşsun.

The verbal code was tallied in the category of *leisure activity*, as two female and one male characters were represented as reading books based on Michel's (1986) categorisation.

On the other hand, the word *bilim insanı (scientist)* in Kerim's speech is worth discussing. Based on the examples provided so far, it has been noted that the term *bilim insanı (scientist)* rendered by a male character is a gender-equal term including women and men in the TRT Çocuk-made —produced in 2019—

Nasreddin Hoca Zaman Yolcusu [Nasreddin Hodja, Time Traveler]. Upon reviewing TRT Çocuk's previous original repertoire, it is encouraging to find the term *bilim insanı (scientist)* used in a children's program produced in 2019, when compared to the children's program "Bulmaca Kulesi [Puzzle Tower]" produced in 2016.

It is debatable whether the shift in the language of the original audiovisual products for children is due to the translated products or not. Any actor's awareness, especially writers, producers, screenwriters, and translators who worked on these projects during the original and translation production stages, is crucial if it is believed that the language in original products has evolved more gender equality than in previous years.

Achieving gender equality in Turkish society, as all around the world, is more vital than ever. Producing and translating a gender-equal language in child-centred products play a significant role in conveying the consciousness of "the recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world (United Nations, 1948, art. 21.3)" noted in the preamble of the *Universal Declaration of Human Rights*.

| Example 130 |
| --- |
| Episodes: Hikâye [The Story] |
| Verbal Code: Activity>domestic tasks (cooking) |
| <u>Coded Gender</u>: two female characters |
| <u>Human/Non-human Character</u>: Human |
| <u>Context</u>: In the kitchen, Niloya's mother and grandmother prepare Ashura, a Turkish traditional dessert associated with the first month of the Islamic calendar. Niloya can't wait to devour ashura. Her grandma tells that the ashure still needs to be completely boiled and is not cooked enough, yet. |
| <u>Display Timing</u>: 0:50-1:02 on YouTube |
| <u>Verbal Code in Turkish 130</u>:<br>Niloya: Bitti mi babaanne, **ne zaman yeriz aşureyi**?<br>Grandmom: Henüz pişmedi. İyice kaynaması gerekiyor.<br>[…] |

In the cartoon *Niloya*, both the mother and grandmother are depicted preparing ashura together, even though only the grandmother talks about the cooking-related items during the chat. Therefore, two female characters were coded in the category of *domestic tasks* including cooking according to Michel's (1986) categorisation.

| Example 131 |
| --- |
| Episode: Hikâye [The Story] |
| <u>Verbal Code</u>: Activity>contributing to the education/well-being of children |
| <u>Coded Gender</u>: one male character |
| <u>Human/Non-human Character</u>: Human |
| <u>Context</u>: When Niloya's grandmother asks her to tell a story, Niloya finds it difficult to come up with one. Thankfully, her father saves the day by offering an inspiring suggestion. |
| <u>Display Timing</u>: 3:21-3:44 on YouTube |

---

Speech Behavior in Turkish 131:

Niloya: Babaaa! Babaannem bana bir hikâye anlat dedi. Ama ben hikâye bulamıyorum. Babaannem hikâyeleri nereden buluyor biliyor musun?

Father: **Bence yaşadığın olaylara ve etrafına dikkatlice bakmalısın!** Birbirinden ilginç hikayeler bulabilirsin.

Niloya: Canım babacığım, çok teşekkür ederim.

---

By giving suggestion to her daughter, she also guides her and contributes to her education. Therefore, it was coded as one variable in the category of *contributing to the education/well-being of children* according to Michel's (1986) activity categorisation.

In the episode "Sıcak Soğuk [Hot and Cold]", similar to the episode "Hikâye [The Story]", Niloya's father wants to be a role model about how to play *hot and cold* and then he plays with Niloya and her friends. Therefore, the male character was tallied as one variable in the category of *contributing to the education/well-being of children* once again.

Pıril

| Example 132 |
|---|
| Episodes: Kaybolma Hikâyesi [Disappearance Story] |
| 1.Verbal Code: Activity>leisure activity |
| 2.Verbal Code: Activity>domestic tasks |
| 3.Verbal Code: Activity>professional tasks |
| Coded Gender: two female and three male characters |
| Human/Non-human Character: Human |
| Context: Pıril plays video games with his brother. Their mother arrives just as the game is about to end and announces that they are heading to the supermarket. At the supermarket, the cashier greets them. The children wait in front of the market, while their mother pays at the end of the shopping, Eventually they discover they have left the supermarket behind when Pıril's |

brother begins chasing the cat. Thankfully, they are reunited by the help of the police officer.

Display Timing: 1:03-12:55 on YouTube

Verbal Code in Turkish 132:

Uzay: Hadi, hadi!

Pırıl: **Basıyorum, basıyorum gitmiyor. Buş tuş çalışmıyor galiba.**

Uzay: Seni geçiyorum.

Pırıl: Henüz bitmedi kardeşim. **Yaşasın, ben kazandım!**

[…]

Mom: Hadi gençler, bu kadar oyun yeter. **Markete gidiyoruz.**

Uzay: Yaşasın, gidelim hadi!

[…]

**Cashier:** Hoş geldiniz.

Mom: Hoşbulduk.

[…]

Pırıl: Polis amca!!!

**Police Officer:** Efendim kızım?

Pırıl: Biz kaybolduk.

Uzay: Kaybolduk biz!

Police Officer: Dur sakin ol delikanlı. Sakince anlatın bakalım.

In this example, leisure activity, domestic tasks and professional activity were observed and coded according to Michel's (1986) categorisation. First of all, both female and male characters were coded in the category of *leisure activity* comprising playing video games. Second, the female character was tallied as one variable in the category of *domestic tasks,* as the mother was represented as the responsible person for shopping. Finally, because one police officer and a cashier were depicted as male characters, they were coded as two variables in the category of *professional activity*.

| Example 133 |
|---|
| Episode: Kamp [Camping] |
| <u>Verbal Code:</u> Activities>leisure activity |
| <u>Coded Gender</u>: one female and two male characters |
| <u>Human/Non-human Character</u>: Human |
| <u>Context</u>: Z Takımı [Team Z] leaves to make camp. Ela is willing, while Arda and Efe feel a little uncomfortable about it. At last, they reach the campsite. |
| <u>Display Timing</u>: 1:00-5:29 on YouTube |

<u>Speech Behavior in Turkish 133</u>:

Efe: Anlaşıldı sen bu **kamp** işinde kesin kararlısın.

Arda: Bir saattir yoldayız Efe. Bunu daha yeni mi anlıyorsun?

Ela: Çok doğru. Bundan kaytarabileceğini düşünüyorsan yanılıyorsun kardeşim.

[…]

Efe: sonunda bitti.

Ela: Acele etmeseydin kardeşim. Kamp biterken kurardın.

Efe: Hahaha! Herkes senin kadar kamp heveslisi olmayabilir sevgili ablacığım. Ayrıca, unutma benim önceliğim çadır değil, her zaman hamaktır.

In the cartoon Z Takımı [Team Z], one female and two male characters were tallied separately in the category of leisure activity including camping and adventure according to Michel's (1986) categorisation.

| |
|---|
| Example 134 |
| Episode: Geri Dönüşüm [Recycling] |
| Verbal Code: Activities>professional activity |
| Coded Gender: one female character |
| Human/Non-human Character: Human |
| Context: The public is introduced to a recycled amusement park in Z City by the news reporter. |
| Display Timing: 0:43-1:36 on YouTube |

Speech Behavior in Turkish 134:

**Reporter**: İyi günler Z şehir halkı! Bugün sizlere özel tasarlanmış harika bir lunaparktan sesleniyorum. Her şeyin ileri dönüştürülmüş malzemelerle yapıldığı bu parkta çok eğlenceli zaman geçirebilirsiniz. […]

The verbal code of the female news reporter [Hello, citizens of Z City! From a fantastic amusement park designed only for you, I am calling out to you today. You may have a fantastic time in this park, which is developed from recycled materials.] was coded as one variable in the category of *professional activity* according to Michel's (1986) categorisation.

In addition, in the episode "Geri Dönüşüm [Recycling]", four male characters were portrayed as having an adventure, while only one female was represented as having an adventure which can be assessed in the category of *leisure activity.*

6.6.1.6. Appearance

Appearance was coded in three aspects provided from Walsh and Leaper (2020)'s content analysis: color, accessories, and body type. Characters were coded for the frequency of gender-typed accessories. Characters' outfits were coded for color and accessories one time for each outfit in each episode. Moreover, human characters were coded for their body types thin, heavy, or muscular. Each human character was tallied as having one of these body types. The findings related to appearance will be presented and discussed in the following chapter.

All in all, each step that was outlined in the methodology was followed one by one in the case study. Translated and non-translated audiovisual products in the dual corpus were coded according to the method provided by Walsh & Leaper's (2020) content analysis. The data obtained from the case study completed according to the steps specified in the methodology will be discussed quantitatively and qualitatively below, in the context of audiovisual translation and gender representation for child receivers.

# CHAPTER 7: RESULTS AND DISCUSSION

In the previous chapter, following the examination of ninety cartoon episodes of the dual corpus, a total of a hundred thirty-four examples are presented, the contents of which were analyzed. The coded samples were submitted to the expert statistician. Below, the quantitative findings and qualitative results will be examined from the perspective of translation studies.

## 7.1. RESULTS

In this thesis, ninety audiovisual products were analyzed in total. The coding procedure was used to reveal gender representation in the dual corpus.

### 7.1.1. Overall Data on Number of Character

Consistent with prior content analyses of television shows for children (Signorielli, 2001; Walsh & Leaper, 2020), a higher number of male characters than female characters was observed in the translated corpus Disney Channel Türkiye. In the non-translated corpus TRT Çocuk, that increase was on average twice as many male characters than female ones. It can be concluded that Turkish children are exposed to more male characters, both through original and translated audiovisual products.

## 7.1.2. Overall Data on Talkativeness (Talking Time)

**Table 9.** *Talking time of female and male characters in the original and dubbed television series*

|  |  |  | N | Mean | Std. Dev. | T Test | Sig (p) |
|---|---|---|---|---|---|---|---|
| Disney Channel Türkiye | Gender | Female | 227 | 7,1806 | 10,9693 | -0,528 | 0,598 |
|  |  | Male | 236 | 7,7288 | 11,3435 |  |  |
| TRT Çocuk | Gender | Female | 513 | 5,1442 | 7,4597 | -7,946 | 0,000 |
|  |  | Male | 603 | 12,2454 | 19,0350 |  |  |

When the talking time of female and male characters was examined:

-For Disney Channel Türkiye, no significant difference between genders was found (p=0.598>0.05). It can be stated that the talking time of male and female characters was equal on this channel.

- A difference between genders was observed for TRT Çocuk (p=0.000<0.05). The data indicates that male characters have an average talking time of 12.2454 ± 19.0350 seconds, whereas female characters have an average talking time of 5.1442 ± 7.4597 seconds. It can be concluded that the talking time of male characters was longer than that of female characters, and this difference is statistically significant.

**Table 10.** *Examining the relationships between gender, channel and age group in terms of time*

|  |  |  | N | Mean | Std. Dev. | T Test | Sig (p) |
|---|---|---|---|---|---|---|---|
| TALKING TIME | Gender | Female | 740 | 5,7689 | 8,73125 | -7,385 | 0,000 |
|  |  | Male | 839 | 10,9750 | 17,33506 |  |  |
|  | Channel | TRT Çocuk | 1120 | 9,0348 | 15,35041 | 2,000 | 0,046 |
|  |  | Disney Channel Türkiye | 463 | 7,4600 | 11,15291 |  |  |
|  | Age | 3-6 Age | 1159 | 8,8412 | 15,13682 | 1,231 | 0,218 |
|  |  | 6-11 Age | 424 | 7,8443 | 11,53899 |  |  |

When talking times of characters was examined;
- Gender differences were found between the groups (p=0.000<0.05). The data indicates that male characters had an average talking time of 10.975 ± 8.731 seconds, whereas female characters had an average talking time of 5.7689 ±

17.335 seconds. It may be stated that men's talking time was almost twice as long as women's talking time, and this difference is statistically significant.

- Differences between the groups were observed according to the channels (p=0.046<0.05). According to the data, the average talking time on Disney Channel Türkiye was 7.4600 ± 11.153 seconds, while the average talking time on TRT Çocuk channel was 9.0348 ± 15.350 seconds. It can be concluded that the talking time on the TRT Çocuk channel was higher than the talking time on the Disney Channel Türkiye, and this difference is statistically significant.
- No significant difference was found between the age groups (p=0.218>0.05).

### 7.1.3. Overall Data on Speech Behavior

**Table 11**. *Examining differences in speech behavior according to gender*

| Disney Channel Türkiye | | Chi-Squre Tests | Sig (p) |
|---|---|---|---|
| Supportive Speech – female | Supportive Speech – male | 7,352 | 0,118 |
| Suggestion – female | Suggestion – male | 7,352 | 0,118 |

| TRT Çocuk | | Chi-Squre Tests | Sig (p) |
|---|---|---|---|
| Supportive Speech – female | Supportive Speech – male | 1,051 | 0,911 |
| Suggestion – female | Suggestion – male | 19,217 | 0,204 |

When comparing the groups of supportive speech (female, male) and suggestion (female, male) for Disney Channel Türkiye and TRT Çocuk, all p-values were greater than 0.05. It can be concluded that there was no significant difference between the variables.

**Table 12.** *Comparing use of supportive speech in TRT Çocuk and Disney Channel Türkiye according to gender*

**Supportive Speech-Female**

| channel | | Value Label | N | Mean | Std. Dev. | | F | Sig. |
|---------|-------------|-------------|----|--------|-----------|-------|--------|------|
| channel | 63 episodes | TRT Çocuk | 14 | 0,2258 | 0,08925 | Model | 13,304 | ,001 |
| | 27 episodes | Disney Channel Türkiye | 10 | 0,4167 | 0,15386 | Sabit | 59,295 | ,000 |

**Supportive Speech-Male**

| channel | | Value Label | N | Mean | Std. Dev. | | F | Sig. |
|---------|-------------|-------------|----|--------|-----------|-------|--------|-------|
| channel | 63 episodes | TRT Çocuk | 13 | 0,2097 | 0,10141 | Model | 8,696 | 0,006 |
| | 27 episodes | Disney Channel Türkiye | 11 | 0,4583 | 0,15801 | Sabit | 63,030 | 0,000 |

There was no significant difference in female characters' (0,2258) use of supportive speech and male characters' (0,2097) use of supportive speech in TRT Çocuk as compared to the original corpus.

Similarly, when examining speeches in Disney Channel Türkiye as the translated corpus, no significant differences was observed in female characters' (0,4167) use of supportive speech and male characters' (0,4583) use of supportive speech.

**Table 13.** *Comparing use of suggestion in TRT Çocuk and Disney Channel Türkiye*
*according to gender*

**Suggestion-Female**

|  |  | Value Label | N | Mean | Std. Dev. |  | F | Sig. |
|---|---|---|---|---|---|---|---|---|
| channel | 63 episodes | TRT Çocuk | 39 | 0,6290 | 0,14051 | Model | 32,081 | 0,000 |
|  | 27 episodes | Disney Channel Türkiye | 10 | 0,4167 | 0,15386 | Sabit | 105,194 | 0,000 |

**Suggestion-Male**

|  |  | Value Label | N | Mean | Std. Dev. |  | F | Sig. |
|---|---|---|---|---|---|---|---|---|
| channel | 63 episodes | TRT Çocuk | 115 | 1,8548 | 0,36629 | Model | 42,988 | 0,000 |
|  | 27 episodes | Disney Channel Türkiye | 11 | 0,4833 | 0,11801 | Sabit | 103,076 | 0,000 |

A statistical gender related difference was observed in TRT Çocuk channel. Suggestion behavior tended to be more likely for male characters (1,8548) than female characters (0,6290).

No statistical difference was observed in Disney Channel Türkiye in terms of suggestion use by gender. Female representation (0,4167) had the similar avarage score with male representation (0,4833) in this translated corpus.

When compared Disney Channel Türkiye with TRT Çocuk, a significant difference was observed. In male-led cartoons such as *Aslan, Emiray, Rafadan Tayfa* in TRT Çocuk, male characters dominate the speeches and actions because of the high distribution of the number of male characters. Examining *Aslan* from the standpoint of gender lessons, it becomes clear that the male protagonist Aslan leads the group of friends. As recorded in the TRT Çocuk-made

cartoon *Aslan*, it was observed that the male characters were more likely to make suggestions than the female characters in this non-translated corpus.

## 7.1.4. Overall Data on Aggressive Behavior

**Table 14**. *Examining differences in aggressive behavior according to gender*

**Aggressive behavior - Female**

|  |  | Value Label | N | Mean | Std. Deviation | T Test | Sig (p) |
|---|---|---|---|---|---|---|---|
| channel | 63 episodes | TRT Çocuk | 0ᵃ | . | . | - | - |
|  | 27 episodes | Disney Channel Türkiye | 24 | ,4167 | ,65386 |  |  |

**Aggressive behavior - Male**

|  |  | Value Label | N | Mean | Std. Deviation | T Test | Sig (p) |
|---|---|---|---|---|---|---|---|
| channel | 63 episodes | TRT Çocuk | 1 | 1,0000 | . | 0,807 | 0,428 |
|  | 27 episodes | Disney Channel Türkiye | 24 | ,4583 | ,65801 |  |  |

When comparing aggression (female, male) for Disney Channel Türkiye and TRT Çocuk, all p-values were greater than 0.05. It can be concluded that there was no significant difference between the variables.

When comparing aggression between female and male characters, a far greater number of depictions of aggression by male characters than female character were observed in Disney Channel Türkiye. Only one variable was coded for the depiction of aggressive behavior by a male character in TRT Çocuk.

## 7.1.5. Overall Data on Activities

**Table 15.** *Examining similarities and differences in activities*

*according to channels and age groups*

| | | Chi-Squre Tests | Sig (p) | Eta | Correlation | Cor (Sig) |
|---|---|---|---|---|---|---|
| Channel | Domestic Tasks | 11,551 | 0,041 | 0,559 | -0,310 | 0,062 |
| Channel | Domestic Tasks – 2 | 29,000 | 0,000 | 1,000 | -0,948 | 0,000 |
| Channel | Contributing Education | 24,593 | 0,000 | 0,877 | -0,724 | 0,000 |
| Channel | Contributing Education – 2 | 8,559 | 0,036 | 0,543 | -0,400 | 0,032 |
| Channel | Professional Activities | 30,741 | 0,000 | 0,877 | -0,732 | 0,000 |
| Channel | Professional Activities – 2 | 29,000 | 0,000 | 1,000 | -0,909 | 0,000 |
| Channel | Leisure Activities | 51,954 | 0,001 | 0,946 | -0,669 | 0,000 |
| Channel | Leisure Activities – 2 | 66,000 | 0,000 | 1,000 | -0,923 | 0,000 |
| Age | Domestic task | 2,014 | 0,847 | 0,233 | 0,042 | 0,805 |
| Age | Domestic task – 2 | 11,343 | 0,124 | 0,625 | -0,040 | 0,835 |
| Age | Contributing Education | 2,125 | 0,908 | 0,258 | -0,066 | 0,721 |
| Age | Contributing Education – 2 | 6,337 | 0,096 | 0,467 | 0,007 | 0,972 |
| Age | Professional activities | 7,778 | 0,455 | 0,441 | -0,215 | 0,182 |
| Age | Professional activities – 2 | 12,814 | 0,118 | 0,665 | 0,111 | 0,565 |
| Age | Leisure Activities | 21,955 | 0,523 | 0,615 | 0,023 | 0,864 |
| Age | Leisure Activities – 2 | 29,722 | 0,428 | 0,671 | 0,098 | 0,431 |

When examining domestic tasks, contributing to education/well-being, professional activities and leisure activities according to channels and age groups;

- A relationship was observed between variables consisting of supportive speech – female (0,001), supportive speech – male (0,006), suggestion – female (0,000), suggestion – male (0,000), domestic tasks (0,000), contributing education/well-being (0,000 ve 0,032) professional activities (0,000 ve 0,000), leisure activities (0,000 ve 0,000) and channels. These variables vary depending on the channel.
- No difference was observed between supportive speech – female, supportive speech – male, suggestion – female, suggestion – male, aggression – female, aggression – male, domestic tasks, contributing education/well-being, professional activities, leisure activities and age groups (all p values > 0,05).

When examining the similarities and differences on the activities;

-It was observed that female characters were depicted in actions and speeches related to domestic responsibilities, such as cooking and gardening, more than male characters. While there are hardly any domestic tasks in the translated corpus of Disney Channel Türkiye, domestic activities attributed to female characters outnumbered male characters in the non-translated corpus of TRT Çocuk. Conversely, in the cartoon *Big City Greens* in the translated corpus, the depiction of a male character making a sandwich in the kitchen can be interpreted as deconstructing the stereotypical gender representation.

-It was observed that female characters were portrayed in actions and speeches related to contributing to children's education or well/being (e.g., feeding, caring, helping for feelings) more than male characters.

A similarity was observed on the gender roles in the children's television shows *Sofia the First* (produced in 2013), *Star vs. Evil Forces* (produced in 2015) on Disney Channel Türkiye and TRT Çocuk-made cartoon *Ciciki* (produced in 2015). In *Sofia the First*, the elder brother teaches his sister how to fly, while Marco, the

safe kid, takes care of his new (female) classmate Star in the cartoon *Star vs. Evil Forces*. Aimed at Turkish children aged three to six, this domestic animation, *Ciciki*, features a male stork teaching his younger sister how to fly in the role of the older sibling. The gender roles of these male characters in elder, stronger, active and authority can be interpreted as masculine-stereotyped activities.

On the other hand, in *Niloya* as one of the cartoons in the non-translated corpus, the male character is portrayed as being a role model for his daughter and *contributing to the well-being* of her by guiding how to play a new game. Another representation similar to this representation was observed in *Bluey*, one of the cartoons in the translated corpus. Similarly, the father participates in his daughters' plays and amuses them. Both of these examples deconstruct stereotypical gender roles and provide positive gender lessons to the dual address (Alvstad, 2010) in front of the screen.

-In the category of professional activities, just like the teacher character in the Turkish-made cartoons *Elif ve Arkadaşları* ve *Pırıl* is a female representation, so too is the teacher in the translated cartoon *Star vs. Evil Forces* a female portrayal. A non-human male character was depicted as a teacher in all three episodes of the non-translated audiovisual product *Ciciki*, while no male teacher representation was observed in the translated corpus.

In the non-translated cartoons *Kare* and *Kuzucuk*, it was observed that newscaster, salesperson and some authoritative roles were depicted as masculine-stereotyped activities. Similarly, in the translated corpus, male characters were represented in masculine-stereotyped occupations such as weatherman, reporter, police officer, CEO of the company, mayor, school principle, leader of the army. Unlike these masculine-stereotyped activities, when the non-translated corpus of sixty-three episodes was analyzed, it was observed that only the cartoon *Z Takımı* had a female newscaster represented in one episode. When the translated corpus of twenty-seven episodes in total was examined, a female reporter was represented only in an episode of *Big City*

*Greeens*. Although female representations in the professional activity are low occurence in the dual corpus, existence of these instances is significant to deconstruct stereotypical representations.

- As prior study indicated, male characters were represented in construction-oriented and physical activities (Powel & Abels, 2002). When comparatively evaluated in the category of leisure time activities, male characters were represented in mostly adventure and sports activities almost twice as much as female characters in the non-translated corpus of TRT Çocuk. No significant difference was observed in the translated corpus of Disney Channel Türkiye. As a result, the translated corpus of Disney Channel Türkiye has been found to be deconstructive in the category of activities.

**7.1.6. Overall Data on Appearance**

**Table 16**. *Examining color differences among same genders in TRT Çocuk and Disney Channel Türkiye*

| Dependent Variable: Channel | | | | | | | |
|---|---|---|---|---|---|---|---|
| **Gender** | **Color** | **Mean** | **Std.Deviation** | **N** | | **F Test** | **Sig (p)** |
| **Female** | white | 1,1500 | ,36635 | 20 | Intercept | 604,302 | 0,000 |
| | red | 1,5000 | ,53452 | 8 | Gender | 0,775 | 0,392 |
| | pink | 1,3125 | ,47093 | 32 | Color | 2,009 | 0,143 |
| | blue | 1,4074 | ,50071 | 27 | Gender* color | 2,084 | 0,025 |
| | gray | 1,5000 | ,52705 | 10 | | | |
| | brown | 1,0000 | ,00000 | 2 | | | |
| | yellow | 1,4167 | ,51493 | 12 | | | |
| | black | 1,8333 | ,40825 | 6 | | | |
| | green | 1,0714 | ,26726 | 14 | | | |
| | orange | 1,9000 | ,31623 | 10 | | | |
| | purple | 1,4737 | ,51299 | 19 | | | |
| | Total | 1,3875 | ,48871 | 160 | | | |
| **Male** | white | 1,2222 | ,42779 | 18 | | | |
| | red | 1,3529 | ,49259 | 17 | | | |
| | pink | 1,2500 | ,50000 | 4 | | | |
| | blue | 1,2188 | ,41667 | 64 | | | |
| | gray | 1,4783 | ,51075 | 23 | | | |
| | brown | 1,1429 | ,35857 | 21 | | | |
| | yellow | 1,0909 | ,29424 | 22 | | | |
| | black | 1,3889 | ,50163 | 18 | | | |
| | green | 1,2500 | ,43759 | 48 | | | |
| | orange | 1,3636 | ,50452 | 11 | | | |
| | purple | 2,0000 | ,00000 | 2 | | | |
| | Total | 1,2661 | ,44283 | 248 | | | |
| **Total** | white | 1,1842 | ,39286 | 38 | | | |
| | red | 1,4000 | ,50000 | 25 | | | |
| | pink | 1,3056 | ,46718 | 36 | | | |
| | blue | 1,2747 | ,44885 | 91 | | | |
| | gray | 1,4848 | ,50752 | 33 | | | |
| | brown | 1,1304 | ,34435 | 23 | | | |
| | yellow | 1,2059 | ,41043 | 34 | | | |
| | black | 1,5000 | ,51075 | 24 | | | |
| | green | 1,2097 | ,41040 | 62 | | | |
| | orange | 1,6190 | ,49761 | 21 | | | |
| | purple | 1,5238 | ,51177 | 21 | | | |
| | Total | 1,3137 | ,46458 | 408 | | | |

When examining whether there is a difference in represented colors for female and male characters based on channels;

- No difference was observed among same genders (p=0,392>0,05),

- Similarly, no difference was observed when examining the values between color usages (p=0.143>0.05),

- However, a statistical difference was observed when gender and color usage were examined together (p=0.025<0.05).

- In terms of rating, blue ranks top, green comes in second, and gray comes in third for masculine depictions. Pink is top, blue ranks second, and white ranks third for female representations.

**Table 17.** *Comparison of gender, color and physical appearance according to channel and age groups*

|  |  | Chi-Squre Tests | Sig (p) | Eta | Correlation | Cor (Sig) |
|---|---|---|---|---|---|---|
| Channel | Gender | 6,654 | 0,012 | 0,128 | 0,128 | 0,010 |
| Channel | Colour | 34,776 | 0,000 | 0,292 | 0,093 | 0,061 |
| Channel | Body Type | 257,344 | 0,000 | 0,797 | -0,359 | 0,000 |
| Age | Gender | 1,856 | 0,197 | 0,067 | -0,067 | 0,174 |
| Age | Colour | 29,685 | 0,001 | 0,270 | 0,086 | 0,082 |
| Age | Body Type | 116,444 | 0,000 | 0,536 | 0,349 | 0,000 |

When comparing gender, colors used and physical appearance groups in terms of channel and age groups;

- A relationship was observed among gender (0,012), colors (0,000) and physical appearance (0,000) with channels. These variables vary depending on channel.

- Similarly, a relationship was observed among colors (0,001) and physical appearance (0,000) with age groups. These variables vary depending on age group.

## 7.2. DISCUSSION

Gender representation has been studied by many scholars from different fields. However, its interaction with translation studies is quite a new field of study, especially when it comes to translation for children. Gender representations can be interpreted in different ways from language to language and culture to culture. The transfer of these representations to different cultures is significant in terms of translation studies. Additionally, corpus-based approach enables us to identify gender representation in two different cultures interlingually or intralingually. Baker (1995) highlights that a monolingual comparable corpus allows the identification of patterns unique to translated texts, providing insights into the nature of translation and translated text. To this respect, the original and translated television series for children were selected as the dual corpus of this thesis, because the created and translated audiovisual products for children were also thought to be a subject worth examining in terms of translation studies. In this regard, Disney Channel Türkiye as a translated corpus and TRT Çocuk as a non-translated (original) corpus were determined as the dual corpus of this thesis. A content analysis provided by Walsh & Leaper (2020) was employed to find out gender representation that children are exposed to. Additionally, coding procedure was extended by Michel's (1986) activity categorization. When Disney Channel Türkiye and TRT Çocuk were comparatively examined, 9 different Disney-made audiovisual products (in total 27 episodes) and 21 different Turkish-made audiovisual products (in total 63 episodes) were watched and transcribed from the perspective of gender representation.

As a point of interest, it was observed that aggressive behavior tended to be more likely for male characters than female characters in the translated audiovisual products of Disney Channel Türkiye. Aggressive behaviors were observed in cartoons mostly aimed at older children such as *Big City Greens, Gravity Falls* and Star vs. *The Forces of the Evil*. For instance, in Big City Greens, an imagined rejection scenario of a female character is presented to child audiences. It may be necessary to discuss about the destructive and aggressive behaviors of this translated product. It is highly controversial to what extent this television series,

deemed appropriate for children over 8 years old, imparts gender lessons to kids forming identities in both the source and target cultures. As cognitive development theory (Kohlberg, 1968) and gender schema theory (Martin et. al., 2002) indicates, these gender patterns influence children's cognition. Actions and speeches such as a female character asking a boy out on a date, a male character making fun of her without showing empathy, or even worse, verbally and physically abusing her, can affect the gender perception of every child whose cognitive development process is ongoing. Before transferring an audiovisual product in which such destructive scenes and words are represented to other cultures through translation, it can be examined from a pedagogical perspective and the translators' opinions can be taken. Although dubbing translation is the first preferred translation technique in children's programs, if it is a program that must be broadcast, a distinction can be made for older age groups by choosing subtitle translation instead of dubbing.

It is more widely accepted in society for girls to be spectators in sports events. (Michel, 1986, p. 52). This might explain why the male team coach in the Disney-made product says "Hello, Princess. The bleachers are right over there. (Merhaba prenses. Tribünler bakın şurada.)" This example also includes other gender stereotypes attributed to girls and boys in the original and translated audiovisual products. As emphasized previously, examples of essentialist language (Leaper, 2014) identify inherent qualities of girls and boys. The speech of Prince Hugo "Only princes can ride in the Flying Derby" was dubbed as (Uçan At Derbisi'ne sadece prensler katılabilir) into the target language just like the source text which can be interpreted as prescriptive essentialist language. As Kohlberg (1968) highlights, children firstly identify themselves as female or male, and then they can adapt to socialize with others (cited in Bem, 1981, p. 354). In parallel with this cognitive-developmental theory, as in the example of the translated Disney-made, the gender stereotypes observed on such screens also construct the social roles of children in real life.

# CONCLUSION

This thesis aims to compare gender representations in the dual corpus. In accordance with the objective of this thesis, the translated audiovisual products in Disney Channel Türkiye and the non-translated (original) audiovisual products in TRT Çocuk were analyzed. In this respect, corpus-based translation studies was described in Chapter 1. Audiovisual translation as a subdiscipline within translation studies was identified in Chapter 2. The position of translating for children in translation studies and the significance of translating for children for this thesis were described in Chapter 3. The relationship of gender representation with audiovisual translation and translation for children was questioned in Chapter 4. The methodology of this thesis was explained in Chapter 5. A Turkish-English dual corpus was compared qualitatively and quantitatively in Chapter 6. The findings were presented and discussed in Chapter 7. In this conclusion part, the research questions presented in the Introduction will be answered and suggestions will be put forth for future research.

1. Is there an overlap, similarity and/or disparity (both quantitative and qualitative) between the translated and non-translated audiovisual products for child audience in terms of gender representation? If so, what are the details of these?

Content analysis provided by Walsh and Leaper (2020) enabled the comparison of the translated and non-translated corpus. Thus, similarities and disparities between the audiovisual products were identified from a gender studies perspective. Following the coding results, there is no significant difference in the number of characters, talking time and appearance between the translated corpus in Disney Channel Türkiye and the non-translated corpus in TRT Çocuk. But, significant differences in the category of speech behavior, aggressive behavior and activities were observed in the dual corpus.

Briefly, the number of male characters was more than the number of female characters in the translated corpus Disney Channel Türkiye. The number of male characters was observed to be about twice the number of female characters in the original corpus in TRT Çocuk. Comparing talkativeness, higher average talking times were observed among male characters than female characters in both translated and non-translated corpus.

It was concluded that female and male characters used almost similar amounts of suggestion and supportive speech in the translated corpus of Disney Channel Türkiye. However, in the non-translated audiovisual products of TRT Çocuk, a significant difference was observed. The use of supportive speech was more likely among female than male characters in TRT Çocuk. On the contrary to this result, it was observed that the male characters outnumbered female characters to make suggestions in the domestic cartoons of TRT Çocuk. When compared in terms of aggressive behavior, representations of aggressive speech and behavior were observed in Disney-made audiovisual products mostly for older children. Aggressive behavior was more often seen in male than female characters. On the contrary, aggression rarely occurred in TRT Çocuk, however only male characters were portrayed as aggressive.

There were hardly any domestic tasks in the translated corpus of Disney Channel Türkiye, while domestic activities attributed to female characters outnumbered male characters in the non-translated corpus of TRT Çocuk. Female characters were more often depicted in action and speech that contributed to children's education or well/being (e.g., feeding, caring, helping for feelings) than male characters. When comparatively evaluated in the category of leisure time activities, male characters were represented in mostly adventure and sports activities almost twice as much as female characters in the non-translated corpus of TRT Çocuk. No significant difference was observed in the translated corpus of Disney Channel Türkiye. Male characters were more represented by professional activities in both the translated and non-translated corpus.

Regarding appearances, there was no statistically significant distinction between male and female characters in Disney Channel Türkiye and TRT Çocuk. While almost every color is observed in both gender representations, blue is the first choice for boys and second for girls. While green and white are generally among the colors most preferred by boys, pink is in the first place and white is in the third place for girls. In the non-translated corpus, it was not possible to distinguish boys and girls as thin or muscular, because it was observed that the male and female characters were of average height and weight in the sampled cartoons. One similarity across the analysed episodes was the use of accessories such as necklaces, earrings, hairpins, pink or red-framed glasses, and headbands to represent female roles, and the use of black or brown glasses and belts to represent male characters. Another similarity in the translated and non-translated corpus was that non-human characters were often distinguished and coded as female representations thanks to the mascara in their eyes or accessories such as hairpins and necklaces.

2. What types of gender identity role models have children aged between 3 and 11 been subjected to between 2015 and 2021 on two main television channels (TRT Çocuk and Disney Channel Türkiye)?

Children are exposed to more male characters on both Disney Channel Türkiye and TRT Çocuk. In addition, they are exposed to more talkativeness of male characters than female characters through the translated and original cartoons. There is no significant difference in the use of supportive speech between female and male characters on Disney Channel Türkiye. Supportive speech behavior was more observed among female than male characters in the non-translated corpus of TRT Çocuk. Supportive speech is attributed to female characters in the context of traditional gender roles, so it can be concluded that TRT Çocuk is more respectful of traditional roles. In other words, children in front of the screen are exposed to stereotypical gender representations through supportive speech behaviors with original products. For Disney Channel Türkiye, it cannot be

concluded that children are fully exposed to traditional patterns with translated products in terms of supportive speech behavior.

Comparing the channels in terms of using suggestions, it was observed that the male characters outnumbered female characters in making suggestions in the non-translated corpus TRT Çocuk. On the other hand, there were no significant differences in female and male characters' use of suggestions in Disney Channel Türkiye. Additionally, Disney Channel Türkiye presents significantly more aggressive behaviors than TRT Çocuk. Considering this result, children are exposed to more aggressive behavior through translation. On the other hand, TRT Çocuk presents one aggressive behavior which is attributed to a male character.

Turkish children, with the non-translated audiovisual products of TRT Çocuk, are exposed to more traditional roles, where women are represented with domestic tasks and contribute to the education of their children. Examining the translated audiovisual products in Disney Channel Türkiye, examples of the representations that children are exposed to through translations include the father playing games with his daughters and the representations of female reporters. These translations deconstruct gender stereotypes. Although such examples, which are few in number, were observed in Disney Channel Türkiye, children were not exposed to any significant differences between male and female characters.

Similarly, although there are representations of female teachers, female reporters, and fathers playing with their daughters in TRT Çocuk, these representations are very few. Higher rates of professional activities (e.g., CEO, mayor, school principal, scientist) among male than female characters were observed in Disney Channel Türkiye. Similarly, male characters outnumbered female characters in the category of professional activities (e.g., police officer, scientist, salesperson, cashier) in TRT Çocuk. Therefore, children are often exposed to masculine-stereotyped professional activities through the original and translated audiovisual products. Male characters were more likely than female

characters to engage in physical activities in the category of leisure activities (e.g., sport, adventure, game), while female characters were more likely than male characters to be depicted in artistic activities and hobbies in Disney Channel Türkiye. Similarly, leisure activities (e.g., sport, adventure, game) were represented as more masculine-stereotyped activities, while hobbies and crafts (e.g., painting, handworking) are portrayed as feminine-stereotyped activities in TRT Çocuk.

Lastly, Turkish children are exposed to a similar gender portrayal in terms of appearances in the dual corpus. Female characters are more likely than male characters to be wearing feminine-stereotyped color (pink), while male characters are more likely than female characters to be wearing masculine-stereotyped color (blue). A similar pattern was observed in the gendered depiction of using accessories. Disney Channel Türkiye and TRT Çocuk perpetuate feminine-stereotyped representation through the use of accessories. Contrary to stereotypical body types, female characters are observed as average weight and height similar to male characters in the sampled cartoons. In this sense, although Disney Channel Türkiye and TRT Çocuk perpetuate gender stereotypes in terms of color and feminine-stereotyped accessories, both translated and non-translated products do not perpetuate gender stereotypes in terms of body types.

From the perspective of translation studies, two main conclusions can be drawn from the content analysis of the dual corpus. First, translated and non-translated (original) corpus do not differ significantly in terms of gender representation. This may be because universal or Western gender culture is not directly conveyed when presenting Disney to Turkish child receivers. Just as everything in feminist translation studies starts with the selection of the work, the target culture plays a decisive role when choosing the audiovisual product for the children. In other words, sensitivity and on-purpose selection of sources or in the context of gender roles could exist. In this sense, even while translation is still a product, it cannot be considered an element that enriches gender culture for children. Therefore, translated products cannot be considered to provide children with new

perspectives. As mentioned in the chapter on translating for children, the child is thought of as sensitive, and receptive and tends to take in and internalise whatever is presented to her/him. As such, the didactic tone in the translations for children manifests itself here as well, and the gender roles that are more accepted in society are transferred to the child.

In this sense, as a second conclusion, it can be said that on-purpose selected translation products transmit minimal gender culture to children. Although translation for children aims to enrich their world, develop their gender schemas, and interlingually support their cognitive, social-emotional, and literacy development, it is not a coincidence that when it comes to gender representation in audiovisual products, products that are closer to the target culture are chosen. It is as if the child receiver in front of the screen is re-watching her or his own culture in another version with female and male characters represented by foreign names (e.g., Mabel and Dipper) through translation. Although one of the main purposes of translation is to make different world views accessible to the target audience, presenting a deliberate and limited world to the child receiver is an obstacle to translating for children. However, when it comes to gender, especially in some categories, while children only watch a similar version of their world, they are exposed to slightly different gender representations in the categories of speech behavior, aggressive behavior, and activities, in line with the function of translating for children to enrich children's world.

Along with these conclusions, this thesis tried to reveal the gender representation children of the age range between 3 and 11 in Türkiye were exposed to between 2015 and 2021. In addition, the differences and similarities in the portrayal of female and male characters in the translated and the non-translated products were identified. For further studies, it can be suggested to compare audiovisual products aimed at dual address intralingually or interlingually in terms of gender representation. The foreign cartoon series' source languages and the translators responsible for their translations (dubbing/subtitling) can be the subject of future studies. Remakes of domestic television shows on TRT Çocuk could also be

investigated under the umbrella of audiovisual translation, as it has become common to see these remakes on Turkish TV channels.

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**MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞINA**

Tarih: 12/02/2024

Tez Başlığı (Türkçe): Çizgi Filmlerde Toplumsal Cinsiyet Temsili: Türkçe İngilizce İkili Bütüncenin

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