



Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpreting

English Translation and Interpreting Programme

**THE REPRESENTATION OF NONTRADITIONAL GENDER
ROLES IN TRANSLATED AND INDIGENOUS CHILDREN'S
LITERATURE IN TÜRKİYE**

Esra Duygu ÖZDOĞAN

Ph.D. Dissertation

Ankara, 2025

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ACCEPTANCE AND APPROVAL

The jury finds that Esra Duygu ÖZDOĞAN has on the date of 08.07.2025 successfully passed the defense examination and approves her Ph.D. Dissertation titled “The Representation of Nontraditional Gender Roles in Translated and Indigenous Children’s Literature in Türkiye”.

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Esra Duygu ÖZDOĞAN

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ETİK BEYAN

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Esra Duygu ZDOĐAN

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ABSTRACT

ÖZDOĞAN, Esra Duygu. *The Representation of Nontraditional Gender Roles in Translated and Indigenous Children's Literature in Türkiye*, Ph.D. Dissertation, Ankara, 2025.

Children's literature might be regarded as one of the tools for teaching social norms to children as part of their personality development. While this approach may sometimes be used for teaching children stereotypical gender roles and encouraging gender discrimination, the rise of feminist theories and gender awareness have affected gender roles and their representation in children's literature. Especially in the 2000s, the abundance of books deconstructing gender roles can be recognized worldwide, and some indigenous books have also been introduced in Türkiye. It is possible to observe those nontraditional gender roles in almost every genre, both fiction and non-fiction. Therefore, this study aims to explain the emergence and development of these children's books in the Turkish culture repertoire to discuss the influence of translated literature in this development. To this end, a bibliographical research study, including translated and indigenous children's literature in Türkiye, was carried out. Since such works were found to have increased significantly in the 2000s, the lists of books focused on the years between 2000 and 2022. Another aim of the study is to analyze the parallelism in the representation of nontraditional gender roles in translated and indigenous books. Therefore, the thematic analysis, for which a coding table was created influenced by the frameworks of Brugeilles, Cromer, and Cromer (2002) and Kortenhaus and Demarest (1993), was carried out to detect certain patterns or differences. Lastly, the study aims to show whether the representation of gender roles has differed in English source texts and Turkish target texts. For this purpose, the comparative analysis of English books for children and their translations was also carried out by applying the seven dimensions of textual and ideological modifications outlined by Kaniklidou and House (2018) to detect the differences and similarities between them. The findings of the study implied that translated literature has influenced the emergence and development of indigenous egalitarian children's books. Future research can analyze both a broader range of books, including additional languages and also the evolution of nontraditional roles in children's literature over time.

Keywords

translation of children's literature, culture repertoire, nontraditional gender representation, Feminist Translation Studies

ÖZET

ÖZDOĞAN, Esra Duygu. *Türkiye’de Çocuk Edebiyatında Geleneksel Olmayan Toplumsal Cinsiyet Rollerinin Çeviri ve Özgün Eserlerde Temsili*, Doktora Tezi, Ankara, 2025.

Çocuk edebiyatı, çocuklara kişilik gelişimleri sürecinde toplumsal normları öğretme araçlarından biri olarak görülebilir. Bu yaklaşım bazen çocuklara basmakalıp cinsiyet rollerini öğretmek ve cinsiyet ayrımcılığını teşvik etmek için kullanılsa da feminist teorilerin ve toplumsal cinsiyet farkındalığının yükselişi, çocuk edebiyatında cinsiyet rollerini ve bunların temsilini etkilemiştir. Özellikle 2000’li yıllarda, toplumsal cinsiyet rollerini yapıbozuma uğratan kitapların dünya genelinde arttığı görülmüş ve bazı özgün kitaplar Türkiye’de de ortaya çıkmıştır. Kurgu ve kurgu dışı olmak üzere neredeyse her türde bu geleneksel olmayan cinsiyet rollerini gözlemlemek mümkündür. Dolayısıyla bu çalışma, söz konusu çocuk kitaplarının Türk kültür repertuarındaki ortaya çıkışını ve gelişimini açıklamayı ve bu gelişimde çeviri edebiyatın etkisini tartışmayı amaçlamaktadır. Bu amaçla, Türkiye’deki çeviri ve yerli çocuk edebiyatını kapsayan bir bibliyografik araştırma yürütülmüştür. Bu tür eserlerin 2000’li yıllarda önemli ölçüde arttığı tespit edildiğinden, bibliyografik listeler 2000-2022 yılları arasındaki döneme odaklanmıştır. Çalışmanın bir diğer amacı ise, çeviri ve özgün eserlerde geleneksel olmayan cinsiyet rolleri temsiline paralellikleri analiz etmektir. Bu doğrultuda, Brugeilles, Cromer ve Cromer (2002) ile Kortenhuis ve Demarest’in (1993) çalışmalarından esinlenilerek oluşturulan kodlama tablosu ile tematik analiz gerçekleştirilmiş ve belirli örüntüler ya da farklılıklar tespit edilmeye çalışılmıştır. Son olarak, çalışma toplumsal cinsiyet rollerinin temsiline İngilizce kaynak metinlerde ve Türkçe erek metinlerde farklılaşp farklılaşmadığını ortaya koymaktır. Bu amaçla, İngilizce çocuk kitapları ile çevirileri arasındaki farkları ve benzerlikleri tespit etmek üzere Kaniklidou ve House’un (2018) belirlediği yedi metinsel ve ideolojik kategori doğrultusunda karşılaştırmalı bir analiz gerçekleştirilmiştir. Çalışmanın bulguları, çeviri edebiyatın, özgün eşitlikçi çocuk kitaplarının ortaya çıkışı ve gelişimi üzerinde etkisi olduğunu göstermiştir. Gelecek araştırmalarda, farklı dillerin de dahil edildiği daha geniş bir kitap yelpazesıyla birlikte, çocuk edebiyatındaki geleneksel olmayan cinsiyet rollerinin zaman içindeki evrimi de incelenebilir.

Anahtar Sözcükler

çocuk yazını çevirisi, kültür repertuarı, geleneksel olmayan cinsiyet temsili, Feminist Çeviri Çalışmaları

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INTRODUCTION

Children's literature is the only type of literature that owes its name and existence to its audience. As defined today, it is a special understanding of literature and publishing, whose foundations were laid with the aim of supporting education in the world, and after two centuries, it tries to free itself from the educational aspect. Children's literature has a significant impact on how young readers perceive themselves and their environment. Beyond providing entertainment and education, it also serves as a powerful socializing tool, conveying implicit or explicit messages about gender roles and societal norms (Brugeilles, Cromer & Cromer, 2002; Kortenhaus & Demarest, 1993). Children in every culture adopt certain roles and behaviors shaped by cultural norms, institutions and also education, specifically literature in this case. According to some scholars, children's literature has served as a powerful vehicle for transmitting gender stereotypes. Traditional children's books have mostly been regarded as tools perpetuating stereotypical representations of femininity and masculinity, reinforcing normative expectations about appearance, behavior, and activities. Lieberman (1972) argues that classic fairy tales such as *Cinderella* and *Sleeping Beauty* acculturate young girls into passivity, beauty-centered self-worth, and dependence on male rescue (p. 385). Kortenhaus and Demarest (1993) similarly emphasizes that despite the increasing visual representation of female characters in picture books, the characterizations predominantly adhered to stereotypes, depicting females as passive and dependent, in contrast to the active portrayals of male characters (pp. 219–221). Grauerholz and Pescosolido (1989) note that in stories involving adult characters, “men were four times as likely to appear in central roles as women,” and female roles were often secondary or supportive in nature (p. 117). Characters are often depicted in stereotypical ways. Females in children's texts are generally described as “beautiful, frightened, worthy, sweet, weak, and scared,” while male characters are represented as “big, horrible, fierce, great, terrible, furious, brave, and proud” (Turner-Bowker, 1996, p. 475). Those depictions may lead children to learn accepted views on gender from books.

Some recent studies further confirm these patterns in gender representation. Filipović (2018) noted that, despite some progress, gender stereotypes continue to exist in modern children's literature through the underrepresentation of female characters and the attribution of gendered behaviors (p. 310). Girls are often depicted as compliant or domestic, suggesting that “books serve as tools for social learning, offering children early templates for gendered behavior” (Filipović, 2018, p. 311). Furthermore, these gendered portrayals are not limited to the main characters; they also extend to parental figures. According to DeWitt, Cready, and Seward (2013), “the image of the mother as a caregiver and the father as a provider or playmate persisted throughout the twentieth century,” with few examples that challenge the breadwinner–homemaker binary (p. 96). These findings demonstrate that, despite shifts in societal attitudes, several children's books still embody and reinforce prevailing gender stereotypes, influencing children's perceptions of identity and acceptable behavior from a young age.

However, in recent years, feminist thought and a growing global emphasis on gender equality have begun to shape the landscape of children's literature. As a result, an increasing number of books now include egalitarian or nontraditional gender representations, which challenge long-held stereotypes and promote diversity. As Roberta Seelinger Trites (1997) claims, “no organized social movement has affected children’s literature as significantly as feminism has” (p. ix). Feminist children's books question the historical silence and passivity that was put on female characters by giving them agency, subjectivity, and inner lives that are very complicated. Trites (1997) emphasizes that the modern feminist protagonist “does not simply grow, she grows in power” (p. 8). Santiago (2020) highlights the Brothers Grimm's original fairy tales as reinforcing gender oppression by rewarding girls for beauty and male bravery, and states that “feminism’s most obvious contribution to children’s literature lies in the ways that female protagonists have been liberated from inevitably growing into passivity” (p. 81). Politis (2022) echoes this, stating that while children's literature cannot completely dismantle gender ideology, it can challenge children to question and cogitate (p. 130). By doing this, feminist and queer interpretations of children's literature not only challenge heteronormative ideas, but they also create liberatory spaces for marginalized identities, which broadens the creative and moral possibilities of what it means to grow up.

Translation of children's literature is important for conveying these nontraditional representations in different cultures. Moreover, the translation of feminist and nontraditional children's literature is crucial in challenging dominant gender ideologies and broadening cultural repertoires. Therefore, feminist retellings of fairy tales, queer characters and nontraditional representation of gender through characters serve as both literary innovations in children's literature and cultural interventions when introduced through translations. Feminist translation strategies aim to make visible the feminist orientation of a text through certain techniques. These strategies allow translators to actively engage with the ideological dimensions of the source text. Therefore, translation can be seen effective in children's literature, as gender roles are frequently formed, reinforced, or subverted using both language and paratextual factors. As Zanfabro (2017) similarly mentions, gender is shaped both within books through characters, language, and narrative, and outside them through paratexts, such as covers and age recommendations (p. 5). In this sense, the translation of children's literature plays a crucial role in making such transformative narratives accessible to diverse sociocultural contexts. Even-Zohar (1990) argues that translated literature can enrich the target culture's repertoire by introducing new genres or themes, making it essential to examine how such representations are introduced, adapted, or resisted.

Building on this premise, this study contributes to the intersection of children's literature, gender representation, and translation studies by investigating how nontraditional gender roles are constructed and represented in both translated and indigenous children's books in Türkiye. Through multi-layered analysis, the study explores the construction of gender representations in source and target texts, and how translation choices can influence their visibility, tone, and impact. It uses bibliographical research, thematic analysis, and comparative translation analysis to identify patterns of gender representation and examine the role of translated children's literature in shaping local culture repertoire. The study, therefore, questions the agency of translation in reinforcing or resisting dominant gender ideologies and explores how global feminist and queer discourses are mediated or filtered within the Turkish literary polysystem. Ultimately, the study seeks to shed light on the broader cultural function of children's book translation as a space for ideological negotiation and potential social transformation.

Thus, the main aim of the study is to examine the function of translated children's literature that portrays nontraditional gender roles within the Turkish cultural repertoire, focusing specifically on the impact of translated texts on this context. Also, the study aims to explore how nontraditional gender identities and relationships are constructed and represented in both translated and indigenous children's books published in Türkiye, offering a comparative perspective on their thematic strategies. Finally, it aims to explore whether and how the nontraditional gender roles in the English source texts have been altered, filtered, or retained in their Turkish translations.

As for the limitation of the thesis, for bibliographical study, a thorough search has been undertaken using key phrases such as "egalitarian children's literature" and "feminist children's literature," as well as their Turkish equivalents. These terms have been used to investigate web databases, publisher catalogues, and paratextual elements such as book introductions and author interviews published on different platforms. The data have revealed a significant increase in children's books challenging traditional gender roles, particularly from the 2000s. In response to this tendency, the study focuses on children's books written between 2000 and 2022. One of the key factors guiding the inclusion of books in the study is the age range. Books aimed at readers aged 12 and above were excluded, in line with commonly accepted distinctions between children's and young adult literature. The other key factor is thematic relevance. The study focuses on books that depict traditionally opposite gender characters or explain bodily changes, reproduction, or puberty to children. For the limitation of the thematic analysis and comparative analysis, first of all convenience sampling is benefited. After this selection, representative examples have been chosen from different categories created as a result of the bibliographical research. Given the focus of the study, only source texts originally written in English and available for analysis have been included.

Within these limitations, in order to attain the aims mentioned above, the study will address the following research questions:

Research Question 1a: Are there any translated and indigenous children books representing nontraditional gender roles in the Turkish literary polysystem?

1b: Are there any relation between these indigenous and translated books in terms of their contribution to the culture repertoire of Türkiye?

Research Question 2a: How are gender roles thematically portrayed in translated and indigenous nontraditional works?

2b: Are there observable patterns or thematic similarities/differences between translated and indigenous books?

Research Question 3a: Do the Turkish translations preserve the nontraditional gender roles/themes present in the English source texts?

3b: Are there any shifts that significantly affect the portrayal of gender roles in the target texts?

3c: What are the (f)actors that affect the portrayal of gender roles in Turkish target texts?

There are three main hypotheses that this study aims to explore:

Hypothesis 1: As Even-Zohar (1990) states, translated literature may affect the literary activities in the literary polysystem and act as a channel for bringing a fashionable repertoire. This hypothesis will be the source while analyzing the introduction of children books including nontraditional gender roles into the Turkish culture repertoire and its influence in the production of the similar genre in the culture repertoire of Türkiye. Translated children's literature has played a triggering role in the development of indigenous books that adopt similar gender-related themes.

Hypothesis 2: The translated and indigenous children's books display diverse forms of nontraditional gender representation in terms of occupations, activities, personality traits, and appearance. Thematic similarities exist between these two datasets as they affect each other.

Hypothesis 3: The Turkish translations generally retain the nontraditional gender themes present in the English source texts. However, in some cases, ideological or cultural filtering occurs through omissions, shifts, or additions introduced by translators,

publishers, or institutions. These alterations may affect the ways in which gender roles are portrayed to Turkish child readers and reflect broader socio-cultural constraints.

For the abovementioned purposes, the research plan includes conducting bibliographical research of translation and indigenous works that deconstruct gender roles in children's literature in the Turkish literary polysystem, analyzing some of these books representing different categories to identify thematic patterns in terms of nontraditional gender representation, and lastly, examining the English source texts with their Turkish translations to detect any shift in this representation.

For the first part of the study, a comprehensive research study will be carried out to detect such books in the Turkish literary polysystem. To this end, Even-Zohar's (1990) polysystem theory and the theory of culture repertoire (1990) will be applied to interpret this bibliographical research. After listing these books chronologically, information about books' authors, translators (for translated books), illustrators, source languages (for translated books), publishing houses and publication years will be interpreted.

As the second part of the study, a thematic analysis will be conducted by analyzing samples from translated and indigenous books from the lists. This will be carried out to discuss the thematic similarities and differences between the representations of nontraditional gender roles in both datasets. The selection of the samples will be done through convenience sampling according to the availability and accessibility of books. From translated books, only texts originally written in English will be selected to be utilized the findings of this analysis for the interpretation of the last part of the study, which is a comparative analysis of English source texts with their translations.

Lastly, translated books, whose source language is English will be compared with their originals to figure out any interruptions to the representation of nontraditional gender roles. To this end, the texts, which are analyzed in the thematic analysis, will be used with the addition of more texts from the list.

ORGANIZATION OF THE STUDY

The study is composed of six chapters apart from the Introduction, Findings and Discussions, and Conclusion parts.

Chapter 1 lays the foundational frameworks for understanding children's literature and its unique aspects. It starts with the definition of the boundaries of children's literature, distinguishing it from other genres. After that, this chapter delves into the historical evolution of children's literature with a specific focus on its development in Türkiye. It also takes a complete look at how gender is represented in children's literature, as well as an examination of the feminist agenda in this genre. Finally, the chapter explores the theoretical and practical elements of translating children's literature, particularly from a gender perspective.

Chapter 2 discusses Even Zohar's theoretical frameworks, specifically Polysystem Theory and Culture Repertoire, and how they relate to the study. It introduces essential concepts from Even Zohar's these theories. This chapter also investigates the role and impact of translated literature in the literary polysystem and culture repertoire, with a focus on children's literature and translation. The application of Zohar's theories to the Turkish setting is investigated, focusing on how translated children's literature fits into the culture repertoire of Türkiye.

Chapter 3 describes the research methodology, including the processes of data collection and analysis, as well as the criteria used to choose the books for the study. This methodological framework is critical to understanding the forthcoming analysis and findings.

Chapter 4 provides detailed bibliographical research on children's books including nontraditional gender roles. This research provides two bibliographical lists, which are separately for translated and indigenous texts. These lists include certain information such as authors, illustrators, translators (for translated texts), source languages (for translated texts), publishing houses, and publication years.

Chapter 5 presents a thematic analysis of the selected books, focusing on the representation of nontraditional gender roles. Using the adapted methodology from Brugeilles, Cromer, and Cromer (2002) and Kortenhaus and Demarest's (1993), the chapter examines the distribution of characters' occupations, appearances, and activities. One sample from each category in both translated and indigenous book lists is analyzed,

highlighting similarities and differences in how gender roles are constructed and challenged within the Turkish literary polysystem.

Chapter 6 focuses on a comparative analysis of the source texts written in English and their Turkish translations. Among the works written originally in English, sample books from each category were selected based on the availability and accessibility of its translation. The chapter applies the seven dimensions of textual and ideological modifications outlined by Kaniklidou and House (2018) to investigate the strategies and manipulations used in translations of children's literature. These dimensions include sentimentalization, politeness patterns, content explication, genre specificity, variations in humor, manipulation of social identities, and cultural filtering. The dimensions of genre specificity and variations in humor are excluded from the analysis as they do not affect gender representation. For the last dimension, cultural filtering, macro-level analysis is also conducted with the books from the lists. By analyzing these books, the study explores both how translation choices reshape narratives to align with cultural and ideological expectations in the target culture, and how other actors involved in this reshaping process.

Lastly, Findings and Discussion, and Conclusion parts summarize the study's findings, discuss their implications and propose insights for further research. This part brings together the findings from the analysis, which emphasize the research's broader significance on understanding the representation of nontraditional gender roles in children's literature within the Turkish polysystem.

CHAPTER 1

CHILDREN'S LITERATURE AND ITS TRANSLATION

This chapter firstly displays the multifaceted nature of children's literature and its translation as it is vital to establish clear definitions and boundaries, distinguishing it from other literary genres. After that, it explores the historical development of this literature while focusing primarily on its development in Türkiye. Children's literature has distinctive characteristics that are crucial to consider while assessing the challenges of translating such works, which is highlighted in this chapter. Finally, this chapter discusses the theoretical aspects of translating children's literature, with a focus on the implications of gender perspectives.

1.1. DEFINING THE BOUNDARIES OF CHILDREN'S LITERATURE

Children's literature is the only type of literature that owes its name and existence to the audience it addresses. Although regarded as simple, because of the age range it refers to and the abundance of subgenres and themes, the definition of children's literature is challenging. Epstein (2012) asserts that “[e]ven scholars cannot agree on how to decide whether a piece of text is meant to be for children and, if it is, what that would mean in terms of goals of the text and its form, style, content” (p. 1). Lesnik-Oberstein (1996) asks the following questions:

But is a children's book a book written by children, or for children? And crucially: what does it mean to write a book ‘for’ children? If it is a book written ‘for’ children, is it then still a children's book if it is (only) read by adults? What of ‘adult’ books read also by children—are they ‘children's literature’? (p. 17).

Answers to these questions are complicated. The reason for this is that the term ‘children's literature’ encompasses different meanings. It refers to literature for children, including texts written for them and also, texts considered appropriate for them. Oittinen (2000) also suggests, it is “literature produced and intended for children” (p. 61). It can include any literary text about children in which children play leading roles. We define it today as a special understanding of literature and publishing, whose foundations were laid with the aim of supporting education in Europe, and after two centuries, it tries to free itself

from the educational aspect. As stated by Peter Hunt (1994), it is practically impossible for a children's book not to be educational or influential in some way, because it will reflect an ideology in any case. Zanzabro (2017) defines children's literature as a particular kind of discursive practice, implying an asymmetry between the reader and the writer; it implies practices and norms that concur to determine what it means to be children. It can be concluded that adults produce children's literature and it goes without saying that the production of literature for children is basically an issue of power. Thus, "whatever children actually are, there can be no question that it is adult ideas about childhood that shape the literature and provide it with characteristic features" (Nodelman, 2008a , p. 148). This dynamic positions the adult not only as the creator but also as the gatekeeper of the child's imaginative and ideological world.

An important point to touch upon children's literature is the age range. The problem in achieving an acceptable definition of children's literature arises from the difficulty in defining child and childhood. Even nowadays, there is no consensus about the age range. There are discussions on where childhood begins and ends as well as on the theme choice for a specific age range. According to McGillis, as children "fall between the ages from birth to eighteen", books for children include each and every book published for people falling between these ages (McGillis, 1996, p. viii-ix). Childhood can mean the first period in the life of a person, from one's birth to adolescence, or from one's birth to eighteen years old. The border of children's literature is, therefore, blurred. Originally, it is a term that includes young children and teenagers. One of the reasons why it is called "children and youth" when talking about children's literature is the difficulty of defining and limiting the mass of literature according to its audience, that is, the literature thought, designed, written and published according to the child. On the other hand, when the current tendency of categorizing books for children is taken into consideration, it is vital to state that there are different series including differentiated age ranges. For instance, books for individuals between the ages of 12 to 18 are regarded as readers of young adult/youth literature. The "young people" mentioned in the International Board on Books for Young People (IBBY) expresses exactly this wide age range. Youth literature refers to a category that is gathered according to the themes of the works. Fictional works, which focus on themes related to youth and growth, social problems and biological changes, and processes after adolescence, can be seen under the title of "youth literature" today. This

term is also defined as “young adult literature” (McGillis, 1996, p. viii-ix). These texts often serve as a bridge between childhood and adulthood, which address complex emotional and societal issues from a perspective that resonates with teenagers. However, the distinction between children's and young adult literature is not always rigid, particularly in translation, where cultural and institutional frameworks may redefine a book's intended readership. When a source text within a linguistic and cultural context is translated for another linguistic and cultural system, “the same book may target children, young adults, adults and even both readerships at the same time” (Zanfabro, 2017, p. 3). For example, the Norwegian author Ingvar Ambjørnsen's series *Pelle og Proffen* was originally published under the category of children's literature; however, its Turkish translation *Pelle ile Prof* was published within the series of Can Gençlik (Can Youth).

Some critics and scholars of children's literature point out that children's books are not only written for child readers, but also in a way for adults. O'Sullivan (2005), for instance, indicates “the audience for children's literature includes adults as well as children” and she also notes that the capacity of adults may sometimes be “intermediaries (who buy, give and recommend books) reading with the child in their mind”, or just “adults reading aloud to children” or “adults who read children's literature for their own pleasure” (p. 15). Therefore, it is possible to assert that children's literature has dual addressees. Shavit (1986a) labels texts of children's literature as “ambivalent” texts since they “belong simultaneously to more than one system and consequently are read differently (though concurrently), by at least two groups of readers” (p. 66). To put it another way, texts, which formally belong to the children's system, are also read by the audience of the adult system due to their ambivalent status. *Alice's Adventures in Wonderland* (1865), *Winnie-the-Pooh* (1926), *The Hobbit* (1937), *The Little Prince* (1943), and *Watership Down* (1972), which are among the well-known texts of children's literature, maintain a diffuse status in this respect (Shavit, 1986a, p. 66). The ambivalent status of texts of children's literature is both advantageous and disadvantageous for the writer of such texts from certain perspectives. Producing ambivalent texts gives the writer the opportunity to alter “the existing norms in the children's system without risking his[her] status and the status of the text” (Shavit, 1986a, p. 68). This flexibility allows authors to introduce progressive concepts or nontraditional themes. Simultaneously, the absence of a clearly defined

literary status may result in an underestimation of the ideological influence that these texts can have on children.

Therefore, especially due to its ambivalent status, it is difficult to draw the boundaries of children's literature considering factors such as age, theme and target audience. The Young Adult Library Services Association (YALSA) defines the target age group for young adult literature as 12 to 18¹. Accordingly, texts aimed at readers below the age of 12—when explicitly stated—are generally categorized as children's literature. As a result, considering some of the sources cited above, it is possible to consider the works written for the 0-12 age group in the category of children's literature.

1.2. THE HISTORY OF CHILDREN'S LITERATURE

Literature written specifically for children did not appear before the 18th century since childhood was not recognized thoroughly; however, there were few books designed to instruct instead of entertaining (Georgiou, 1969, p. 16). In the absence of a dedicated literary category, children often read books originally written for adults. As Hunt (1994) highlights, as all books before the 1700s were essentially considered children's books, as children were simply given what their parents chose for them (p. 27).

The roots of what would later become children's literature, however, can be traced much further back. Long before the emergence of print literature aimed at young readers, oral traditions played a significant role in shaping early literary experiences. Oral traditions shaped early literary experiences long before print literature for young readers emerged. The early history of children's literature can be traced to songs, fables, lullabies, folktales, ballads and fairy tales, which were enjoyed by both adults and children. These all originated in an ancient and primitive world where they were sung or recounted for old and young by minstrels or storytellers. Much of this early literature has been preserved and handed down from generation to generation. In such settings, children had no choice but to listen to the stories recited by their elders for the entire group (Russell, 1997, p.4). This early oral storytelling established the foundation for the shared cultural legacy that would later shape the development of written children's literature.

¹ See Young Adult Library Services Association (YALSA). (n.d.). *The value of young adult literature*. American Library Association. <https://www.ala.org/yalsa/guidelines/whitepapers/yalit>

The Greek and Roman civilizations displayed minimal regard for children, perceiving them primarily as beings to be educated for their eventual adult roles. Although Plato offered some progressive ideas on education, as seen in *Book VI of the Republic* where he suggested that children's lessons should resemble play, he held more conservative views concerning the role of storytelling (Townsend, 1996, p. 2). Plato would have sternly censured and prohibited children from engaging with the myths and legends of his time, considering them detrimental to the reputation of gods and heroes and likely to foster negative behavior. Nevertheless, Plato's vision of the Republic was never realized, and the material he discussed was not specifically intended for children. Within classical literature, there is no distinct category of children's books that were explicitly designed to provide pleasure to children, with Aesop's Fables primarily functioning as folk tales (Townsend, 1996, p. 3).

In the Middle Ages (from around 500 AD to 1500), children were generally offered educational and didactic books in Latin especially prepared for them because the sole purpose was to spread Christianity. Many medieval children enjoyed the Anglo-Saxon epic poem *Beowulf* and the tales of King Arthur and his Knights of the Round Table (Russell, 1997, p. 5). There were also some vernacular fables such as that of Aesop, Babrius, Phaedrus, and Alcuin of York and vernacular "didactic courtesy books" which listed "maxims concerning the rules of etiquette" (McMunn and McMunn, 1972, p. 23). As Meredith Tilbury McMunn and William Robert McMunn highlight, these Latin textbooks and didactic books of the Middle Ages were "primarily works of instruction, rather than entertainment" and they were rather different from children's literature as we know it today (1972, p. 23). Aldhelm (640-709) is regarded as "the first to write books with lessons for children" (Georgiou, 1969, p. 18). His book written in Latin, *De Septenario, de Metris, Enigmatibus, ac-Pedum Regulis*, included virtues expressed in the Bible, riddles, puzzles and the rules of meter. Another early writer writing lessons for children was the Venerable Bede (673-735). Since his book, *De Natura Rerum*, was more understandable, it was widely read and translated from Latin into Old English. This tendency of writing lessons for children continued until 1500 (Georgiou, 1969, p. 19). These early didactic texts laid the groundwork for a tradition in which literature for the young was primarily seen as a vehicle for religious and moral instruction.

Even though children were exposed to various texts, especially texts full of lessons, and oral literary forms during the Middle Ages, the notion of children's literature would not be a matter of discussion until a few centuries later. Following the introduction of the movable-type printing press, William Caxton introduced the first printing press in England in 1476 and a year later, he published his book entitled *A Book of Curtseye*, which contained proper etiquette "for an audience of aristocratic boys preparing for social engagements and military careers" (Temple et al., 1998, p. 11). Caxton then printed *Reynard the Fox* (1481) and *Aesop's Fables* (1484) and Wynkyn de Wrode, the successor of Caxton, printed *Geste of Robin Hood* (1510). However, as Peter Hunt states these books were not intended for children but shared by them, even if the target audience was adults (1994, p. 37). This shows that children were consumers of literature before they became its target audience.

As in the Middle Ages, children in the Renaissance were provided with instructional books that were aimed to educate them about religion and proper conduct. Even though the Middle Ages as well as the Renaissance saw both oral and printed literary material read by children, most scholars are skeptical to include these texts as part of children's literature because of two main reasons. Firstly, as stated by McMunn (1972), children were thought to be practically the same as adults so a child's world was that of the adult in miniature (p. 21). In *Centuries of Childhood*, Philippe Aries explores the development of the concept of childhood by tracing its depiction in various mediums such as art and literature. With a specific focus on the Middle Ages, Aries clearly states that "in Medieval society the idea of childhood did not exist" (1962, p. 128). Aries adds that "[t]he idea of childhood is not to be confused with affection for children" (1962, p. 128). He argues that an awareness regarding "the particular nature of childhood [...] which distinguishes the child from the adult, even the young adult" was lacking during the Middle Ages (1962, p. 128). Secondly, children's literature is regarded to be non-existent before the eighteenth century as children were offered only educational texts from which they were supposed to learn religion, and morals. Nikolajeva (1996) highlighted that "[t]he very emergence of children's literature on a large scale is due to the fact that sometime in the seventeenth century society became conscious of childhood as a special period of life and that children had their own special needs" (p. 3). It is only towards the end of the seventeenth century that "children's literature began to be widely understood as a separate product [...] when

Puritan authors realized how effective it could be in furthering their campaign to reform the personal piety of all individuals, adults and children alike” (Grenby, 2008, p. 4). The emergence of Puritanism and the influence of John Locke led to a recognition of the special needs of children. Consequently, Bible stories were regarded as suitable reading materials for children, as they offered religious and moral instruction. In the early eighteenth century, a child-oriented and imaginative literary production emerged thanks to the development of the concept of childhood in the seventeenth and the early eighteenth centuries mainly as a result of the writings of John Locke (1632-1704) and J. J. Rousseau (1712-1778). The English philosopher Locke’s significant writings *An Essay Concerning Human Understanding* (1689) followed by *Some Thoughts Concerning Education* (1693) are regarded as a breakthrough since Locke’s perception of the human mind as *tabula rasa* when they are born paved the way to the emergence of written materials for children’s social and academic development (Townsend, 1996, pp. 12-13). In the same vein, Rousseau’s *Emile, or On Education* helped to recognize childhood as a vital phase in one’s psychological, academic and moral development. Both Locke and Rousseau implicitly contributed to the emergence of modern children’s literature blending instruction, entertainment and fiction into a whole.

In the seventeenth and the early eighteenth centuries, the trends in literature were still religious and moral stories; however, feigned fables and wanton stories were also retold and produced. Different versions of many old tales such as *Jack the Giant Killer*, *Tom Thumb*, *Dick Whittington* and *Robin Hood* were sold on the streets by peddlers or chapmen in the form of chapbooks and enjoyed by all ages. With his collection of old tales, *Contes de ma Mère l’Oye [Tales of Mother Goose]*, Charles Perrault (1628-1703) is considered to have started the accumulation of stories, rhymes and riddles first in France then in English-speaking countries, after its translation into English in 1729 (Arbuthnot, 1964, pp. 36-37). These early collections marked a turning point, as they began to shape a literary canon.

The founder of Newbery publication house, John Newbery (1713-1767) stepped into the publishing industry when he was only in his twenties and he immediately realized children’s literature potential profit (Evans, 2004, p.244). At the time, children’s literature was primarily viewed as a means to instill moral and religious values. Reflecting this tradition, Newbery’s works were “fundamentally didactic, teaching the alphabet, civic

history, and good behavior,” yet they stood out by embedding these lessons within a playful context of “pictures, rhymes, riddles, jokes and stories designed to amuse children” (Grenby, 2009, p. 40). By combining instruction with entertainment, Newbery aimed at entertaining them by using illustrations, rhymes and jokes. Besides, his innovative marketing policy was different from the other publishers (Evans, 2004, p. 244). His *Little Pretty Pocket-Book* (1744) is often cited as the first true children’s book that is a blend of morality, folkloric tradition, rhyme and formal education served in the same pot. After its success, between the years of 1760-1765, Newbery published other texts, *Mother Goose’s Melody or Sonnets for the Cradle* and *The History of Little Goody Two Shoes* which Arbuthnot (1964) referred as “the first of its kind to be written expressly for children” (p. 38). However, as Townsend (1996) notes, Newbery was not the earliest contributor to children’s publishing. There were other books such as *A Play-book for Children* (1694) by J.G. and *A Little Book for Little Children* (1702) by T.W. published after Locke’s *Thoughts* (1693) (Townsend, 1996, p. 15).

The books published as a part of children’s literature were mostly accessible for children of the middle and the upper class. Children from lower-income backgrounds were typically limited to inexpensive formats such as chapbooks, ballads, or religious texts like the Bible (Grenby, 2011, p. 95). Throughout history, children have engaged with various narrative forms including fables, epics, and fairy tales. As Evans has argued that three works; *Pilgrim’s Progress* (1678), *Robinson Crusoe* (1719) and *Gulliver’s Travels* (1726), were enjoyed by the middle-class children (Evans, 2004, p. 241). Although none of these books was not originally written for children, most likely, the fantastic and heroic journeys of these books drew attention.

In 1762, Jean-Jacques Rousseau (1712-78) introduced a novel educational approach to the upbringing of boys in his *Émile* with which Rousseau was compared to Locke. While Locke advocated for a more rational and liberal approach to education, Rousseau sought naturalness and simplicity. The boy, Émile, does not read books to prevent potential contamination of his mind and does not receive any moral teaching until the age of fifteen (Townsend, 1996, p. 24). Although his philosophy was misinterpreted by his followers, it caused the emergence of an attempt to educate children with a didactic school of writing (Georgiou, 1969, p. 35). One of the prominent followers of Rousseau was Thomas Day (1748-89) and like Locke, he believed in the need of proper books for children. His book,

Stanford and Merton written in the light of Rousseau's teaching approach. Richard Lovell Edgeworth (1744-1817) and his daughter Maria Edgeworth (1767-1849) collaborated in the book, *Practical Education* (1798), which recommends children should be taught science. There were other "lady writers" in English-speaking literature, including Mary Wollstonecraft (1759-97), who is better known as a supporter of the rights for women. Although she was regarded as a follower of Rousseau, other women writers as Mrs. Barbauld (1743-1825), Sarah Trimmer (1741-1810), Mary Martha Butt (1775-1851) supported conservative ideas in their writings for children opposed to the ideas of Rousseau. Charles and Mary Lamb's books *Tales from Shakespeare* (1807) and *Adventures of Ulysses* were retellings for children, and they were more imaginative works unlike educational books written for children in the eighteenth century (Hunt, 1994, pp. 46-47).

In the nineteenth century, the imaginative needs of children were recognized after the scholarly brothers Jacob Ludwig Grimm (1785-1863) and Wilhelm Karl Grimm's (1786-1859) stories collection which was recounted by the German folk and known as Grimm's fairy tales (*Household Tales* English title) was published. There were other writers collecting and writing folktales that enriched children's literature. The Danish writer Hans Christian Andersen (1805-1875) and the Norse scholars Peter Christen Asbjørnsen and Jörgen E. Moe collected folk tales. Besides, Joseph Jacobs compiled a collection of English, Celtic and Indian folk tales to provide enjoyment for children (Georgiou, 1969, pp. 37-38). In the United States, Joel Chandler Harris wrote *Uncle Remus* stories in 1880. The success of collecting folk tales triggered the retelling of ancient legends and epics, some of which are *Legend of Sleepy Hollow*, *The Merry Adventures of Robin Hood*, *The Story of King Arthur and His Knights* (Townsend, 1996, p. 35).

In the nineteenth century, the changes brought by the Industrial Revolution as individualism, freedom, nationalism and education affected the books for children. Although didacticism was still vital in children's literature, children began to be regarded as individuals with certain rights due to the theories of pragmatists as Pierce, Dewey and Maria Montessori, and these theories later affected books written for children (Georgiou, 1969, pp. 40-41). The period between the publication of Kingsley's *The Water Babies* (1862) and Carroll's *Alice's Adventures in Wonderland* (1865) and the First World War is regarded as "the first golden age of children's books" (Hunt, 1994, p. 59). This era

typically encompasses the late nineteenth century to the early twentieth century and is characterized by the publication of many enduring and influential works for children's literature. These works often featured themes of adventure, imagination, and moral lessons, becoming an integral part of the literary canon for children. *The Water Babies* and *Alice's Adventures in Wonderland* were published by the house of Macmillan, and they marked the beginning of fantasy in children's literature. Other examples of fantasy books for children were George MacDonald's *At the Back of the North Wind* (1871) and *The Princess and the Goblin* (1872), Mark Twain's *The Adventure of Tom Sawyer* (1876), Carlo Collodi's *Pinocchio* (1883), Rudyard Kipling's *The Jungle Book* (1894). Also, in the early twentieth century, there were other books contributing the rich tapestry of children's fantasy literature as L. Frank Baum's *The Wonderful Wizard of Oz* (1900), Beatrix Potter's *The Tale of Peter Rabbit* (1902), E. Nesbit's *Five Children and It* (1902), Kenneth Grahame's *The Wind in the Willows* (1908), J. M. Barrie's *Peter Pan* (1911) and F. Hodgson Burnett's *The Secret Garden* (1911) (Lerer, 2008, pp. 240-260). Apart from these fantasy works, the First Golden Age of children's literature saw the emergence of various other types of works that captured the imaginations of young readers. The adventure stories and animal stories including Mark Twain's *The Adventures of Tom Sawyer* (1876), Robert Louis Stevenson's *Treasure Island* (1883), E. Nesbit's *The Railway Children* (1906), Anna Sewell's *Black Beauty* (1877), Rudyard Kipling's *The Jungle Book* (1894), Beatrix Potter's *The Tale of Peter Rabbit* (1902) and Kenneth Grahame's *The Wind in the Willows* (1908) were widely read by children (Hunt, 1994, pp. 59-105).

The trend of fantasy works in children's literature in the beginning of the twentieth century continued and flourished in the period between the years of 1920 and 1940, the interwar period. Although the post-war paper shortages, magazines and journals for boys and girls bloomed, examples of which are *the Gem* (1907-39) and *Schoolgirls' Weekly* (1922-39), respectively for boys and for girls (Hunt, 1994, pp. 106-107). As Carpenter (1983) highlights this period was the "heyday of girl's fictions", including strong and free heroines driving fast cars and smashing smugglers (p. 58). Some popular comic characters were born in this period and aimed at family audience as Tarzan, Superman, Captain Marvel and Batman (Hunt, 1994, p. 110). Addition to journals and comics, the first non-print media for children appeared with *Tales of Toytown* (1928) in the BBC Children's

Hour and Walt Disney's first full-length production *Snow White and the Seven Dwarves* (1937). There were also books regarded as a reaction after the First World War as the "Doctor Dolittle" books (1920-1922) of Hugh Lofting who served in the trenches in the war and realized the importance of treating wounded animals, horses in his case, and *The Magic Pudding* (1918) by Norman Lindsey. The popular trend of verses, fairy tales and fantasies in children's literature continued with various books such as *Singing Games from Arcady* (1926) by Eleanor Farjeon and *Winnie-the-Pooh* (1926) by A. A. Milne, *Mary Poppins* (1934) by P. L. Travers and *The Hobbit* (1937) by J. R. R. Tolkien (Townsend, 1996, p. 122). Another important figure whose books have been worldwide bestsellers since the 1930s was the British author, Enid Blyton. Although harshly criticized because of her attitudes towards minority groups and her sexism, Blyton is still one of the most translated authors in the world.

The 1940s and 1950s marked a shift in children's literature as it was influenced by World War II and its aftermath. Stories from this period often explored themes of resilience, escapism, and moral lessons. One of the most iconic works of this era was *The Little Prince* (Le Petit Prince, 1943) by Antoine de Saint-Exupéry, which combined philosophy and allegory to reflect on human nature and childhood innocence (Hunt, 1994, p. 85). In America, bedtime stories gained significance, with Margaret Wise Brown's *Goodnight Moon* (1947) becoming a beloved classic. The book's poetic rhythm and minimalist illustrations reflected the era's interest in child-centered storytelling (Kimmel, 2006, p. 203). In the 1950s, there was a rise of fantasy literature, particularly through C. S. Lewis's *The Lion, the Witch, and the Wardrobe* (1950), which is a book from the series entitled "The Chronicles of Narnia". Lewis blended Christian allegory with adventure, offering a unique perspective on morality and imagination (Townsend, 1996, p. 140). Meanwhile, Mary Norton's *The Borrowers* (1952) presented a whimsical tale of miniature people coexisting with humans, a concept that captivated young readers worldwide (Carpenter & Prichard, 1984, p. 67). During this time, American children's literature also underwent transformation. E. B. White published *Charlotte's Web* (1952), which is a mixture of the themes of friendship, mortality, and loyalty, earning praise for its emotional depth (Townsend, 1996, p. 152). Meanwhile, Dr. Seuss was another important figure with his book, *The Cat in the Hat* (1957), which introduced a playful, rhythmic approach to reading education (Lurie, 2003, p. 221).

In the 1960s, realism and psychological depth became more prominent in children's literature. Roald Dahl emerged as a defining figure with *James and the Giant Peach* (1961) and *Charlie and the Chocolate Factory* (1964), which stood out for their dark humor and subversive take on childhood experiences (Hunt, 1994, p. 102). Similarly, Maurice Sendak's *Where the Wild Things Are* (1963) challenged traditional portrayals of childhood emotions, embracing a more authentic exploration of anger, rebellion, and imagination (Nodelman, 2008, p. 134).

The 1970s introduced an era of greater diversity and inclusivity in children's books. Writers began addressing themes such as race, identity, and social issues more openly. Judy Blume's *Are You There God? It's Me, Margaret* (1970) focused on the themes of puberty, faith, and self-discovery, resonating with adolescent readers (Kimmel, 2006, p. 175). In fantasy, Richard Adams published *Watership Down* (1972), a novel about rabbits that functioned as an allegory of survival and governance, appealing to both children and adults (Carpenter & Prichard, 1984, p. 89). Meanwhile, William Steig's *Shrek!* (1990) introduced a fairy-tale parody that later inspired the well-known animated film series (Lurie, 2003, p. 234).

Fantasy continued to thrive in children's literature during the 1980s and 1990s. Some examples are Chris Van Allsburg's *Jumanji* (1981) and *The Polar Express* (1985) (Townsend, 1996). The late 20th century also saw a boom in picture books aimed at younger readers. Authors like Kevin Henkes – with his book, *Lilly's Purple Plastic Purse* (1996) and Mo Willems – with his book, *Don't Let the Pigeon Drive the Bus* (2003) introduced simple and expressive storytelling techniques that emphasized humor, emotions, and character-driven plots (Lerer, 2019). Meanwhile, early reader books became popular, thanks to series such as Marc Brown's *Arthur* books (1976-present) and Norman Bridwell's *Clifford the Big Red Dog* (1963-present). These books helped bridge the gap between picture books and chapter books by telling captivating stories (Mickenberg, 2021, p. 197). Besides, there was an increasing interest towards adult (YA) literature. J. K. Rowling's *Harry Potter and the Philosopher's Stone* (1997) marked a major turning point in the genre, blending fantasy, mystery, and coming-of-age themes in a way that appealed to readers worldwide (Townsend, 1996, p. 189). The late 20th century also includes multicultural literature and it was affected by feminist idea. For

example, Faith Ringgold's *Tar Beach* (1991) combines African American history with magical realism, telling the story of a young girl who dreams of flying above 1930s Harlem. Similarly, Allen Say's *Grandfather's Journey* (1993) highlighted issues of immigration and identity and received the Caldecott Medal for its images (Bradford, 2020, p. 112). Also, there were a few books including egalitarian representation of gender roles and nontraditional gender roles. One of the most popular feminist children's books, *The Paper Bag Princess* by Robert Munsch tells the adventure of a princess who rescues a prince from a dragon (Munsch, 1980). Lesléa Newman's *Heather Has Two Mommies* (1989) was one of the first examples of books normalizing same-sex parenting. There were also feminist rewritings of fairy tales to subvert traditional gender roles such as Babette Cole's *Princess Smartypants* (1986) and Susan Meddaugh's *Cinder Edna* (1994) (Mickenberg, 2021, p. 205).

In the 21st century, social movements, feminist ideas, diversity and egalitarian storytelling influenced children's literature. Modern children's literature places an emphasis on representation, identity, mental health, environmental problems and social justice, as opposed to past periods where moral instruction and fantasy were dominant. The feminist movement has significantly influenced children's literature, introducing strong, independent female characters who challenge gender norms, contrasting traditional fairy tales with modern portrayals of girls as adventurous, intelligent, and self-reliant. Books like Malala Yousafzai's *Malala's Magic Pencil* (2017), Favilli and Cavallo's *Good Night Stories for Rebel Girls* (2016) and Kate Pankhurst's *Fantastically Great Women Who Changed the World* (2016) connect young readers to real-life female role models who have overcome obstacles. Similarly, in middle-grade fiction, works like Kelly Barnhill's *The Girl Who Drank the Moon* (2016) rework fantasy clichés by portraying strong female protagonists who decide their own fate (Nodelman, 2008, p. 98). Meanwhile, the representation of nonconforming characters started to increase with books that focus on identity exploration and acceptance. In the previous decades, LGBTQ+ themes were mostly either absent or considered taboo but especially in the 21st century, children's books with these themes and characters have been more common. Jessica Love's *Julian Is a Mermaid* (2018) and Kyle Lukoff's *When Aidan Became a Brother* (2019) are examples of this kind of books. The changes reflect a shift toward diversity and social

justice, ensuring that children's literature more accurately depicts young readers' real-world experiences (Bradford, 2020).

1.2.1. The History of Children's Literature in Türkiye

This section will provide an overview of the development of children's literature in Türkiye, tracing its evolution from the pre-Republican period to the contemporary era. It is vital to understand its evolution throughout the years as by this way it may be possible to interpret the impact of translations in its development.

1.2.1.1. Pre-Republic Period

The development of children's literature in Türkiye is regarded to be closely related to the development of children's literature worldwide. Until the second half of the 19th century, books prepared taking into account the interests and ages of children are not commonly seen in Turkish literary repertoire. Oral literary products such as nursery rhymes, riddles, fairy tales and folk tales were considered for children during the Ottoman Empire (Kıbrıs, 2006, p. 6). Generally, literary scholars (Gökşen, 1985, Kıbrıs 2006, Neydim 2020a, Yalçın & Aytaş 2005) assert that the Tanzimat period, which they regard as the beginning of almost all innovations in terms of literature, is the beginning of the emergence of children's literature in Türkiye. Before this period, although the first examples of children's literature in the polysystem of Türkiye were translated works from Western literature, there were a few books written to provide some advice. One of them is a poem book called *Hayriye*, written by Şair Nebi (1642-1712) in order to give some advice to his son and another one is a book called *Lütfiye* which Sümbülzade Vehbi (1809-?) wrote to give moral lessons to his son. As Yalçın and Aytaş have stated these two books, even if they were written for authors' sons, cannot be considered as part of children's literature as the content is more suitable for adults (2005, p. 24). Another example that includes stories and translations of fables to entertain children is *Nuh bet-l Etfal*, written by Kayserili Doktor Rüştü in 1858 (Gökşen, 1985, p. 15). This book is originally an alphabet book, and those stories are at the end of it to entertain children. Besides, regarded as the first children's magazine in Türkiye, *Mümeyyiz*, included riddles and serialized stories for children published within the years of 1869-1870 (Bayram, 2005, p. 486).

Although written examples of children's literature are scarce, oral storytelling was well-developed and it was presented to children in the form of fairy tales, riddles, nursery rhymes, Nasreddin Hodja stories and Karagöz plays. The first translated books for children in Türkiye were short poems and animal stories from French, especially from La Fontaine, by Şinasi (1826-1869), Rezaizade Mahmut Ekrem (1847-1914) and Ahmet Mithat Efendi (1844-1912). These translated texts contributed to the development of Turkish children's literature. Yusuf Kamil Pasha's translation of *Telemak* from Fenelon was recommended for children; however, later the language of the target text was regarded to be inappropriate for children. Ziya Pasha's translation of *Emile* by J. J. Rousseau is another example (Yalçın & Aytas, 2005, p.24).

Popular literary works at that time were also translated during the Tanzimat Period. To exemplify, Vakanivüs Lütfü translated Daniel's Defoe's *Robinson Crusoe*, Mahmut Nedim contributed to the literary repertoire of Türkiye with his translation of Jonathan Swift's *Gulliver's Travels*. Also, some of Jules Verne's works were translated by Mehmet Emin (Yalçın & Aytas, 2005, p. 24). The translation process during the Tanzimat period, driven by modernization, filled the gap in the absence of a dedicated children's literature system. Even-Zohar's theory of polysystem aligns well with the creation of children's literature during this period. As Tanzimat was still in the process of implementing a new culture and had not yet established children's literature, translation became a vital means to fill this void and create a children's literature that served their objectives (Neydim, 2020, p. 862).

With the Second Constitutional Era (1908-1920), enthusiasm for creating a new society also sowed the seeds of evaluating contemporary views and suggestions on children's literature. Ali Nusret (1874-1919) wrote an article in the newspaper, *Şuray-ı Ümmet*, emphasizing the importance of children's literature for the first time (1908). With the intensification of the discussions on this subject, many works specific to children were first given in the field of poetry. Among these poets are İbrahim Alaaddin Gövsa (1889-1949) (*Çocuk Şiirleri*), Ali Ulvi Elöve (1881-1975) (*Çocuklara Neşideler*), and Tevfik Fikret (1867-1915) (*Şermin*) (Kavcar, 1986, p. 121 stated in Kıbrıs, 2006, p. 6).

The developments in Turkish literature after 1911 are regarded as part of National Literature movement (1911-1923) in which authors favored a simple language and topics

mirroring the real conditions of people. The tendency towards literature as an educational tool can be observed not only in adult books but also in children's books in that period. Aiming to improve language awareness and to educate children on national values, authors such as Ziya Gökalp, Siracettin Hascıoğlu and Fuat Köprülü produced many several works, most of which were poems. On the other hand, not many works were written in the form of prose for children. Instead, texts mostly written for adults but including some parts that can appeal to younger audiences were read by children. Ömer Seyfettin's *Kaşığı* and Ahmet Rasim's *Falaka* are two most famous representatives of it (Kıbrıs, 2006, p. 7).

The development of children's literature in Türkiye can be traced back to the Tanzimat period, which marked the beginning of significant changes in literature. Translated works from Western literature played a crucial role during this period, filling the void in dedicated children's literature. Additionally, oral storytelling traditions and a growing emphasis on literature as an educational tool contributed to the early stages of children's literature in Türkiye. The emergence of contemporary views and discussions during the Second Constitutional Era further shaped the development of children's literature. Overall, the foundations of Turkish children's literature were established through translations, oral storytelling, and a focus on education and national values.

1.2.1.2. Period Between 1923-1940

In the beginning of this period, the number of children's books started to decrease since the language of education was still in Arabic and outdated regulations had not yet been organized. There were contradictions and uncertainties with the principles of this newly founded republic, so scholars and authors were inevitably left in a passive state. By the 1930s, most of the uncertainties had been largely clarified with the changes in legal and social fields, on which is the "Law on the Unification of Education" (1924).

It's possible to recognize a few children's books written and translated from World Literature under the leadership of the Minister of Education of that period, Mustafa Necati Uğural (1925-1929). Three series for children and young adult were prepared and published as Cihan Edebiyatı'ndan Numuneler, Mektep Temsilleri, Dünya Çocuk Klasikleri. The first series, including indigenous and world classics, was prepared by well-known writers, examples of whom are Hakkı Süha and Hasan Ali Yücel. Separately

written for boys and girls, the series, Mektep Temsilleri, was prepared by authors, Mahmut Yesari and Reşat Nuri Güntekin. The last series, Dünya Çocuk Klasikleri included translations of world classics like *Heidi*, *Maya the Honey Bee*. Besides, various informative texts originally written and translated for adults were adopted and rewritten for children. It can be observed that some authors also started to write books for children or books including child characters in that period. Abdullah Ziya Kozanoğlu, Mahmut Yesari, Huriye Öniz and Cahit Uçuk were among these authors (Yalçın & Aytaş, 2005, p. 24).

This period in Turkish childrens' literature was marked by a decrease in the number of children's books initially due to outdated regulations and uncertainties surrounding the newly founded republic. However, with the clarification of legal and social aspects, significant developments took place. Under the leadership of Minister of Education Mustafa Necati Uğural, several series of children's and young adult books were published, including indigenous and world classics. Additionally, informative texts originally written for adults were adapted and rewritten for children. This period also witnessed the emergence of authors who specifically wrote for children or included child characters in their books. Despite initial challenges, the period between 1923 and 1940 laid the foundation for the diversification and growth of Turkish children's literature.

1.2.1.3. Period Between 1940-1970

Despite all efforts made until 1940, it is not possible to say that the publications for children were sufficient. In the early years of republic, topics such as nationality, patriotism, humanity and religion were common in children's literature and from 1952 onwards, socially themed stories and novels appeared in this field (Yalçın & Aytaş, 2005, p. 25). Especially in poetry, the developments and trends such as the transition from syllabic poetry to free verse (1940) influenced poetry for children both in terms of form and content. The foremost poets İsmail Hakkı Sunat, Hasan Ali Yücel, Vasfi Mahir Kocatürk, Kemalettin Kamu and Enis Behiç Koryürek addressed children with didactic poems. İbrahim Zeki Burdurlu, another poet teacher, contributed to Turkish children's literature with his poems, *Keloğlan* (1949), *Atatürk'üm* (1959), and also with *Nar Güzeli* (1963), *Güllü Padişah* (1963) and *Mavi Pullu Bahk* (1964). Fazıl Hüsnü Dağlarca also

aimed to prove how important to write for children and contributed to the field with his poems, *Kuş Ayak* (1967), *Yüzük Parmağı* (1974), and *Yazıları Seven Ayı* (1977).

Besides poetry, rewriting Turkish folk tales and writing and translating comic books gained momentum in the 1940s. Orhan Şaik Gökyay published Dede Korkut stories under the title *Bugünkü Dille Dede Korkut Masalları* (1939). “Hans Christian Andersen Award” winner Eflatun Cem Güney tried to bring oral folk tales in different regions of Anatolia into written books such as *Dertli Kaval* (1945), *Açıl Sofram Açıl* (1948), *Gökten Üç Elma Düştü* (1960) and *Az Gittim Uz Gittim* (1961) (Kıbrıs, 2006, p. 8). Güney also received the “World Certificate of Children’s Literature” with his book *Dede Korkut Masalları* (1960). There were other authors as Naki Tezel, Cahit Uçuk and Oğuz Tansel, who contributed to children’s literature with their works of folk tales and fairy tales.

In the 1950s, book fairs and exhibitions were included in activities for children and young adults. Besides, in 1960, the Turkish Language Association and the Ministry of Culture organized various competitions, and they paved the way for writings of novels and stories for children. Rifat Ilgaz and Mehmet Seyda contributed to children’s literature with their works. Although there was a significant increase in the number of works for children written by indigenous authors and in the number of adaptations and translations since the Tanzimat, as stated by scholars Turkish Children’s Literature did not make its own unique breakthrough (Şirin, 2000, p. 94).

However, it should be noted that Türkiye underwent a period of intense cultural planning in the first half of the 20th century, where the literary and political elite recognized the importance of translated literature from Western languages in the country's modernization. As part of this process, a new system of children's literature was established to replace the previous reliance on oral folk stories, rhymes, and theater. Translations of classics such as *Gulliver's Travels* played a crucial role in filling a significant gap in the evolving system and served as models for the emerging domestic children's literature (Tahir-Gürçağlar, 2011, pp. 48-49). The Translation Bureau, established by the Ministry of Education in 1940, had the purpose of translating significant canonical works into Turkish. The bureau compiled a list of these important works, which was created by the Translation Committee for the First National Publishing Congress in 1939. This list encompassed various works from World Literature, which

were subsequently published as part of the "Translations from World Literature" series, designating them as canonical works. The Bureau's main objective was to enhance Turkish culture by drawing from other nations' literary traditions, and as a result, the translators generally aimed to preserve the essence of the source texts throughout the translation process. This approach was consistently applied to all the works translated under this series (Tahir-Gürçağlar, 2008, p. 268). Among the children's books translated during this period were notable classics such as Charles Dickens's *Oliver Twist* and Lewis Carroll's *Alice Harikalar Diyarında* (Neydim, 2020b, pp. 47–55). Additionally, works by Jules Verne were also translated and widely circulated as part of children's and young adult reading series.

1.2.1.4. Period Between 1970-1980

Between 1970 and 1980, there was a notable growth in children's literature in Türkiye, influenced by the social and cultural development of the time. Writers began exploring socialist themes and approaches, resulting in an increase in literature for children. Poetry expanded beyond traditional meter and rhyme, with free verse becoming more prevalent (Kıbrıs, 2006, p. 9). Prose genres also experienced diversity, with authors focusing specifically on children's literature. Illustrations and book design became more consciously educational and scientific. The period saw the declaration of 1979 as the "Year of the Child," leading to the publication of new works and the establishment of children's magazines. Noteworthy authors adapted their writings for children and works by established writers were revisited and republished. Overall, this period witnessed a significant flourishing of children's literature in terms of quantity, style, and thematic diversity (Kıbrıs, 2006, pp. 9-10).

1.2.1.5. After 1980

As stated above, the true significance of children's literature began to be acknowledged from 1979 onwards, coinciding with the declaration of that year as the UNESCO International Year of the Child. This led to a greater focus on elements such as literary works, authors, and content related to children's literature in Türkiye. Consequently, the number of competitions aimed at fostering the creation of high-quality children's literature and encouraging authors to write for children increased significantly (Sınar, 2006, p. 193). However, following the uncertainties and disruptions caused by the events

that unfolded with the September 12, 1980, coup d'état in Türkiye, various fields, including literature, experienced a period of uncertainty. The years 1981-1982 were characterized by a slowdown in Turkish literature due to factors such as increased costs of book printing materials and equipment. Notably, there was a lack of theoretical discussions or gatherings specifically focused on children's literature during this period (Kıbrıs, 2006, p. 11).

However, this stagnation was not prolonged. The accumulated efforts and adjustments made by publishing houses to address the new cost dynamics helped alleviate the stagnation, including in the realm of children's literature. Although the number of publications remained limited, some children's books were released in 1981. Examples of these include Ülkü Tamer's *Masal Şiirler*, Selim Başak's *Selimin Horozu*, Süreyya Berfe's *Çocukça*, Ahmet Kahraman's *Kıvalı Keklik*, Aydın Özkan's *Memik ile Onbaşı*, and Nezihe Meriç's *Alagün Çocukları*. The establishment of the Foundation for Children in 1990 further emphasized the importance of children's literature, leading to the emergence of other organizations with similar objectives. These developments laid the groundwork for a more systematic and culturally rooted approach to children's literature in Türkiye. Presently, extensive academic research in the form of books, articles, papers, and theses explores various aspects of children's literature including authors, works, history, quality, genre, influence, and comparison, highlighting its profound significance for the future of a nation (Sınar, 2006, p. 193).

As stated above, the perspective towards children's literature underwent a significant change in the 1980s, moving away from a didactic approach and showing more respect for children's reality (Neydim, 2003, p. 68). This shift led to a shift in viewing children as active subjects rather than passive objects, and children's literature began to be recognized as a distinct discipline in the 1990s. The first National Child and Youth Literature Symposium took place in Ankara in 2000, and Turkish newspapers such as *Cumhuriyet*, *Vatan*, *Radikal*, and *Milliyet* have contributed to Turkish children's literature by featuring supplements on children's books (Erten, 2011, p. 43). Today, Turkish children's literature has gained academic attention, with support from various institutions, academics, writers, and publishers, leading to its continuous development and growing interest.

This historical overview has aimed to provide a general outline of the development of children's literature both globally and in Türkiye. Further detailed analyses can be found in studies such as Şirin (2000), Tahir-Gürçağlar (2008), Neydim (2003), and Erten (2011).

Today, Turkish children's literature has gained academic attention, with support from various institutions, academics, writers, and publishers, leading to its continuous development and growing.

1.3. CHILDREN'S LITERATURE FROM GENDER PERSPECTIVE

This section provides the definition of gender and the relation between gender and children's literature. To understand how gender roles and identities are portrayed within this genre, this section also examines the historical developments of gender representation in children's literature. Lastly, how feminist agenda contributes and challenges to traditional gender norms are discussed.

Every society distinguishes between two sexes, male and female, which stems from the realization that men and women occupy different bodies. Because of this understanding of biological difference, all societies identify the difference in various ways and therefore, men and women assume separate features and play different roles. Starting from the moment babies are born they get assigned distinct traits and characteristics. While girls are generally described as passive and gentle, boys are described as active and assertive. These roles predispose men and women to special roles throughout their lifespan; for example, men are expected to be able to operate in business and politics due to their presumed assertive nature. On the other hand, women are thought to be better at teaching and nursing, leading them to have such professions (Entwistle, 1998, p. 151).

While different roles are attributed to men and women, especially the secondary status of women can be observed in every field in society, and it has drawn extensive intellectual discourse across academic and social realms. The most vital inquiry on the division of sexes should be explored for a better understanding of the reasons for the unequal status of women and men. The question whether these differences between these sexes are the result of biological differences, in other words *natural*, or the result of social constructions, in other words *cultural* has been widely discussed (Entwistle, 1998, p.

152). The answer to this issue is important for feminists since attributing men's and women's societal positions to biology is problematic. It is widely believed that such an attribution fosters the belief that sexual inequality is intrinsically 'natural', limiting the opportunity for change because biology is perceived to be resistant to change (Steven et al, 1984, p. 6). Therefore, the dichotomy of sex and gender has been a core issue to be discussed. As Oakley (1974) underlines it "sex' is a word that refers to the biological differences between male and female: the visible difference in genitalia, the related difference in procreative function (p. 16). 'Gender' however is a matter of culture: it refers to the social classifications into 'masculine' and 'feminine'" (Oakley, 1974, p. 16). Thus, various factors can affect the development of gender disparities as they are established, promoted and taught in a social, cultural and religious environment. Understanding this distinction enables the exploration of the complexities surrounding gender disparities and their impacts in every facet of life.

1.3.1. Gender Representation in Children's Literature

How people perceive themselves and their roles in the world is often shaped by their understanding of identity which is generally regarded as affected by cultural and societal constructions. Gender, as a fundamental aspect of human existence, has implications on how individuals perceive themselves and their roles within society. It is a construct deeply intertwined with social and cultural bases, influencing behaviors, expectations and opportunities. Within the realm of children's literature, this concept plays a pivotal role as it can shape the ways in which children think about themselves and society.

One of the works in which the relationship between gender representation and children's literature is most intensely felt may be books written separately for girls and boys. These works are thought to date back to the 1740s when a new form of literature designed specifically for children emerged. As a marketing policy, Newbery published *A Little Pretty Pocket-Book* (1744) in two editions, one for Pretty Miss Polly and the other for Master Tommy (Grenby, 2009, p.40). The book includes not only fables and vignettes, but also 20 precepts and 163 rules for good behaviors such as avoiding contact with adults and remaining silent (Tribunella, 2017, p. 137). Addition to these editions, there were small gifts, a pincushion for Miss Polly and a ball for Master Tommy, along with the book, *Jack the Giant Killer* (Marshall, 2004, p. 261). Although these two editions or gifts

can be regarded as a marketing policy rather than providing a disparate reading text, a sex-based classification of materials for children can still be observed. In the late 18th century, children's books began to reflect increasingly gender-specific themes, as adventure stories for boys and domestic narratives for girls became more widespread. While authors such as Maria Edgeworth and Louisa May Alcott wrote domestic dramas for girls, there are other authors like Horatio Alger and Robert Louis Stevenson writing adventurous stories for boys (Trites, 1997, p. 3). As Marshall states “[c]hildren’s texts no longer contained messages for the child per se; instead, a child’s sex became synonymous with a gender that required specific behaviors” (2004, p. 261). In other words, literary representations began to distinguish child readers based on culturally constructed notions of femininity and masculinity, defining behavioral expectations from each. This process illustrates how children’s literature participated in the cultural production of gender norms, reinforcing stereotypes through differentiated character roles, themes, and moral lessons.

In addition to these books separately written for girls and boys, some scholars (Ernst, 1995; Kirsch, 2012; Lieberman, 1986; Nebbia, 2016; Pekşen, 2012; Politis, 2022; Temple, 1993) have discussed the representation of traditional roles of women and men in fairy tales. To exemplify the stereotypical representation of both genders, fairy tales such as *Cinderella* (1697), *Snow White* (1812) and *Red Riding Hood* (1819) can be discussed as they are culturally specific and mostly carry sanctioned patriarchal norms. Also, since these fairy tales emerged as part of oral tradition, they have been altered and shaped in accordance with the norms of a society or a time period. For instance, when the Ölenberg Manuscript of *Snow White* and the 1812 edition by the Grimm brothers are compared, it can be seen that the Grimm brothers’ version was altered by the brothers to make the story more proper for the audience at that time (Pekşen, 2012, p. 154). These alterations through the character, Snow White explicitly reflect the stereotypical roles of women as individuals who cook, clean, sew and stay at home and such while her male counterparts work and dig for gold. The narrative of *Cinderella* has also several controversial depictions of female roles. While the stepmother and stepsisters are depicted as evil and merciless characters, *Cinderella* with her beauty and grace is portrayed as a passive girl relying on the magic power and a prince to be saved. As Lieberman suggests “the child who dreams of being a *Cinderella* dreams perforce not only of being chosen

and elevated by a prince, but also of being a glamorous sufferer or victim” (1986, p. 194). The idea of being rewarded with the marriage to a prince is frequently portrayed as a result of the heroine’s submission, endurance of suffering and beauty. Such tales convey implicit messages that offer young girls that aligning with patriarchal norms can lead to being chosen and achieving a happily-ever-after.

Both characters’ submissive, helpless and emotional representations as women are accompanied by strong, protective and aggressive men. Only with the help of these men both Cinderella and Snow White become happily ever after. Obviously, these tales focus on beauty as a woman’s most precious asset and prove that only bold and active men win the prize, women in this case. Both women are silenced by their elder competitors’ actions and waiting passively the coming of a man that awakens them from their slumber. Therefore, it is important to underline that both women have little control over their fates and that it is the male characters that define and complete them. In the story of *Red Riding Hood* (1819), on the other hand, Little Red learns not to explore the world by herself as she is not strong enough to face the danger (Zipes, 1993). Children have read these popular fairy tales for centuries and learned behavioral patterns and possible consequences of specific acts as these tales display an explicit picture of what is good and appreciated and what is not appropriate (Lieberman, 1972, p. 384).

Considering the abovementioned examples, when children’s literature and gender studies are contextualized, various questions may emerge regarding the gender production and representation within children’s literature. Issues of gender representations and stereotyping in literature for children has been a vital part in feminist analyses of texts. In the 1970s, scholars examined the representations of female characters in award-winning children’s literature and found that they were underrepresented, reinforcing gender bias (Nilsen, 1971; Weitsman et al, 1972). Weitzman et al.’s study, *Sexrole Socialization in Picture Books for Preschool Children* (1972) focuses on the representation of females in titles, characters, and illustrations of award-winning picture books for children from 1967 to 1972. The findings of this study show that females are underrepresented, and the depictions of both genders are reinforcing stereotypes. Male characters, engaging a range of occupations, are represented as adventurous and relatively active whereas female characters, depicted mostly as wives and mothers, are shown as passive and dependent

individuals. Although this underrepresentation of female characters seemed to be changed in the later analyses of children's books after the 1980s, according to some studies the portrayal of girls and women as independent and strong characters remained narrow (Albers, 1996; Allen et al, 1993; Collins et al, 1984; Kortenhuis & Demarest, 1983).

Other similar studies about the representation of female characters in texts and pictures in award-winning picture books were carried out by Czaplinski (1972) and then by Davis and McDaniel (1999). Their findings have also shown the underrepresentation of females both in texts and in pictures throughout the years of 1940 to 1997. Another significant study, *Gender in Twentieth-century Children's Books*, conducted by McCabe et al. (2011) has covered a total of 5,618 books in the twentieth century of the U.S. children's literature. The study examines the gender representation of central characters as mentioned in the titles, books descriptions and stories. Focusing on the male and female distribution, the study displays that the greatest disparity in titles and characters is between the 1930s and 1960s. Also, when the central characters, depicted as non-human or as adults, were examined, the gender bias was larger. There are also various studies examining the role of authors' gender on the proportion of male and female central characters. Hamilton et al (2006) have analyzed a sample of 200 children's books published between 1995 and 2001 and asserted that male characters depicted by male authors are more than those depicted by female authors. Casey et al (2021) conducted a study including children's books over the past six decades and they examined different variables that can affect the distribution of male and female protagonists. They highlight that while there has been significant increase in female representation as central characters, the article emphasizes that there is still an obvious lack of parity between male and female protagonists in different genres. In the conclusion part, it is said that factors impacting gender representations, such as author gender, character type (human or non-human), book genre (fiction or non-fiction) and target audience (the age range) have often stayed unchanged over time.

These studies and more have shown that girls are generally represented as dependent and passive characters unlike most male characters who appear as independent and strong. This representation of gender as "a binary made up of two stable variables, male and female" highlights the similarities and differences of girls' attributes from those of boys

(Marshall, 2004, p. 259). The idea that target readers, children in this case, can be molded by the text seems effective as the articulation of gender biased representation in texts may shape the development of children's self-esteem and abilities. As Walkerdine (1991) underlines that when a girl reads such books, "she too will want to engage in those activities from which she has been precluded by virtue of her gender" (p. 89).

As widely acknowledged in the field, children's literature is inherently mediated by adult preferences and interests at all stages of the production, distribution and consumption of the material. Moreover, the readership is constructed through the same adult-driven ideologies and so children's literature may be regarded as a kind of "culturally situated discursive practice" (Zanfabro, 2017, p. 3). Due to the asymmetrical power dynamics it entails—where adults write for children with the implicit aim of shaping their values and behaviors—writing for children is inherently political. A central concern among scholars has been the question of what is deemed appropriate or beneficial for children, particularly given that children are commonly perceived as innocent and in need of protection (Lesnik-Oberstein, 1999, p.16). As Nodelman (1996) argues, the ultimate aim of children's literature is to teach children how to be "child-like", which implies what is thought 'normal' by the norms of a culture (p.77). It can be inferred that the norms of a culture to teach children also include gender norms. As Clark (1999) also states, "children's literature was imbricated with material culture, and reading and play were seen through the lens of gender" (p. 1). Children's literature, therefore, is a way by which adults construct gender roles performatively. The two distinct categories, boys and girls, are produced and marketed as it is thought each has specific behaviors and different tastes. These categorizations and labeling as *for boys* and *for girls* may explicitly be observed when one enters any toy shop or a bookstore. Specifically, in the case of children's literature, the roles are embedded in the text itself or in the epitext including the name of series, book covers, prefaces, and such (Zanfabro, 2017, p. 2). In this regard, the paratextual and textual elements of children's books function as tools through which cultural gender norms are circulated and normalized.

1.3.2. Feminist Agenda in Children's Literature

Recent studies on children's literature (Casey et al., 2021; Demirhan, 2022; Dinçkan & Bozkurt, 2021; Hamilton, 2006; McCabe et al, 2011) indicate situations in which specific

narrative, thematic, and stylistic methods help the deconstruction of patriarchal gender assumptions in society. There is an evolving trend indicating the shifts of reader expectations in traditional literary norms. The portrayal of female protagonists in children's literature has obviously altered over time, and female characters are now more active than those in the past. Especially, with the effect of recent trends such as feminist and queer theories, more books have been started to be written or retold, challenging the stereotypical representations of gender roles.

Since the 1970s, feminism has had a significant impact on children's literature. This impact can be found in a wide range of children's texts embracing a feminist agenda. These texts seek to expose the societal systems that support patriarchal norms, particularly those that govern women's behaviors and bodies. The most obvious contribution of feminism to children's literature can be seen through the female protagonists who are liberated from the conventional trajectory of passive growth. Unlike earlier female protagonists who remain subjected to societal restraints, heroines in feminist children's literature take on a variety of roles, actively determine their destinies and assert their personal agency. Throughout the narratives, they learn to express their opinions and understand their own strength (Trites, 1997, p. 11). Popular fairy tales have been rewritten by authors who have changed the traditional picture of submissive and marginalized female protagonists. Instead, they portray these women or girls as dynamic and self-assured. Furthermore, numerous historical periods are re-examined through a feminine lens in historical fiction aiming at younger readers.

Retellings and revisions of traditional fairy tales are one of the significant tasks that feminist writers have undertaken. With their rigid gender roles that frequently result in the subordination of women and girls, these tales presented a perfect platform for challenging patriarchal views of gender and power. Feminist versions of fairy tales are seen in publications such as *Don't Bet on the Prince* (1986), which includes retellings by renowned authors such as Margaret Atwood and Angela Carter (Flanagan, 2012, p. 27). In the preface to this book, Jack Zipes (1986) claims that these modifications seek to examine socialization and reconsider the roles of fairy tales in shaping both writers and children (p. 14). The retellings depict heroines as independent, assertive and self-determined, challenging the stereotypical representations as passive and dependent ones,

waiting for a prince or a husband to become happy. Babette Cole's works, *Princess Smartyants* (1986) and *Prince Cinders* (1987), in particular, recreate traditional fairy tale motifs in order to explore gender stereotypes and narrative patterns. However, Flanagan (2012) contends that just changing character roles and plot structures does not address the underlying gender prejudices in these stories (p. 27). As she asserts that *Smartyants* chooses to remain single and portrays herself as “unmarriageable”, and also, *Prince Cinders* satirizes traditional masculine qualities yet ultimately ends with the marriage of the hero and a princess, which reinforces the image of a romantic and heterosexual union (Flanagan, 2012, pp. 27-28). *Politically Correct Bedtime Stories: Modern Tales for Our Life and Times* (1994) written by James Finn Garner also includes retellings of fairy tales. In the introduction part of the book, after stating that these fairy tales served “to entrench the patriarchy, to estrange people from their own natural impulses, to ‘demonize’ evil and to ‘reward’ an ‘objective’ good”, he claims the book aims at being free from any bias such as sexist, racist, ageist, and so (Garner, 1994, p. 3).

Implementing assertive and strong girls instead of ‘weak’ ones to the literature for children could be seen as an intervention of the feminist practices in the 1980s and 1990s; however, another problem arose from this disposition. The image of “the strong girl” was generally drawn as a white, middle-class, heterosexual Western girl. As Ang (2003) discusses this image belongs to “a repertoire of rules of social interaction which prizes individualism, conversational explicitness, directness and efficiency - all Western cultural values which may not be available or appeal to ‘other’ women” (p. 195). In the late 20th century, more recent works of children’s literature have emerged and embraced features of third-wave feminism, which views identity as fluid, intersectional and diverse. It rejects fixed concepts of feminine identity and emphasizes that masculinity and femininity are not binary opposites but interrelated social constructs. In this context, representations of female characters have expanded beyond dominant Western, upper- or middle-class portrayals. For example, Robin McKinley’s retelling of *Beauty and the Beast*, *Rose Daughter* (1997) portrays femininity as varied and fluid, moving away from a single concept. *Pretty Salma: A Little Red Riding Hood Story from Africa* (2007) by Niki Daly is a feminist retelling, including details from Ghanaian culture. Another example of a classical tale retelling is *Snow White and the 77 Dwarfs* (2015) by Davide Cali and Raphaëlle Barbanegre. Hans C. Anderson’s famous tale, *Thumbelina* (1835) was retold

by Xanthe Gresham Knight and Charlotte Gastaut under the same name, *Thumbelina* (2016) and the original story turned into a powerful story about a girl whose clever ideas and persistent spirit overcome harrowing encounters (Flanagan, 2012, pp. 29-33).

As well as retellings of traditional tales, there are some examples in fantasy literature for children, reinforcing gender construction and encouraging a re-imagination or subversion of those constructions (Long, 2017, p. 281). The Pippi Longstocking series by Astrid Lindgren is one of the earliest examples of works that disrupting and questioning the dominant societal gender norms (Dinçkan&Bozkurt, 2021, p. 122). In *Pippi on the South Seas* (1948), Pippi Longstocking challenges the gendered position that is expected of her by using narrative language. She is empowered not only by her physical strength but also by her creative ability. The most important feature about Pippi is that she creates an identity for herself through anarchic play that disregards social, physical, verbal, and gender-based restrictions. This identity is then maintained by the stories she tells (Long, 2017, pp. 283-86). Maria Nikolajeva (2005) contends that there are implicit references to L.M. Montgomery's novel *Anne of Green Gables* (1908) in the *Pippi Longstocking* series. Pippi is "everything that Anne is not allowed to be"; she does not experience the same pains associated with her red hair as Anne does, and she methodically challenges the notion that children need to be seen rather than heard, which forms the basis for many of Anne's activities (Nikolajeva, 2005, p. 40). Pippi is the representation of female creativity since she uses language to construct stories and her own identity. Neil Gaiman's *Coraline* is an independent young girl just like Pippi yet she lacks friends at her age. She is not just a physical and geographical explorer; she is also an emotional explorer, redefining her identity as a lonely child. Unlike these two examples, Conor Kostick's *Epic* focuses on constraints experienced by a boy named Erik. Trying to survive in a post-apocalyptic society, Erik chooses a female avatar in the virtual world, and therefore, he experiences acting differently with this avatar, in which Erik finds reflections of his developing selfhood. In order to further his understanding of the game and his own identity, Erik not only questions the gendered roles that he and his friends are supposed to play in their post-apocalyptic civilization, but he also narratively reimagines himself as a female avatar in the *Epic* virtual world (Long, 2017, p. 290).

The concept of gender performativity can also be observed in children's literature. Judith Butler (1999) contends that gender is a social construct produced through repeated acts or performances rather than an innate attribute. Individuals, according to Butler, do not have a stable gender identity; rather, they 'perform' gender based on society norms and expectations. "Performativity is not a singular act, but a repetition and ritual, which achieves its effects through its naturalization in the context of a body, understood, in part, as a culturally sustained temporal duration" (Butler, 1999, p. 15). Her argument calls into question the notion that gender is established purely by biology. Butler (1999) emphasizes how individuals embody and represent cultural standards through their behaviors, gestures, and appearances, thereby contributing to the development and reinforcement of gender identities. This idea has influenced conversations about gender, identity, and how societal standards influence and shape individual experiences. It encourages a critical evaluation of gender norms and expectations, creating space for questioning and changing these constructs. It is possible to observe cross-dressing in children's literature to make the constructed gender norms explicit, examples of which are *Dove and Sword* (1995) by Nancy Garden, Disney's adaptation of *Mulan* (1998), Sophie Gourion's *Les Filles Peuvent le Faire Aussi / Les Garçons Peuvent le Faire Aussi [Girls Can Do It, Too! / Boys Can Do It, Too!]* (2019) and also, Christine Baldacchino's *Morris Micklewhite and the Tangerine Dress* (2014). Those works are promoting the idea that regardless of traditional gender stereotypes, both girls and boys can achieve anything that they set their minds to. As it can be understood, the feminist agenda in children's literature sheds insight on the transformational potential of literature in challenging and deconstructing existing gender norms. The examples given in this section are effective tools for inspiring critical reflection on gender identity and they can encourage people to question traditional gender norms. Also, such narratives can play a pivotal role in the introduction of and development of indigenous children's books in the polysystem.

1.4. TRANSLATION OF CHILDREN'S LITERATURE

Translation of children's literature has increasingly been studied through the lens of power relations, focusing on how cultural, economic, and institutional dynamics influence which texts are selected, translated, and circulated. While Theo Hermans (1999) analyzes the positions of agents in the literary field and their role in the translating

process, Gisèle Sapiro (2010) examines the political, economic and social factors, shaping the worldwide exchange of books. Power emerges as a central theme in these studies, as literary, economic, and symbolic resources are unevenly distributed across individuals, languages, and institutions. While some languages are more dominant, some publishing houses are regarded to be more prestigious than others. Therefore, these dynamics inevitably affect the position and reception of translated texts. In the context of translation of children's literature, there is an additional power inequality between adult and child.

In the 1960s, According to Nikolajeva (2016), the field of children's literature can be regarded as dynamic both in terms of the production and publishing of children's books and in scholarship. When the post-Harry Potter era is thought, she suggests that books for children and young adults have become more sophisticated and respected. Besides, picturebooks and digital literature for children have become a prominent feature in the last two decades. In van Coillie and Verschueren's (2006) opinion, translation plays a pivotal role and there has been an unprecedented bloom in translated children's books. This remarkable increase has attracted the attention of scholars, which causes a rapid growth in the study of translated children's books.

Only after the seventies children's literature drew scholarly interest and this could be related to its secondary position and low status in the literary polysystem (Puurtinen, 1998, p. 2). In the same vein, studies on the translation of children's literature shared the same destiny. As Gillian Lathey (2016) states that after the third symposium of the International Research Society for Children's Literature (IRSCL) in 1976, translation of children's literature came into prominence as a field to be researched. It can be undoubtedly underlined that translation of children's books paved a way to the spread of this genre and to help its improvement by encouraging authors to produce indigenous literary works worldwide (Ghesquiere, 2006, p. 25). Besides, translated children's books providing cross-cultural enrichment enable children to value similar ideas and hopes as well as to respect other cultural patterns.

Scholarly attention directed towards the translation of children's literature has undergone rapid expansion. This surge is evidenced by several compilations of scholarly works, such as those edited by van Coillie and Verschueren (2006), di Giovanni et al. (2010), Douglas (2015) and van Coillie and McMartin (2020), in addition to other studies that present a

variety of methodologies and theoretical viewpoints. Some of these pioneering studies conducted in this field are those by Shavit (1986b), Klingberg (1986), Puurtinen (1995), O'Sullivan (1993), Oittinen (2000), and Tabbert (2002) which have described the field of study. Tabbert's (2002) extensive global survey of publications, along with Lathey's (2006) assortment of articles in the English language, provide an overview of specialized investigations conducted within the initial decade of the twenty-first century and the journal *Meta* (2003) has a special issue on the translation of children's and young people's literature (CYPL).

Regarding children's literature's multifaceted function, translation of it possesses a variety of aspects different from the translation of adult books. Moreover, as mentioned by Alvstad (2010), there are five dimensions of this genre that must be considered in the translation process. These dimensions, which are cultural context adaptation, ideological manipulation, dual audience, features of orality and the relationship between text and image, inevitably affect the translated texts because of the social status of children and the developmental aspects of childhood (Alvstad, 2010, pp. 22-25).

For a better understanding of challenges on translating for children, some pioneering ideas will be supplied in this part. Katharina Reiss underlines difficulties which can act as a decisive factor and cause deviations from the source text during the translation process of children's books. These are the asymmetrical nature of the translation process because of the linguistic competence of a child and an adult, the agency of intermediaries on translators to follow pedagogical principles and observe taboos, and the children's limited knowledge of the world (as cited in Tabbert, 2002, p. 314).

Tiina Puurtinen profoundly focuses on the linguistic acceptability, *sine qua non*, in translated children's books, which has three aspects as the readability and speakability level suitable for a specific group of readers, compliance with the linguistic norms of the respective subsystem, and/or agreement with the expectations of a specific group of readers (1995, p. 230). Unlike in translated books for adults, there can be a tendency to adjust language and content that are not suitable for children to prevent the alienation of them from reading (Puurtinen, 1998, p.2).

Riita Oittinen (2000) embarks on a target-text oriented, a more child-oriented approach leading translators to "translate for children". Fidelity to the source text and the author

must be replaced with a more functionalist point of view and it is crucial for translators to ask the question, “who is my audience?” (Oittinen, 2000, p.5). When children are thought as “superaddressees”, translators must take into account their backgrounds, skills, and expectations. She rejects the notion that translators should be invisible and insists that they must convey a sense of childhood and their inner child in their translations (Oittinen, 2000, p.34).

Oittinen (2000) also emphasizes reading's performance and experience. Every work of children's literature, whether it is in the original language or a translation, includes not just written material but also visual and verbal components. With all of those elements together, the ultimate aim of children's literature is a carnivalistic one: to give kids (and parents reading to them) the pleasure of a reading experience. The translator's duty is to convey all of those meanings not only into the culture of the target language, but also into a somewhat distinct, parallel culture—that of a child (Oittinen, 2000, p. 168).

The significance of cultural context adaptation has also been discussed also by Göte Klingberg, an influential figure within the International Research Society for Children's Literature (IRSCL). Klingberg (1986) argues in his book *Children's Fiction in the Hands of Translators* (1986) that when translating for young readers, translators should preserve the integrity of the original work and avoid making significant changes to it. Children's literature is created by taking into account the requirements, abilities, background, interests, and ideas of its intended audience (Klingberg, 1986, p. 11). In this sense, he wants fidelity to the source text since he thinks the authors of the source texts have already thought about what will work best for their intended audience. Children's book translators should therefore strive to maintain the same level of modification as in the original work. He also thinks that translated texts work similarly to original texts because he views translation as producing the same. Since Klingberg (1986) believes that abridgments frequently lead to fabrication, a disguised abridgment, he takes a negative stance toward abridgments in children's literature. Therefore, it is best to avoid making any alterations, including covert abridgments, as these could negatively impact the reading experience. Briefly stated, Klingberg is in favor of translation strategies that preserve the peculiarities of the foreign culture of the target text in the translated text. In this manner, the young reader might seize the chance to increase his or her international knowledge (Klingberg, 1986, pp. 10-12). Klingberg (1986) also examines the purification process that children's

texts undergo during translation, which is a matter of an ideological concern that most scholars, adopting a descriptive approach to translating for children, have discussed so far (p. 13). As the emphasis on equivalence and faithfulness has been replaced by a focus on the purpose and function of texts in the target system.

Zohar Shavit, who produced some of the most significant contributions to the discipline, is another scholar who rejects the notion of changes in translated children's literature. Shavit (1986a) asserts that children's literature is a key component of the literary polysystem, drawing on Even-Zohar's polysystem theory (p. 111). Shavit (1986a) also asserts that translation is a type of transfer process that involves not only transferring a text from its source language into a target language but also exchanging between literary systems, such as doing so from the literary systems of adults into those of children (p. 112). The standards for translating literary works for children are different from those for translating works of adult literature since varying notions of what is deemed beneficial for children have resulted in significant instances of censorship especially in adaptations as in *Gulliver's Travels*. Another example of censorship and adaptations was given by Martin Sutton (1996) in the case of translations of Grimm's tales where the passages including violence were removed. These two examples affirm Shavit's idea that literary status is a determinant of the degree of censorship and abridgment (Lathey, 2010, p. 8).

The ideological concerns in the implementation of various translation strategies for children also become a focal point among scholars. Fernández López (2000) has delved into intercultural ideological factors in the translation process of works by Roald Dahl and Enid Blyton into Spanish. The racially and sexually biased language from these authors' works during the 1970s in the UK found no resonance in Spanish translations. Consequently, a discrepancy emerged between English and Spanish editions published within the same timeframe. Gaby Thomson-Wohlgemuth (2009) and Nike K. Pokorn (2012) have also investigated politically motivated censorship in the translation process of children's books respectively in the German Democratic Republic and in post-socialist Slovenia.

Two significant studies (O'Sullivan, 2005; Oittinen, 2000) delve into the intricacies of narrative communication when engaging with younger readers. Firstly, O'Sullivan (2005) applies a comparative approach to children's literature. Building upon established

theories of narrative communication by Schiavi and Chatman, O'Sullivan introduces a model that distinguishes between the implied child readers in source and target texts. She highlights some cases where translators insert additional explanations or information for the target audience so that they create an implied reader who requires information that the author might have assumed as common knowledge. Also, because of these additions to the source text, she mentions the presence of an implied translator whose voice can be detected in the target text. Due to the asymmetrical nature of communication in children's literature, implied translators can be easily noticeable compared within the adult literature. As O'Sullivan (2003) states, "[a]s an adult, the translator does not belong to the primary addressees of most children's books. S/he has to negotiate the unequal communication in the source text between adult (implied) author and child (implied) reader in order to be able to slip into the latter's role" (p. 203). Building upon Bakhtin's concept of dialogism, Oittinen (2000) asserts that translating for children represents a sequence of playful and subversive social exchanges. These interactions unfold between the translator and the source text, between the translator and the potential young reader and lastly, between the young reader and the translated text itself. When translating for children, the translator's approach has a sense of liberation and creativity, urging them to strive for child-friendly translations that can constitute a constructive manipulation of the source text (Oittinen, 2000, p. 61). Regardless of their personal opinions regarding the readers' age and level of understanding, translators should give priority to "the child as a reader, [...], as someone who actively participates in the reading event" (Oittinen, 2000, p.5).

While defining translational strategies and theories is important, it is equally crucial to investigate the genre's inherent characteristics and its effect on the translation. Children's literature is characterized by distinctive stylistic, pedagogical, and ideological characteristics that influence both its production and reception. These features not only shape the expectations placed on authors and translators but also present specific challenges.

These distinctive characteristics and peculiarities are crucial to consider when examining the challenges of translating such works. From a pedagogical perspective, one significant characteristic of children's literature is its role in educating child readers. Adults often

expect children's literature to aid in the development of their linguistic skills (Puurtinen, 1998). Consequently, authors and translators of children's literature may exhibit a stronger inclination towards normalizing the texts by incorporating grammatical structures. This approach aims to prevent the readership from acquiring faulty grammar through their reading materials. Besides, the general attitude to teach moral and religion to children through literature has been prominent since the 17th century (Grenby, 2009, p.40).

Another notable characteristic is its ambivalence, arising from its dual readership. Ambivalent texts are those intended for and consumed by both adults and children, with various levels of textual production and reception (Rudvin & Orlati, 2006, p. 159). As Shavit points out, "The children's writer is perhaps the only one who is asked to address one particular audience and at the same time appeal to another" (Shavit, 1986b, p. 37). When writers try to appeal to both types of addressees, their texts become a part of children's literature system but read by the audience of another 'adult' system (Shavit, 1986b, p. 37). This duality presents a challenge for translators of children's literature, as they must cater to both audiences in the translated version (Metcalf, 2003, p. 323). Maintaining multiple levels within the text, where one level is accessible to child readers and another comprehensible only to adults, poses a significant hurdle for translators in this domain (Frimmelova, 2010, p. 35). The *Harry Potter* saga serves as a prime example of an ambivalent text, as its extensive length and seven-book compilation appeal not only to teenagers but also to adult readers. Furthermore, the linguistic intricacies and layers within the saga, stemming from the author's sophisticated writing style, further contribute to its ambivalence. As O'Sullivan (1993) asserts, another example of a children's classic with dual addressee is A. A. Milne's *Winnie-the-Pooh* (1926) which has been as popular among English-speaking adults as it has been among children (p. 112). However, he underlines that its first German translation in 1928 didn't occupy the same position in the target literary system (O'Sullivan, 1993, p. 112).

Asymmetry is another defining feature of children's literature, characterized by the asymmetrical relationship between adult writers and child readers. In communication structures involving unequal partners, such as adults and children, the inherent asymmetry is evident. Children's literature differs from adult literature in that the authors, who are adults, possess different levels of knowledge and experience compared to their young

readers. The literary form and content are determined by adults, without affording children the opportunity to make decisions for themselves.

Overall, understanding and addressing these distinct characteristics of children's literature are essential considerations for translators and stakeholders involved in the translation and production of such works.

CHAPTER 2

THEORETICAL BACKGROUND: EVEN-ZOHAR

Itamar Even-Zohar, born in 1941, is an Israeli scholar known for his vital contributions to the study of culture, literature and translation. As emphasizing the importance of considering cultural and systemic dynamics, his ideas have shaped the way scholars approach. Polysystem theory in Translation Studies and the concept of cultural transfer are two of his contributions to Translation Studies. While polysystem theory focuses on how cultural and literary systems interact with one another, cultural transfer examines how elements from one culture can be transferred and affect other cultural systems. Since this study focuses on the culture repertoire of children's literature texts including nontraditional gender roles, and the factors that can influence and shape/reshape this repertoire, his polysystem theory and the notion of cultural transfer should be discussed first.

In this part, firstly, Even-Zohar's polysystem theory (1979) will be explained in detail. To understand culture repertoire better, the notions of culture-as-goods and culture-as-tools will be mentioned before the culture repertoire section. Also, the position and impact of translated literature within polysystems will be discussed. Lastly, as children's literature is the base of this thesis, its position and its translation's position in the literary system will be represented.

2.1. POLYSYSTEM THEORY

Itamar Even-Zohar's polysystem theory, first launched in 1970, has been discussed and applied by a number of scholars including Toury, Shavit and Lefevere. This theory is a functionalist approach since it analyzes the function and mutual relations of semiotic phenomena in a system or systems. Polysystem theory is therefore regarded as a comprehensive model to analyze both the relationships of different cultural systems and subsystems within the same cultural system. Derived its roots from Russian Formalism, Czech Structuralism and Soviet Semiotics, this theory is regarded as "a continuation of

dynamic functionalism” (Even-Zohar, 1997, p. 17). Since Functionalism is associated with static system thinking, it must be noted that unlike static systems, as a part of ‘the theory of dynamic systems’ polysystem theory supports the consideration of multiple parameters simultaneously. It initially circulates the rules of diachronic and synchronic relations within the system.

Even-Zohar states that in the analysis of socio-semiotic phenomena, relational thinking, or a system, plays a vital role as a small set of *relations* which can be utilized to explain a complex array of *phenomena*. The concept of a system not only enables people to find explanations for ‘known’ phenomena but also transforms into a tool of discovery for ‘unknown’ ones as it causes relational thinking (Even-Zohar, 1979, p. 288). As the term *system* includes both the nature of a structured and autonomous whole and the relations to other systems, it is inevitably open and closed at the same time (Even-Zohar, 1990, p. 12). The term *polysystem* is therefore “a multiple system, a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent” (Even-Zohar, 1990, p. 11).

Analyzing literary texts in a system then requires not only texts themselves but also all the dynamic relations that create a literary polysystem. Textual production is “only one restricted facet and factor”, and like in the history of any activity, there are conditions “under which competing producers wish to take the control of the power institution which enables them to market those products they wish to promote” (Even-Zohar, 1997, p. 17). To understand this dynamic relation, Even-Zohar adapted Roman Jakobson’s communication scheme, which considers the contextualization of semiotic phenomena. He first designed his model for the factors at work in the literary system but then redesigned it to refer to all socio-semiotic events. His explanation of the interrelated nature of various factors within a cultural system especially focuses on the production, consumption and transmission of cultural products. The model is explained by Even-Zohar as follows:

It suffices to recognize that it is the interdependencies between these factors which allow them to function in the first place. Thus, a CONSUMER may "consume" a PRODUCT produced by a PRODUCER, but in order for the "product" to be generated, then properly

consumed, a common REPERTOIRE must exist, whose usability is constrained, determined, or controlled by some INSTITUTION on the one hand, and a MARKET where such a good can be transmitted on the other. (1997, p. 20)

All these factors run across all possible ways of the model so cannot be studied in isolation. The first triadic relation, for example, includes ones creating cultural content, their cultural content and ones who engage with or consume the content. This relation needs a common repertoire, which refers to a shared body of cultural products in a society, for both the production and consumption. The acceptability of cultural products within a society is inevitably controlled and constrained by institutions, including agencies, authorities and educational systems. In this context, the market refers to any platform where cultural products are transmitted and moved from producers to consumers (Even-Zohar, 1997, pp. 95-96).

For a better understanding of a culture repertoire, which is one of the core elements of this study, it is vital to state Even Zohar's concepts of culture as goods and as tools. He refers to two major concepts of 'culture' which are widely used in academic traditions: culture-as-goods and culture-as-tools. The culture-as-goods is regarded as a set of 'goods', generally referred as 'properties' that represent prestige, status and wealth, and these goods, therefore, imply various ideas, activities, and objects labeled as 'original', 'artistic', 'spiritual' and more (Even-Zohar, 2000, pp. 389-390). This set of goods can be used for different purposes, often for gaining power by displaying them, by an individual or a social entity. Although they are material or semiotic, once any cultural good acquires the condition of 'evaluability' by mutual recognition, it is given a specific value which can inevitably shift in different periods since each period may have certain mechanisms regulating them. Also, when a social entity does not have goods evaluated by an established market, it is regarded as 'having no culture' (Even-Zohar, 2000, p. 390).

Even-Zohar underlines the inequality in the distribution of the possession of cultural goods and states that since it is privileged of some societies to have them, they can act as an authority to define their value so as to restrict the capacity of possessing them for other societies. To exemplify, Gentili (1984) discusses the attempt of wealthy lords aiming at ennobling themselves and claiming their superiority with the works of artists in the fifth century B.C. in Greece (as cited in Even-Zohar, 2000, p. 390). In later periods, only after

the eighteenth century, more individuals in a society had the opportunity to have a growing share of the goods mostly through in the form of reproductions of paintings, the theater, books and foods, and then these productions were propagated as the common property of nations, ‘heritage’ (Even-Zohar, 2000, p. 391).

As Even-Zohar’s idea of culture-as-goods suggests that any cultural good must be evaluated by an established market so that it can have a specific value, within the cultural market, translated works are also regarded as commodities within the cultural market. Different agents such as publishers, translators and distributors evaluate its possible commercial viability based on market demands, and even before the translation process, literary works are selected according to their status in the worldwide market. Although it is stated by Even-Zohar that translated works tend to have a peripheral position in the polysystem, certain translated works can gain prominence due to their commercial value and this can affect their reception and position within the literary system. This perspective emphasizes the impact of market forces, commercial interests and cultural hierarchy on the translation process. Besides, it is possible to conclude that translations are not only tools for transmitting cultural content but also products subjected to market dynamics and consumer reception (Even-Zohar, 2000, p. 391).

The other major concept is culture-as-tools in which culture is regarded as “a set of operating tools for the organization of life” (Even-Zohar, 2000, p. 392). This concept includes passive tools and active tools. The first set, based on the hermeneutic tradition developed by Soviet semioticians, Ivanov, Lotman and Uspenskij (1971), includes interpretations of ‘the world’ in order to make some sense of life. The latter set, like the next step after ‘understanding/interpreting’ the world with passive tools, implies constructing strategies from ‘a repertoire or tool kit’ of habits, skills and styles (Swidler, 1986, p. 273). For a better understanding of constructing strategies from a repertoire or a tool kit, Ann Swidler’s theories on the culture’s casual role in creation of strategies of action can be discussed. She does not accept the traditional view that culture shapes action, instead she underlines that people organize actions and values “to take advantage of cultural competence” (Swidler, 1986, p. 273). For example, when younger people from working class families do not take advantage of opportunities like acquiring better education and settling down to a steady job, it is because they do not have the same

cultural competence or equipment to do so, not because they do not value it (Codde, 2003, p. 95). Therefore, culture becomes ‘a set of skills and habits’ that give access to people to value things.

In the context of translation studies, it can be said that translations can be seen as a tool serving a couple of functions within a culture such as educational and literary tools or cultural bridges. Translating classic literature or scientific works, for example, enables access to knowledge that could be previously confined to specific linguistic areas or cultures. They can also contribute to the development of literary polysystems of cultures by bringing new narrative styles, themes and literary approaches. Therefore, they have the potential to shape the evolution of literature in the target culture by offering new styles and viewpoints. By referring to translations as tools in the transference of knowledge and literary approaches, Even-Zohar’s concept of culture-as-tools invites a deeper exploration of the power dynamics of cultural repertoires. These two major concepts, culture-as-goods and culture-as-tools, are not completely different from each other. Indeed, goods can be converted into tools for practical actions, and they may be considered as organizers like passive or active tools (Even-Zohar, 2000, p. 393). In this sense, translated children’s literature may function not only as imported cultural products but also as active instruments that influence the shaping of literary norms

2.2. CULTURE REPERTOIRE

The notion of repertoire “designates the aggregate of rules and materials which govern both the making and handling, or production and consumption, of any given product” (Even-Zohar, 1997, p. 20). Derived from Jakobson’s CODE, “repertoire” includes the rules and the materials to create and to decode the product (Even-Zohar, 1990, p. 42). The term, an active repertoire stands for making or producing while a passive repertoire represents handling or consuming. These terms do not imply that a repertoire can be either active or passive; on the contrary, when a person produces something, it is active and when a person consumes what others produce, it is passive. Swidler’s ‘strategies of action’, therefore, is an adequate description of the active repertoire and ‘conceptual strategies’ can be the passive repertoire as it has been mentioned while explaining the culture (Even-Zohar, 1997, pp. 20-21).

The concept of repertoire not only includes a systematic collection of items, but also implies the notion of shared experiences. For any group of people, the idea of sharedness is essential to unite them and to offer them effective strategies so that they can communicate and organize their lives. The ease and freedom of a producer or consumer are influenced by the nature, size and intensity of the repertoire; however, these factors are not solely determined by the repertoire itself. Rather, they are determined by how the repertoire interacts with other elements such as institutions and the market. For instance, it is not enough for a repertoire to exist, it must also be allowed for legitimate use. The rules for this usage are set by institutions and are influenced by the market (Even-Zohar, 1997). Although a repertoire is available within a society, not everyone has the chance to access it due to factors such as their lack of education and knowledge. As Even-Zohar (1990) discusses, due to the heterogeneity of the socio-semiotic systems, there is typically not just one repertoire. Instead, different repertoires exist together, and one of them may become dominant, but this dominance is not permanent. The alternative repertoires may gain prominence in different social clusters when the dominant repertoire becomes inefficient. As a culture becomes mature, it accumulates more options and develops a more diverse repertoire. In such cases, the culture does not adopt entirely new repertoires from external resources, instead it recycles existing elements (Even-Zohar, 1997, pp. 21). However, sometimes it is possible to see that even when a culture works with a large repertoire, it can face a deadlock because of the blockage of alternative options. In such circumstances, adjacent and accessible repertoires can be adapted by borrowing elements so that cultures remain adaptable and flexible in response to changing circumstances (Even-Zohar, 1997, p. 22).

Even-Zohar (1997) examines the structure of a repertoire in two distinct levels: individual elements and models. The level of individual elements pertains to separate components within a repertoire. For example, these could be single items like morphemes (the smallest units of meaning in a language) or lexemes (basic units of meaning in a language). While morphemes can be a word or a part of a word like “un-”, lexemes represent a set of inflected forms like “swim,” “swimming,” and “swam”. In the context of cultural units, Even-Zohar compares linguistic elements and cultural elements. He introduces the concept of ‘repertoremes’ as a general term for any item within a repertoire and ‘culturemes’ for those specific to a culture. The concept of ‘repertoremes’ is similar to

morphemes as it is used for general items within a repertoire, and the concept of ‘culturemes’ refers to repertoire items within a specific cultural context, similar to lexemes (1997, p. 22). The boundaries of culturemes may not be as obvious as those of morphemes, and they are often learned and used in clusters that form whole models. However, these items also serve as working items for creating new combinations, so while culturemes may not always be deciphered, they still have importance within the larger flow of the repertoire. Even-Zohar also states that units may cluster both horizontally and vertically and they are interconnected within a system as it is seen in the example of the concept of ego, “I”, can function with that of “you”, “s/he” and “they” (1997, p. 22). The concept of self, “ego” or “I”, can be identified and understood in relation to other entities, “you,” “s/he,” “they”. Its meaning and significance can be observed through its relation with others.

Models, on the other hand, are combinations of elements, rules and syntagmatic (temporal) relations that can be imposed on the product. In the case of an “event”, a model consists of elements, rules that are specific to that type of event, and the potential relationship that can occur during actual performance. For example, if one type of relationship involves the sequential positions in which elements are placed, then the model includes pre-knowledge about these positions. This knowledge of order or sequence is an integral part of a model, which guides the producer what to do when. For example, it is not enough to know which sentences to say to someone; it is also vital to understand the proper order in which the sentences should be spoken. As Even-Zohar states, individuals typically do not tend to employ models analytically, instead they learn them as a whole. For consumers, a “model” is the pre-existing knowledge that is used to interpret cultural products or events. Understanding these products or events can involve either a simultaneous interpretation or a series of attempts to break down the product into its components that are analyzed in relation to their positions in the repertoire (Even-Zohar, 1997, p. 23).

Due to the heterogeneity of cultural events, Even-Zohar (1997) introduces the idea that it’s challenging to predict exactly how various factors interact in the production and consumption of these events. More repetitive models like daily and other rituals are predictable cases while most cases show various degrees of predictability. In the

execution of a cultural event, the level of flexibility depends on the act of combining different models. This ability to combine models is influenced by the power of institutions or the roles of individuals within a culture. In this case, Even-Zohar emphasizes that the execution of a cultural event is a dynamic negotiation between known options and the specifics of the ongoing situation (Even-Zohar, 1997, pp. 25-26).

It is widely accepted that repertoires are the cumulative output of anonymous individuals throughout generations, and it seems almost impossible to trace precisely who generated what in these repertoires. However, certain repertoires can often be traced back to individuals like in the case of the specific repertoires required for languages. For example, Luther, Gottsched and Goethe were the individuals in the making of the repertoire for the language. In the same vein, various culture repertoires can be made both anonymously and by the desires of certain individuals. For the relation of making repertoire and institutions, Even-Zohar (1997) underlines that institutions aim to control, dominate and regulate culture so play a role in shaping cultural repertoires. Also, they tend to keep the existing repertoire rather than new options. Groups or individuals, striving for control and dominance, may introduce new repertoires to shift or to compete with the dominant repertoire during times of crisis (Even-Zohar, 1997, p 27).

It can be deduced that within the framework of translation studies that translators, editors and publishing houses are central figures in the introduction of texts into the target culture just as individuals and institutions play a role in the creation of repertoires. The strategies used by translators and the choices of publishers on the selection of source texts to translate and publish can affect existing repertoires. Similarly, prevailing literary trends can also influence the reception and integration of translated texts. When a translated text enters the target culture's system or repertoire, according to the norms and existing repertoires it may be changed or adapted. Because of the dynamic and evolving nature of a repertoire, translated texts can both contribute to the evolution and expansion of the target's culture repertoire and compete with the existing repertoire. Translated texts, therefore, affect the ongoing construction of the target's repertoire.

Even-Zohar's polysystem theory recognizes that within any literary system, there exists a hierarchy and stratification. This stratification includes a center, which is an "official culture as manifested *inter alia* in standard language, canonized literature, patterns of

behaviors of the dominating classes” and a periphery that comprises cultural elements regarded as less prestigious (Even-Zohar, 1990, p. 14). The periphery dominantly includes innovative and unconventional genres and ideas which might not align with the dominant norms and sometimes challenge them. The center and the periphery can be divided into different genres or subsystems. Because of the heterogeneous nature of cultural systems, different repertoires can compete for dominance, and when they are regarded as more or less prestigious, they can move from one stratum to the other (Codde, 2003, p. 102)

He also underlines that certain qualities or properties within literature become “canonized” while others remain “noncanonized”. This categorization is not based on value judgments or distinction between “good” or “bad” literature, but rather on the socio-cultural differences and preferences of the target culture (Even-Zohar, 1979, p. 295). The canonized stratum refers to texts and models that have been accepted and recognized as legitimate and culturally significant within the literary system while the noncanonized strata includes texts and models that may not have received the same level of recognition or prestige.

Within the context of literary and cultural systems, Even-Zohar (1990) identifies two different uses or levels of “canonicity” which are on the text level and on the model level. The first one refers to texts that are accepted as a part of the literary canon and culture’s literary heritage. On the other hand, the other one is rather dynamic as it can take a central position yet not consonant and focuses on the acceptance of a literary model becoming influential within the polysystem. This model can be a certain way of writing or a style that can shape the creation and establishment of the indigenous writing of a culture (Even-Zohar, 1990, p. 19). There are some critiques (Sheffy, 1990 ; Codde, 2003) on Even-Zohar’s emphasis on the equation of center and canon, which comprises texts mostly from the past. Sheffy underlines that regardless of changing position between the center and periphery, there are texts and models that retain their literary value and still be regarded as canon (Sheffy, 1990, p.517). Codde gives the example of the Shakespearean sonnet since it is a part of the canon even though it does not serve as a model for further texts within a polysystem (Codde, 2003, p. 103). Therefore, Codde (2003) proposes to use the term ‘canonized’ for items that have cultural prestige, and the term, ‘central’ for “those

texts and models that, at a certain point in time, influence the production of new texts” (p. 104).

2.3. TRANSLATED LITERATURE: ITS POSITION AND IMPACT IN THE LITERARY POLYSYSTEM AND CULTURE REPERTOIRE

Even-Zohar (1990) discusses the position of translated literature in the literary polysystem. He offers that rather than treating them as “translated works” on an individual basis, there can be a system of translated literature (p. 45). He contends that translated works display correlations in two ways. First, he claims that the choice of source texts for translation into a target literature is not arbitrary. Instead, it is affected by selection principles within the target literature itself. Therefore, the texts chosen for translation are linked to the target literature's existing systems and preferences. Second, he argues that “they adopt specific norms, behaviors, and policies--in short, in their use of the literary repertoire--which results from their relations with the other home co-systems” (Even-Zohar, 1990, p. 46). He contends that translated literature may have a repertoire as a result of its interactions with the target literary system.

Although translated literature is often regarded as occupying a peripheral position in the literary polysystem, its position can change. “Whether translated literature becomes central or peripheral, and whether this position is connected with innovatory (“primary”) or conservatory (“secondary”) repertoires, depends on the specific constellation of the polysystem under study” (Even-Zohar, 1990, p. 46). When translated literature occupies a central position, it actively shapes the center of the polysystem. It becomes a part of innovative forces, strongly related with key literary events, approaches or models, frequently blurring the boundary between “original” and “translated” writings. Furthermore, translation serves to elaborate the new repertoire when new models emerge and also, it can introduce new principles and elements that do not exist in the target literary system. Through new models, the old and established ones can be replaced when they are not effective. Even in the decision process what to bring to the target literary system, source texts are chosen according to their compatibility with the new approaches and the supposedly innovatory role they may assume within the target literature (Even-Zohar, 1990, p. 47).

Even-Zohar (1990) explains these cases that can affect the position of translated literature in polysystems as follows; (a) when the polysystem is young or in the creation process; (b) when the current literature is relatively weak or peripheral; (c) when turning points or literary vacuums occur within the system, translated literature can play a crucial role in shaping the system and furthermore, it can occupy the central position (Even-Zohar, 1990, p. 47). In the first case, translated literature serves the purpose of a young literary tradition seeking to broaden its language usage and literary styles in order to accommodate its growing target audience. Because a young literature cannot immediately produce different texts, it relies on translations from other literatures to expand its repertoire, which makes translated literature one of the important systems. Furthermore, when a literature is in the creation process, various types of literature cannot be produced and therefore, the literature can utilize the models and norms of translated literature to enrich itself.

With the translation of books from other literary systems, new genres and ideas can be introduced in that young literary repertoire just like in the introduction of novel through translation activities in the Ottoman Empire (Neydim, 2020b, pp. 47-48). From the 19th century, the West was given a higher status in the Ottoman Empire, leading to an increase in French knowledge, increased educational institutions, and translation of military and technical works. This period was regarded as the first conscious Westernization movement aimed at modernizing the Ottoman state and society. Translations played a critical role in this process, as it aimed to bring the Ottoman Empire to European powers and help it gain its own Turkish identity. New concepts from Europe began to influence the Ottoman elite through Ottoman embassies abroad, student missions, and foreign instructors (Berk, 2006, p. 2). In terms of literature, European influence, particularly French literary genres, played a significant role in the development of new genres in Turkish literature. Translations during the Reformation Period, which spanned the Republic period, played a crucial role in enriching modern literature in Turkish repertoire. The Reformation period, which ushered in a new era in Ottoman Türkiye, was a conscious expression of Westernization, leading to changes in the literary polysystem from the second half of the 19th century onwards (Paker, 1986). In 1859, the first literary translations from French into Turkish were made, representing new genres such as Western poetry, philosophical dialogue, and novels. İbrahim Şinasi's translation of French

poetry *Tercüme-i Manzume* was a collection of selected verse from classic French poets, while Yusuf Kâmil Paşa translated Fénelon's *Les Aventures de Télémaque*, considered the first novel to be translated from a Western language into Turkish. *Muhaverâtu Hikemiye* by Münif Efendi was the third book translated in 1859 (Berk, 2006, p. 3). After an extensive translation activity and the introduction of a new genre from other literary repertoires, indigenous writers such as Şemsettin Sami, Recaizade Mahmut Ekrem and Namık Kemal started to write novels, which resulted in the birth of the Turkish novel. The press and institutions of the Tanzimat period played an essential role in introducing European ideas to Ottoman society and generating the first translations from Western sources. Newspapers, journals, and magazines functioned as important means of communication and started to give much space to translations, particularly from French literature. This helped the development of the language and the translated literature in obtaining a primary position in the Ottoman literary polysystem. Institutions like the Translation Chamber, The Academy of Knowledge, and The Ottoman Scientific Society played important roles in transferring Western science into Ottoman society and educating the public through promoting indigenous works and translations on science (Berk, 2004, p. 30).

This can also be observed in the activities of the Translation Bureau, established in 1940 by the Ministry of Education of Türkiye. The Bureau translated worldwide canonical works which were included in the list by the Translation Committee for the First Publishing Congress in 1939 (Tahir-Gürçağlar, 2008, p. 268). This translation activity aimed at enriching the culture with the help of other cultures' literature when the literature was in the creation process. As Şehnaz Tahir-Gürçağlar (2011) underlines during the first half of the 20th century Türkiye was experiencing an intensive culture planning, and the translation activity helped its modernization process. In the case of children's literature, to establish a new system to replace the current system at that time "would help fill a gap in the newly evolving system and would also serve as models for an emerging domestic children's literature" (Tahir-Gürçağlar, 2011, pp. 48-49).

Similarly, translated literature plays an important role in established but relatively peripheral literary traditions with limited resources and less diversity in their literary production compared to larger, adjacent traditions. Certain literary forms may be lacking

in these peripheral traditions, which may be filled entirely or partially by translated works from other literary canons. As a result, these "weaker" literary traditions may rely significantly on translations, limiting their ability to innovate. It is important to underline that as Even-Zohar suggests these "weak" literatures can rise to a central position because of the dynamic nature of polysystems (Even-Zohar, 1990, p. 48). To exemplify, as there is a hierarchical relation among literary systems of culture in Europe, the literatures that occupy the peripheral position can use translated literature as a way to bring popular repertoire to their systems. The dynamics of the polysystem produce critical times of transition in which traditional literary models become old-fashioned for a new generation. Even in central literary traditions, translated literature can have a central position at these critical periods. This is especially noticeable when none of the indigenous literary characteristics are regarded as acceptable, resulting in a literary "vacuum". Foreign models easily infiltrate such vacuums, allowing translated literature to take central position. The impact of translated literature is magnified under such circumstances (Even-Zohar, 1990, p. 48).

Even-Zohar (1990) investigates the role of translation, particularly when it has a central position within the literary system. In such cases, translators do not seek equivalent models in the target repertoire (home system) to fit source texts. Instead, they might challenge or even violate established models and then create new primary models through their translations. This deviation from familiar norms might lead to a closer proximity between the translation and the original text in terms of adequacy, essentially reproducing the dominant textual relations of the original. Under certain conditions, translations are more likely to be adequacy-based, reproducing dominant textual relations. However, adopted norms may be too foreign for the target literature, and if defeated, the translation may not gain ground, and it remains peripheral. If the new trend succeeds, translated literature's repertoire may become more flexible and enriched. During periods of great change in the target system, translators are willing to go beyond their established repertoire and try new text making treatments. Under stable conditions, items lacking in target literature may remain untransferable. However, opening the system gradually brings certain literatures closer and allows for a high overlap between translational adequacy and equivalence postulates (Even-Zohar, 1990, pp.50-51).

When translated literature is in a peripheral position, it often operates differently, with the translator focusing on finding the best secondary models for the source text. This can result in non-adequate translations or greater discrepancies between equivalence achieved and adequacy postulated. The socio-literary status of translation depends on its position within the polysystem, and the practice of translation is strongly subordinated to that position. Therefore, it can be said that “translation is no longer a phenomenon whose nature and borders are given once and for all, but an activity dependent on the relations within a certain cultural system” (Even-Zohar, 1990, p. 51). This perspective highlights the role of translation as a culturally conditioned act, shaped by shifting hierarchies and institutional norms

As it is discussed by Even-Zohar (1990) and Zohar Shavit (1981), children’s literature, like translated literature, takes a peripheral position in literary systems. It typically occupies a non-canonized place within the literary polysystem, adopting simplified models or sustaining models that occupied the center when they were new (Even-Zohar, 1990, p. 190). Zohar Shavit (1981) focuses on children's literature and its relation to the polysystem and provides a comprehensive analysis of how children's literature functions within the polysystem. Shavit (1981) explores how children's literature reflects and shapes cultural and societal values, and how it introduces young readers to diverse perspectives and experiences. She also delves into the role of children's literature in shaping children's understanding of the world and their identity. As children’s literature is positioned in the periphery in the literary polysystem, she suggests that translators permit themselves liberties while translating for children. They can manipulate the source texts and adjust them “in order to make it appropriate” according to cultural norms of the target society or they can adjust their “plot, characterization and language to the child’s level of comprehension” (Shavit, 1981, p. 172). Translators and other agents like editors and publishers can manipulate the source texts by deleting some parts or adding parts which are regarded more suitable for children. Besides, when a text belonging to the adult system is decided to be translated for children, its components are generally fit to serve children.

Shavit also highlights the systemic affiliation of a text which “is manifested by the complex of constraints on the text in several aspects” (1981, p. 172). These aspects are

“affiliation to existing models, the integrality of the text’s primary and secondary models, the degree of complexity and sophistication of the text, its adjustment to ideological and didactic purposes and the style of the text” (Shavit, 1981, p. 172). As the position of children’s literature is peripheral and translations of it tend to appropriate source texts according to existing models in the target literature, it is inevitable to observe deletions or additions in the target texts (Even-Zohar, 1975; Shavit, 1981). For example, various translations of *Gulliver’s Travels*, originally written for adults, include only the first two parts of the source text as the elements like characters and stories of those parts can be transformed into elements in the existing models. On the other hand, the last two parts, which have more satirical elements and are not regarded as suitable for children, are generally deleted from the target texts. These deletions tend to be made in accordance with moral norms of the target society and with the comprehension level of children. Another reason why this deletion has been made is that satire as a genre is not common in children’s literature in the target systems, so it is not one of the prominent models. In the translation process, translators can delete relatively unfamiliar elements belonging to a genre, satire in this case, and add elements that contribute to the model of fantasy and adventure genres as these genres are more popular and common in the polysystem (Shavit, 1981, pp. 173-174).

When combined, Even-Zohar's Polysystem Theory and his concept of culture repertoire provide a useful framework for comprehending how translation influences literary and ideological norms. These theories are particularly relevant for examining how translated children’s books—especially those introducing nontraditional gender roles—may influence the Turkish literary polysystem. Thus, Even-Zohar’s approach provides both a theoretical approach and a methodological foundation for analyzing the position, function, and transformative potential of translated children’s literature within Türkiye’s evolving culture repertoire.

CHAPTER 3

METHODOLOGY

This study uses a corpus-based descriptive methodology to analyze the representation of nontraditional gender roles in children's literature within the Turkish literary polysystem. It also discusses how Türkiye's culture repertoire has been influenced over the last twenty years through both translations and indigenous works. The corpus provides bibliographical research of children's books including nontraditional gender roles. It includes two bibliographical lists: one for indigenous books and one for translations that depict these roles.

To compile these lists—identifying both indigenous and translated children's books published in Türkiye—the research relied on several key sources. These included the lists of books declared as obscene by the Turkish Board for the Protection of Minors from Obscene Publications, online lists focusing on egalitarian children's literature, and academic studies on gender representation in children's literature (e.g., Demirhan, 2022; Dinçkan & Bozkurt, 2021; Güzelyurt, 2020). These studies investigate egalitarian narratives, nontraditional gender roles, and representations of sexuality in children's literature in Türkiye. For instance, Güzelyurt (2020) examines preschool books in terms of sexual education, highlighting strengths and weaknesses in their approach. Similarly, Demirhan (2022) analyzes how sexual education themes are transferred into Turkish translations of children's literature. Besides, Dinçkan and Bozkurt (2021) compare the roles of translations and indigenous works in shaping egalitarian children's literature in Türkiye.

In order to identify similar works, the key phrases 'egalitarian children's literature', 'feminist children's literature' and their Turkish equivalents were searched in online databases, publisher lists, and paratextual elements such as book introductions and author interviews published on different platforms. Analysis of the compiled lists revealed a notable increase in children's books challenging traditional gender roles, particularly since the 2000s. Given this rise, the study focuses on books published between 2000 and

2022, a period during which these books began to enter the Turkish cultural repertoire significantly.

Two key criteria guided the inclusion of works in the lists:

1. **Age Range:** Following the discussion on the target audience for “children’s books”, the study focused on works explicitly intended for readers aged 12 and under. Considering that the target reader age range of youth literature is 12-18, works written for readers aged 12 and above were not included in the lists². This determination was based on paratextual elements such as prefaces, blurbs, or series classifications by authors, publishers, or translators. Books targeting readers above this age range were excluded.
2. **Thematic Relevance:** The study considered books that (1) represent characters engaging in roles, emotions, or behaviors typically associated with the opposite gender, or (2) include narratives explaining bodily changes, reproduction, or puberty to children. These thematic boundaries were informed by existing research, and paratextual elements were examined to confirm each book's alignment with these criteria. Books that did not meet these criteria were excluded, even if other studies had categorized them as part of egalitarian children’s literature.

In total 121 translated and 51 indigenous works meeting these criteria have been identified and listed.

To understand the impact of these works on the culture repertoire, bibliographical research provides information about books’ authors, translators (for translated books), illustrators, source languages (for translated books), publishing houses, publication years and categories, all of which are analyzed in detail in Chapter 4.

After collecting information from the bibliographical research and analyzing these books in macro levels considering books’ authors, translators (for translated books), illustrators,

² YALSA [Young Adult Library Services Association] states that young adult literature addresses “young readers aged approximately 12-18” (<https://www.ala.org/yalsa/guidelines/whitepapers/yalit>).

source languages (for translated books), publishing houses, publication years and categories, thematic analysis is conducted in Chapter 5 in order to understand which themes on nontraditional gender roles are represented in translations and in indigenous works. To this end, the modules of Brugeilles, Cromer, and Cromer (2002) in their study, entitled “Male and Female Characters in Illustrated Children’s Books or How Children’s Literature Contributes to the Construction of Gender”, and the criteria of Kortenhaus and Demarest’s (1993) study titled “Gender Role Stereotyping in Children's Literature: An Update”, have been applied.

The study by Brugeilles, Cromer, and Cromer (2002) looks into how gender roles are constructed and perpetuated in illustrated children's books. It uses a quantitative approach to assess 537 books published in France in 1994 for children under the age of 10. This study stands out by combining textual and visual analyses to provide a comprehensive understanding of gender representations. To build the corpus, the researchers applied a selection process. They prioritized illustrated fiction over non-fiction or pedagogical works and excluded genres like comics where text-image interaction differs. They explain their first and secondary hypotheses as follows:

Our basic hypothesis is that in illustrated books, female characters are given minor roles, and endowed with physical traits, character and personality roles, social status that are generic, undifferentiated, and stereotypical to an extent verging on caricature, and that bear little relation to the real world. Conversely, male characters have more gratifying roles, even though they are just as stereotypical. A secondary hypothesis follows from this sexual asymmetry: relations between the sexes are unequal and hierarchical, and illustrated children’s books will rarely show a mixed world where boys and girls, men and women, are seen to cohabit, relate, communicate and exchange on an equal footing. (p. 241)

To this end, researchers have used a quantitative approach to count each item and apply statistical tools to comprehend various facets. A modular questionnaire was designed to collect data about the books. This tool allowed them to capture diverse aspects, from basic metadata like publishers and target audiences to in-depth character analyses. Modules focusing on specific topics, such as family roles, jobs, and character dynamics, provided detailed insights into gender depictions. Special attention was given to how characters’

sex, age, and social roles were depicted, along with the relationships they formed in the books (Brugeilles, Cromer & Cromer, 2002, p. 243). A significant dimension of the study was its focus on how gender is reflected in the characters' traits, behaviors, and societal roles. The findings reveal an overarching dominance of male characters in titles, covers, and primary character roles. Women and girls, by contrast, were frequently related to secondary or supporting roles, often embodying traditional maternal functions or traditional occupations such as teaching and caregiving (pp. 248-263). The categorization of the characters on how gender is reflected in that study is adapted to the thematic analysis in this study. The detailed description of the categorization of the abovementioned study and how it is adapted for this study are given in Chapter 5.

As for the criteria used in this study for the thematic analysis, the study by Kortenhaus and Demarest (1993), which examines the extent to which gender role stereotyping in children's picture books has decreased throughout the decades, specifically analyzing changes from the 1940s to the 1980s, is also referenced. The authors expand upon foundational research by Weitzman et al. (1972) and Collins et al. (1984) by examining 150 children's books, comprising both Caldecott award winners and non-award titles, to evaluate the prevalence and depiction of male and female characters in titles, illustrations, and primary roles, alongside the nature of activities undertaken by these characters. The central aim of the study was to evaluate whether "the sex bias portrayed in picture books is still as prevalent as in the past" (Kortenhaus & Demarest, 1993, p. 219). Although the data showed a more balanced distribution of male and female characters in later decades, the study reveals that stereotypical portrayals persist. While girls are increasingly represented in books, they are "still as passive dependent as 50 years ago," and boys continue to be portrayed as "instrumental and independent" (p. 219; p. 230). The article's scope includes both quantitative and qualitative analyses. It categorizes activities as either **instrumental-independent** or **passive-dependent** and emphasizes how these patterns contribute to children's gender role socialization. The authors argue that despite this progress, "publishers and authors must still make a concerted effort to provide their young readers with books that are a more realistic reflection of today's changing gender role patterns" (p. 231).

These two methodologies can provide a structured framework that examines how gender roles are represented, making it suitable for the research focus. By applying these methodologies, it becomes possible to systematically identify and analyze patterns of gender representation in the selected translated and indigenous children's literature. This method aligns well with the aim of exploring how these books challenge traditional gender roles within the Turkish literary polysystem. Therefore, in Chapter 5, one book from each category from the translated and indigenous books is selected to be analyzed. These selected works are analyzed according to the coding table adapted from these two studies. The coding table includes occupations, activities and appearance. First of all, occupations of characters, which are one of the important implications of traditional gender roles are examined since nontraditional occupations for female characters or collaborative roles for male and female characters can highlight shifts in the representation. Character activities, both instrumental-independent (e.g., problem-solving, creating, adventuring) and passive-dependent (e.g., caregiving, watching others, needing help) are also analyzed to detect any deviation from the stereotypical patterns identified by Kortenhuis and Demarest. Appearance is another significant category, as it often reflects societal expectations tied to gender. For example, most clothes, colors and accessories are associated with different sexes so the way clothing is depicted can symbolize conformity against societal norms. In Chapter 5, these criteria will be adapted with additions to align with the aims of the thesis.

In Chapter 6, the comparative analysis of representative source texts, which were originally written in English, and their translations is carried out to detect any differences in the transference of nontraditional gender roles, activities and themes. To this end, this study applies the methodology of Kaniklidou and House's (2018) article, entitled "Discourse and Ideology in Translated Children's Literature: A Comparative Study", to carry out a comparative analysis of how nontraditional gender roles are conveyed through translation. It also seeks to understand whether nontraditional gender representation in translated works is neutralized, exaggerated or shifted to fit the target culture's expectations.

The article by Kaniklidou and House (2018) provides a comparative discourse analysis of translated children's literature, focusing on how discourse and ideological shifts occur

in translations. The methodology centers on identifying and examining manipulative translation practices across multiple dimensions. The study uses a trilingual corpus of English books translated into Greek and German. The researchers emphasize a discourse approach that examines shifts in translation at both micro- and macro-levels. By doing so, they reveal how changes in linguistic and discursive features shape the reception and interpretation of texts. The study categorizes the manipulations into seven key dimensions:

- 1) Sentimentalization and/or infantilization: This involves making a story more emotional or childlike during translation. For example, the language might include cute words, sentimental phrases, or simpler expressions to appeal to children. The goal is to make the story feel more relatable for the target audience.
- 2) Politeness patterns varying along a cline of directness/indirectness: Different cultures communicate politeness differently. In translation, indirect or subtle phrasing from one culture might be changed to more direct and straightforward language in another.
- 3) Content explication: Translators can add extra explanations to make unfamiliar things clearer for children. While this strategy helps the audience to understand contextual details, it can also reduce their freedom to interpret the story.
- 4) Genre specificity by using different contextual cues: Stories are often adjusted to fit the genre expectations of the target culture. For example, for fairy tales, expressions such as “once upon a time” or “evvel zaman içinde kalbur saman içinde” (Turkish idiomatic expression meaning ‘once upon a time’) are used, and sometimes these expressions can be deleted or added in translations.
- 5) Variations in rendering humor: Humor can be challenging to translate because it often relies on cultural context, wordplay, or local references. Translators might adapt, replace, or even remove jokes.
- 6) Manipulation of social identities: Characters’ identities may be adjusted to fit cultural norms in the target culture. For example, if there are queer characters in a book, their identities or representation can be altered to fit the target culture’s norms.
- 7) Cultural-filtering longitudinally: Cultural filtering refers to adapting the content to align with the values and expectations of the target audience. Over time, translations may shift from being heavily adapted (covert) to staying closer to the original (overt). Also,

some taboo issues or sensitive topics/expressions/characters can be filtered in the translation process. (Kaniklidou and House, 2018, pp. 236-243)

These dimensions serve as a framework to understand how source texts are adapted to meet cultural, linguistic and ideological expectations of the target culture. Therefore, adapting and applying this framework in the comparative analysis of source and target texts in the bibliographical list will help to see shifts during the translation process and highlight which kind of nontraditional gender representation is altered in the target texts, which implies culture filtering of certain themes. To align with the aims of this study, one book from each category and also books that have been investigated in the thematic analysis have been selected to be analyzed according to seven dimensions in Chapter 6.

CHAPTER 4

THE BIBLIOGRAPHICAL RESEARCH

This chapter provides extensive bibliographical research of translated and indigenous children's books portraying nontraditional gender roles. To identify how nontraditional gender roles are presented, the analysis is structured to explore different aspects such as authors, translators, source languages, publishing houses and publication years. Translated books and indigenous books are analyzed separately so that a comparative perspective on how nontraditional gender roles are portrayed in translations and how indigenous literature reflects them can be provided.

4.1. THE BIBLIOGRAPHICAL RESEARCH OF BOOKS FOR CHILDREN REPRESENTING NONTRADITIONAL GENDER ROLES

As Even-Zohar (1990) states, translated literature may affect the literary activities in the literary polysystem and act as a channel for bringing a fashionable repertoire (p. 3). This hypothesis will be the source while analyzing the introduction of children books, which portray nontraditional gender roles, into the Turkish culture repertoire and its influence in the production of the similar genre in the culture repertoire of Türkiye. To this end, books published between 2000 and 2022 were meticulously gathered through a comprehensive archive search. This research included scanning libraries, publishers' book lists, bookstore databases, and paratextual elements as explained in detail in Methodology chapter. The selection criteria focused on excluding books explicitly written for readers aged 12 and above. However, books targeting readers aged 10 and 11, or those within age ranges that overlap with 12 (such as 10-13), were included in the study.

There are two separate lists as translated books and indigenous books for children, including respectively 121, and 51 books in total. The bibliographical lists of these books were organized chronologically by their year of publication. All books were listed with the information about the title of the work, name of the author, name of the translator (for translated books), publishing house, publication year, source language (for translated books) and category. Categorization of nontraditional children's books in the Turkish

literary polysystem has been made to provide a clear understanding of the themes and messages conveyed in these books. Although there are various terms related to gender identity, this study includes children's books including nontraditional gender elements such as behaviors, appearances, social roles and professions that do not align with the cultural and social expectations. In addition to these books, there are books in the list that explore gender and body to encourage children to question and understand them. Lastly, books with LGBTQ+ themes promoting understanding of diverse sexual orientations and gender identities are included in the list.

After thoroughly analyzing all the books in the bibliographical research, it is observed that these books can be put under five categories, all of which include any message challenging or breaking traditional gender roles. The categorization of these books has been influenced by the article by Dinçkan and Bozkurt (2021), where the researchers put egalitarian children's books into categories according to how they reflect this representation. Their categorization has paved the way to classify books in this study in terms of their way to break traditional roles in macro-level. The categorization on macro-level in this study is an important finding of it since it is based on various ways that explain how nontraditional gender roles are represented in children's literature. This categorization not only helps to organize the data but also highlights different aspects in which gender roles can be questioned and studied in children's literature. The first category includes books with Nontraditional Female Characters. For this first category, books with strong and independent female characters who challenge traditional gender roles, or texts that empower girls and encourage them to be brave, confident and capable were included. The second category is Nontraditional Male Characters, and the books in this category include any male characters breaking stereotypical roles. These books portray male characters defying societal expectations and pursuing their own interests. The third category is Nontraditional Family Dynamics, which depicts diverse family structures and relationships. These texts normalize nontraditional family configurations and different forms of love and support. The books in the fourth category, Gender and Body Exploration, include books exploring the concept of gender identity and expressions, and also, books encouraging children to question and understand their own identity, and in some cases their body. Embracing their individuality and expressing themselves authentically are features of these books as well. The last category, LGBTQ+

Themes, includes books that address LGBTQ+ themes and they promote acceptance and understanding of diverse sexual orientations and gender identities. Since many books may fit into multiple categories, the categorization has been given within the list in a separate row. There are separate lists for translations and indigenous books of children's literature. The numeration of information about these categories on the list are as follows:

1. Nontraditional Female Characters
2. Nontraditional Male Characters
3. Nontraditional Family Dynamics
4. Gender and Body Exploration
5. LGBTQ+ Themes

1. Nontraditional Female Characters

Books with female characters that challenge gender norms and stereotypes fall under this category. These characters may defy conventional notions of femininity by displaying characteristics, actions, or pursuits of interests more commonly associated with men. Characters that exhibit boldness, independence, leadership, or assertiveness—often in situations where these qualities are typically associated with men—are examples of traits and behaviors. Female characters engaging in pursuits or occupations that are often associated with men, such as sports, or adventurous roles are included in this category. Narrative types are those in which female characters triumph over gender-based discrimination, accomplish personal objectives, and claim their identities.

2. Nontraditional Male Characters

This category includes books featuring male characters who challenge conventional conceptions of masculinity. These characters often display emotions, interests, or behaviors traditionally coded as feminine, thereby subverting rigid gender expectations. Rather than adhering to the stereotype of stoic and unemotional masculinity, these figures are portrayed as nurturing, expressive, empathetic, or emotionally sensitive. In some cases, male characters engage in activities or professions typically associated with women—such as caregiving, fashion, or the arts—expanding the boundaries of accepted masculine roles.

3. Nontraditional Family Dynamics

The books of this category examine family dynamics and structures that go against popular ideas about the functions and dynamics of families. These stories display a variety of family structures and dynamics that support nontraditional roles and equality, such as families with same-sex parents, working women, stay-at-home dads, or other situations where parental responsibilities are shared or inverted. Distinguished family structures such as inclusions of adoptive families, blended families and single-parent households are part of this category. These family structures emphasize mutual respect and understanding over conventional hierarchical roles, with a focus on cooperative and egalitarian relationships within the family.

4. Gender and Body Exploration

The books address the exploration and understanding of gender and body are included in the fourth category. These stories encourage body acceptance and gender diversity by assisting children in challenging and understanding their own bodies and gender identities. Stories that embrace many body forms challenge conventional notions of beauty, encouraging self-acceptance and self-assurance. The gender identities of the characters in these books—whether non-binary, genderqueer, or gender-fluid—can be questioned, explored, and expressed. In addition to offering instructional material about the diversity of bodies and genders, many of these books also cover puberty, physical changes, and self-acceptance.

5. LGBTQ+ Themes

Lastly, the books with themes pertaining to LGBTQ+ identities and experiences are specifically included in the final category. Characters who identify as lesbian, gay, bisexual, transgender, queer, or with any other non-heteronormative identification are the focus of this category. Any utter or representation of such characters is accepted as a sign of such themes.

Bibliographical lists, which were utilized in this section, are supplied in Appendix 1.

4.2. ANALYSIS OF THE BIBLIOGRAPHICAL RESEARCH

In the research, 121 translated and 51 indigenous works were identified, two separate bibliographical lists were created and information about the authors, illustrators, translators, publication years, publishing houses, source languages and categories of the books included in the lists were added. In this study, all this information on translated and indigenous works will be analyzed. This information is important for understanding the development of children's literature in translation, which includes nontraditional gender roles, in Türkiye between 2000 and 2022 and how it influenced the indigenous literature. In this context, the findings will be shared under different subheadings before moving on to the discussion of the data on the basis of culture repertoire and gender representation in children's literature.

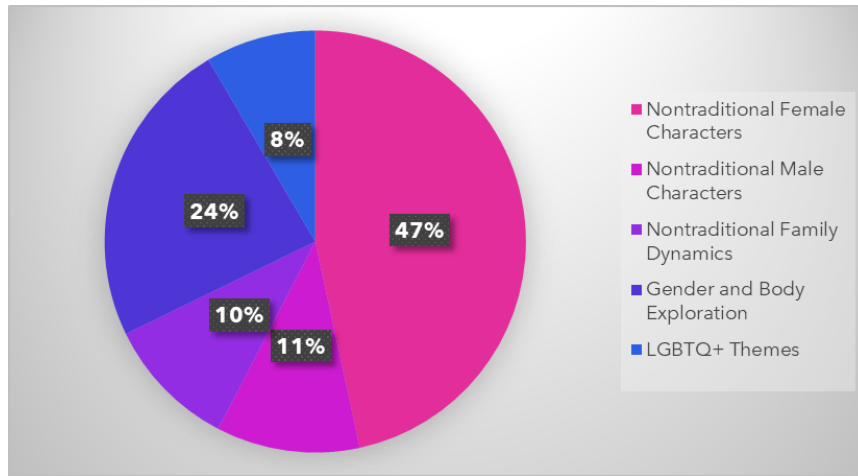
4.2.1. Analysis of Translated Books for Children Representing Nontraditional Gender Roles

The analysis of all books is vital to disclose the representation of nontraditional roles in children's books in Türkiye. The bibliographical research identifies 121 translated books. Among these, several are part of series, and these have been noted in the list. These translated books come from a variety of cultural contexts, offering a wide spectrum of perspectives on gender roles. To this end, this section concentrates on the examination of these books, as determined by the bibliographical data that was collected during the initial phase of the research. The analysis starts with the information of categories of these books. It then proceeds to analyze critical paratextual and bibliographical components, such as the authors, translators, source languages, publishing houses, and publication years.

4.2.1.1. Categories

These books were categorized into five groups: Nontraditional Female Characters, Nontraditional Male Characters, Nontraditional Family Dynamics, Gender and Body Exploration, and LGBTQ+ Themes. Some books overlap across multiple categories, showing the complexity of gender representation in literature.

Figure 1. Categories in Translated Books



Out of 121 books, 43 feature female characters who challenge traditional gender roles and stereotypes and are included in the category of **Nontraditional Female Characters**. These characters are often brave, assertive, and adventurous, engaging in activities like sports, science, and exploration—areas typically associated with boys. Their aims and dreams are diverse and ambitious, ranging from becoming scientists, astronauts, and athletes to pursuing leadership roles. Their clothing can be typically associated with men/boys' preferences, including clothes like pants, sneakers, and superhero costumes. These books include fictions such as the series, *Güzel, Açıköz, Cesur Kızlar* (2011), and the books, *Kıpır Kıpır* (2014) and *Bu Senin Bildiğin Peri Masallarından Değil* (2016)³. There are also nonfiction books including biographical information of individuals from all over the world like *Maria Curie ve Atomların Sırrı* (2012), *Kadın Savaşçılar: Dünyayı Değiştiren 26 Asi* (2017) and *Süfrajette* (2021).

Similarly, 12 in the list are included in the category of **Nontraditional Male Characters** and portray these characters who break away from traditional masculinity norms, displaying nurturing, emotional sensitivity, and interests and behaviors commonly perceived as feminine. Their dream jobs can be diverse and nontraditional, including roles such as teachers, nurses, artists, dancers, or chefs. Some examples of these books include

³ Since the translated books in this study originate from a variety of source languages, the titles are referred to by their translated (Turkish) versions throughout the analysis for consistency.

Külprensi (2014), *Jack ve Sihirli Fasulye* (2015) and *Morris Micklewhite ve Turuncu Elbise* (2018).

14 books focus on family dynamics, presenting nontraditional family structures and roles and are included in the category of **Nontraditional Family Dynamics**. These books depict fathers cooking or staying at home while mothers are pursuing careers associated with men such as astronauts. Additionally, these books feature single-parent stories, providing children with insights into different family types and promoting acceptance of diverse family dynamics. The books, *On Çocuklu Bir Baba* (2015) and *Anne Hakları Bildirgesi* (2018), are examples of this category.

In 25 books, the theme of gender and body exploration takes the main stage and are included in the category of Gender and Body Exploration. Some of the books serve as educational tools, helping children understand the basics of human biology, such as how babies are born and the changes that occur during puberty. The books, *Ben Nereden Geldim?* (2015), *Kızlar, Oğlanlar ve Beden Bilimi: Cinsellikle İlgili İlk Sorulara Yanıtlar* (2016) and *Bebekler Nereden Gelir?* (2016), are examples of these stories. Through these stories, children are expected to learn about body parts and bodily functions. Moreover, some of them promote body positivity and inclusivity by celebrating the diversity of body types and emphasizing the importance of self-acceptance just like in the book, *Mercan'ın Kırmızı Saçları* (2016). While gender identity exploration may not be explicitly addressed, the focus on bodily development lays the groundwork for children to understand and respect the variety of gender identities and expressions they may encounter.

Finally, 7 books are included in the category of **LGBTQ+ Themes**, focusing on individuals who identify as non-heteronormative identities. Four of these books are biography books providing information about important and successful figures like in *Asi Kızlara Uykudan Önce Hikayeler* (2017) and *Farklı Olmaya Cesaret Eden Erkek Çocuklarına Hikayeler* (2018), highlighting the achievements of LGBTQ+ individuals.

It is noteworthy that 42 books are categorized under more than one theme, reflecting the intersectional nature of gender nonconformity in these books. For instance, a book featuring a nontraditional female character may also explore gender and body issues, or

a story about nontraditional male characters might delve into complex family dynamics as it is seen in *Saçımı Çok Seviyorum* (2021) and *Kızlar ve Oğlanlar Eşit midir?* (2020). This overlap highlights the multifaceted experiences of gender nonconforming individuals and the importance of a holistic approach in children's literature.

4.2.1.2. Authors

The analysis of the authors in the study provides insights into the diversity and representation within children's books. There are a total of seventy-five unique authors, two compilers and one collective group (Pro Familia). The data show that a few authors are listed more than other authors. The table below shows the authors of source texts with three or more than three works and the ratio of the number of works to the total number of books in the list.

Table 1. Authors of Translated Books

Author	No. of Works	Percentage
Asa Lind	4	3.31%
Astrid Lindgren	4	3.31%
Beatrice Masini	12	9.92%
Diana Kimpton	8	6.61%
Elisabeth Brami	4	3.31%
Gemma Carry	3	2.48%
Kate Pankhurst	3	2.48%
Maria Isabel Sanchez Vegara	10	8.26%
Nunila Lopez Salamero	4	3.31%

Among these authors, Asa Lind, Astrid Lindgren, Beatrice Masini, Diana Kimpton, Elisabeth Brami, Gemma Cary, Kate Pankhurst, Maria Isabel Sanchez Vegara and Nunila Lopez Salamero contribute to the repertoire with the highest number of books that challenge traditional gender norms. Beatrice Masini, with the most books on the list, has twelve books in her series *Beautiful, Bright, Brave Girls*, telling the adventures of brave girls who defy traditional expectations. Similarly, Maria Isabel Sanchez Vegara's ten books in the *Little People Big Dreams* series feature real-life female figures who challenge social norms. The works of Astrid Lindgren, known for creating strong, independent heroines, and Diana Kimpton's stereotype-busting princess stories are examples of egalitarian narratives. Elisabeth Brami is on the list with four books in which

she writes about the rights of mothers, fathers, daughters and sons, eliminating gender binaries.

Masini and Sanchez Vegara question established gender roles, showcasing the accomplishments and qualities of female characters that are underestimated. While Masini's fictional characters exemplify qualities such as intelligence and independence, the characters in Vegara's books are real women that excelled in various areas regardless of social expectations. Like these two authors, Diana Kimpton contributes with a 8-book series, *Midilli Tutkunu Prenses*. In this series, a young princess who is adventurous and independent is portrayed. Instead of a traditional portrayal of a princess, Kimpton questions established gender roles by featuring a princess that defies the typical princess stereotypes.

Elisabeth Bami is another author contributing four books on the rights of boys, girls, mothers and fathers that encourage children to be themselves and deconstruct the idea of defined gender-roles. In 2019, two of her books, *Erkek Çocuk Hakları Bildirgesi* (2017) and *Kız Çocuk Hakları Bildirgesi* (2017) were declared "muzır" (harmful) by Küçükleri Muzır Neşriyattan Koruma Kurulu [Board for the Protection of Minors from Obscene Publications] in Türkiye, as these books are claimed to have a negative impact on minors under the age of 18.

Asa Lind's *The Sandwolf* series, consisting of three books that portray a curious and independent child and her interactions with the Sandwolf. The character is not confined to stereotypical behavior and therefore, her actions and thoughts encourage children to challenge roles, norms and expectations. Gemma Cary is included in the list with the three playful retellings of classic fairy tales. The author's characters are generally empowered and independent, which defies traditional gender roles in well-known stories. For example, *Rapunzel ve Onun Harika Saçları* (2015) focuses more on Rapunzel's resourcefulness rather than her beauty. Kate Pankhurst, on the other hand, tells the biographical stories of fantastically great women who have made significant contributions and challenged traditional gender roles by showing determination and courage to overcome gender-based barriers.

4.2.1.3. Translators

According to the list, there are 65 unique translators in the list of translated children's books addressing nontraditional gender roles. The gender distribution among these translators shows a clear predominance of female translators, with 53 (approximately 81.5%) identified as female and only 12 (18.5%) as male. Notably, there are three instances where the translator information is unknown—specifically for Gemma Cary's books, where the translator(s) for her works, *Pamuk Prenses ve Yedi Kurbağa*, *Jack ve Sihirli Fasulye*, and *Rapunzel ve Onun Harika Saçları*, are not specified in the book or on the databases. The table below shows the prominent translators and the number of books that they translated.

Table 2. Translators of Translated Books

Translators	No. of Translations
Ali Arda	10
Ayşe Düzkan	2
Burcu Uğuz	4
Murat Özsoy	3
Nazlı Gürkaş	12
Nükhet Amanoel	12
Sevin Okyay	8

Several translators stand out for their high frequency of contributions. Nazlı Gürkaş and Nükhet Amanoel contributed with each one series including 12 books to the list, respectively translating from English and Italian. Nazlı Gürkaş and Nükhet Amanoel are the most prolific contributors, each translating 12 books. Their work includes culturally impactful books such as the *Küçük İnsanlar, Büyük Hayaller* series (translated by Nazlı Gürkaş) and *Dünyayı Değiştiren Fantastik Harika Kadınlar* (translated by Nükhet Amanoel), which celebrate female empowerment and represent nontraditional characters. Sevin Okyay follows them with the 8-book series titled *Midilli Tutkunu Prenses* which are written and translated from English.

Ali Arda translated 10 books, including Asa Lind's *Kumkurdu* series and Astrid Lindgren's *Haydudun Kızı Ronja*, bringing prominent Scandinavian stories with nontraditional gender roles into Turkish literary polysystem. The *Kumkurdu* series was

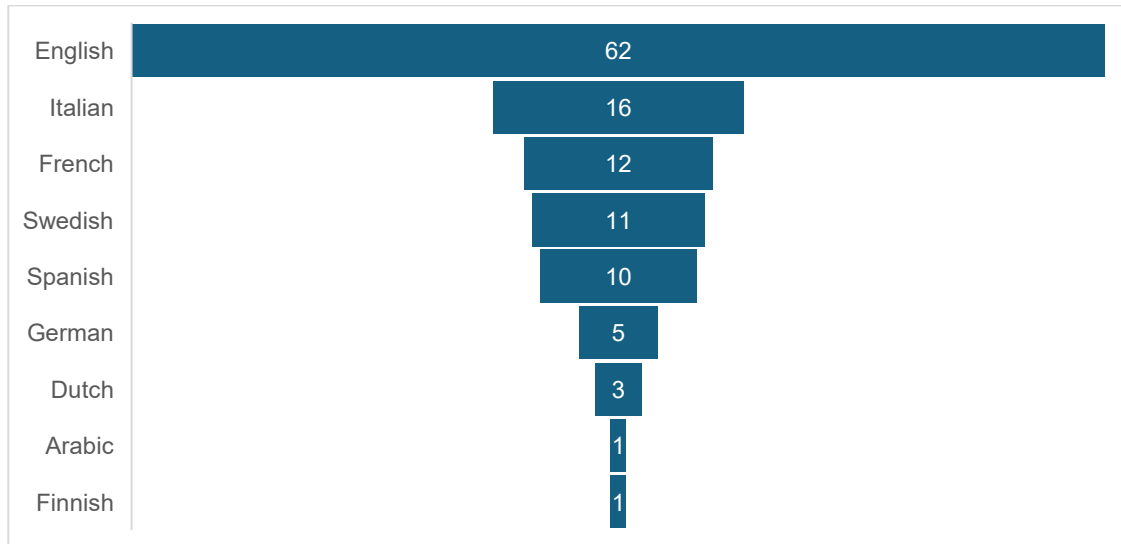
published in translation by various publishing houses, some of which are listed in the dataset. However, these books are excluded from the final list due to their unavailability in the current market and the lack of accessible bibliographical data. Another translation by Ali Arda is Astrid Lindgren's *Haydudun Kızı Ronja*, published by İthaki Yayınları. This Swedish work features a strong, independent female protagonist and examines family dynamics and nontraditional roles through Ronja's interactions with her family and friends. In addition to these, Ali Arda contributed to the translation of Katerina Janouch's *Ben Nasıl Oldum?*, published by Ayrıntı Yayınları under its Dinozor Çocuk imprint. This book explores themes of body autonomy and gender exploration.

When considering all the authors of the translated and indigenous works, as well as the translators listed, it is important to highlight that some of the translators are the authors of indigenous books. These translators of egalitarian children's books also contribute to egalitarian children's literature with their own indigenous works. This is supported by the findings of Dinçkan and Bozkurt (2021), which include the case of *Şövalye Öyküleri*, translated in 2012 and published by Mavibulut Yayıncılık. The translator of this work, Zeynep Alpaslan, is also the author of *Tavuk Prensesi*, published in 2013 by the same publishing house. This supports the idea that "exemplary translated works influence indigenous works" (Dinçkan&Bozkurt, 2021, p. 132). Similarly, another notable point from the bibliographical study is that Zeynep Sevde, the translator of the book *Özgür*, is one of the authors of *Kafası Değişikler Atlası*. This highlights the potential for translated works to serve as examples and inspirations for indigenous creations.

4.2.1.4. Source Languages

The following figure presents the distribution of books according to their source languages.

Figure 2. Source Languages of Translated Books



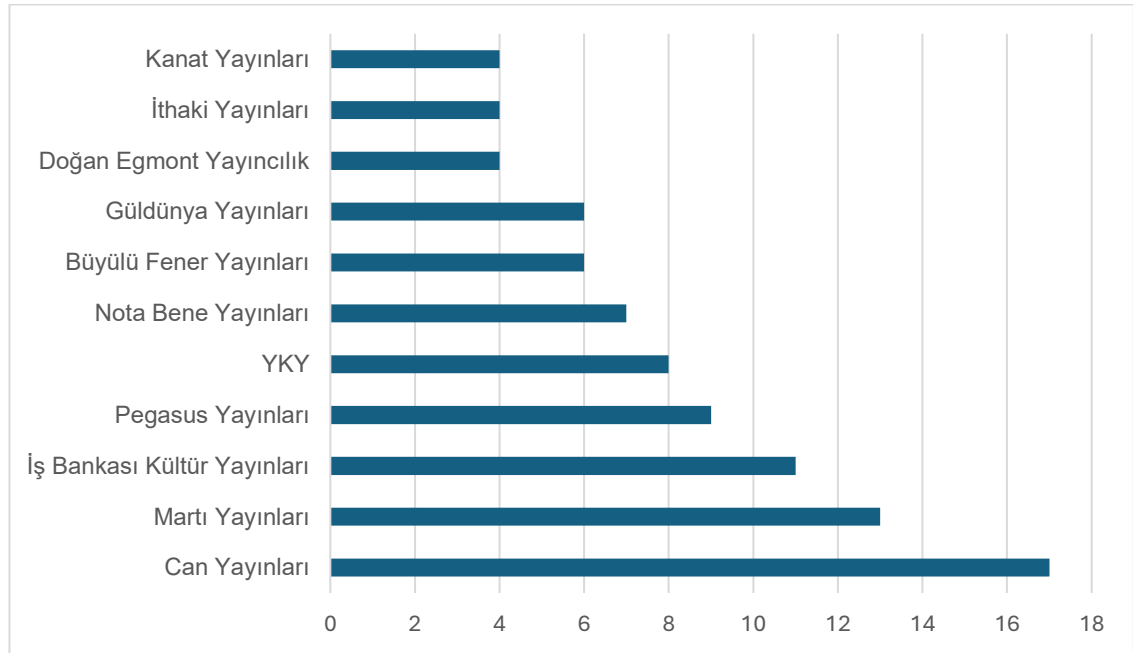
Among these books, a hundred and twenty-one books were translated from various languages as English, German, Swedish, Italian, French, Spanish, Finnish, Arabic, Dutch which contribute to the diversity of linguistic influences. Specifically, sixty-two of the translated books originate from English, and the second most prominent language is Italian with a total number of sixteen translations. Also, there are twelve books whose source language is French, and eleven books originally written in Swedish. Spanish comes after these languages with the total number of ten in the list, and it is followed by German with five books. There are three books written in Dutch. Other languages, Arabic and Finnish each contributes with one book. It is also significant to mention that *Mercan'ın Kırmızı Saçları* (2016) published by Abm Yayınevi was not translated directly from the original language, which is Korean, but rather from an English translation of the source text.

4.2.1.5. Publishing Houses

Publishers are one of the most important parties in selecting works to be included in the culture repertoire. Publishers have an influence on all the steps from the selection of the source text to be translated, to the translation process and then to its meeting with the target audience (Lefevere, 1992, p. 14). For this reason, publisher preferences are influential in establishing and sustaining trends in the repertoire as well as examples of

world and indigenous literature to be included in the literary polysystem. The translated books included in the bibliographical study were published by forty-five different publishing houses, both small and large-scale. Figure 3 shows the information of publishers which published four or more than four books:

Figure 3. Publishers of Translated Books



In the analysis, Can Yayınları stands out as the publishing house that publishes the most translated books with a total of seventeen books. All of the books on the list were published as part of the Can Çocuk series. These books include a series of twelve books and five different books. Twelve of these books are included in Beatrice Masini's series, entitled *Güzel, Açıköz, Cesur Kızlar* (2011-2020). Martı Yayınları is the second publishing house that published the most books with thirteen books. Twelve of the books published are part of the Martı Çocuk series, which includes biographical narratives. İş Bankası Kültür Yayınları ranks third with a series of eight books and a total of eleven books, three of which are different.

Eight of Pegasus Yayınları's nine books are children's books whose source language is Swedish, while one of them is English, and all of the translations from Swedish were done by Ali Arda. Another striking point is that Arda's translations were previously published by other publishing houses. If we examine the first three books in the list, the *Kumkurdu*

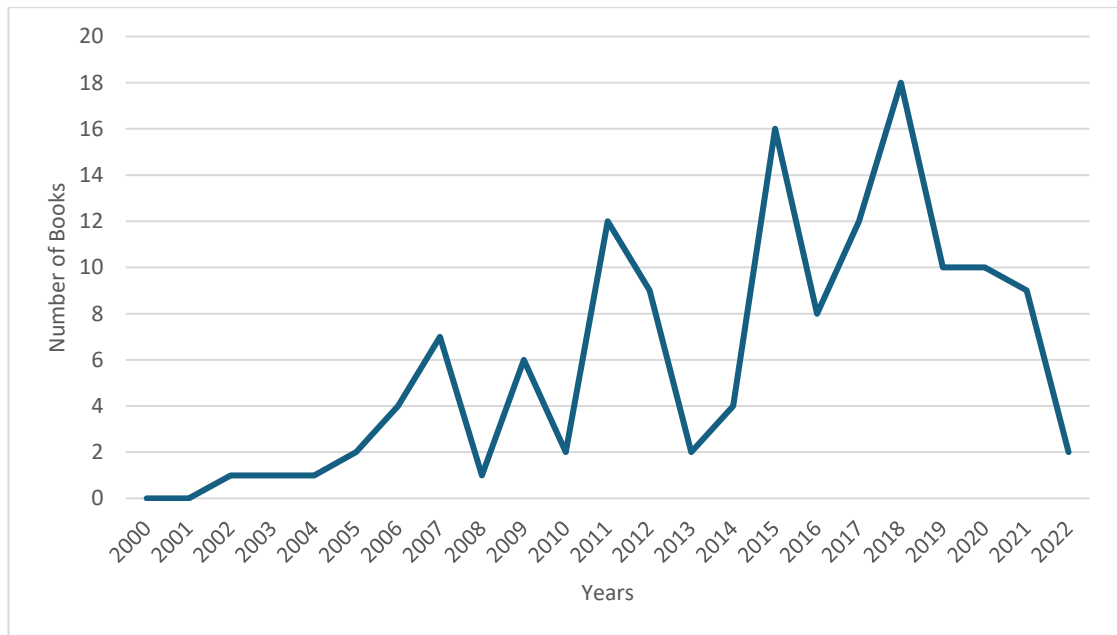
(2002) series, we see that Arda's translations were published by Ithaki, Kanat and Adrena publications before Pegasus, so we can say that the existing translation was reprinted. This is also the case for *Ellika Tomson'ın Keşif Günlüğü* (2008) and *Pippi Longstocking* series published by Pegasus in Swedish. As in the case of Pegasus Yayınları, only 8 out of 121 books on the list have been published or retranslated by other publishers over the years. If we consider the books that have been retranslated, we find that there are two such books. *Ronja: Haydut Kızı*, published by Ithaki Publishing in 2007 with Deniz Canefe's translation, was published by Pegasus in 2020 with Ali Arda's retranslation as *Haydudun Kızı Ronja. Ben Nereden Geldim?* entered the cultural repertoire with the translation published by Sistem Yayıncılık in 2009. Afterwards, Agora Kitaplığı began publishing the same work in 2015 with Osman Akınbay's retranslation.

Another prominent publishing house is YKY with eight translations from German, French and Italian source texts. Nota Bene Yayınları is on the list with seven books translated entirely from Spanish. Büyülü Fener Yayınları and Güldünya Yayınları contribute with six books, while Doğan Egmont Yayıncılık, İthaki Yayınları and Kanat Yayınları stand out with four books each. In addition to the eleven publishing houses listed in the table, thirty-four other publishing houses were identified. These include publishers such as Ayrıntı Yayınları, Beta Kids, Epsilon Publishing, Hep Kitap, Mavibulut Yayıncılık, The Kitap Publishing, Yabancı Publishing. This result indicates that a significant number of publishers include works in translation that question traditional gender roles in their repertoire.

4.2.1.6. Publication Years

In total, the distribution of 121 different translated works and 16 retranslations or reprints of the same translation by different publishers in the twenty-two years from 2000 to 2022 were analyzed. The following figure demonstrates the findings.

Figure 4. Distribution of Translated Books in Years



As a result of these analyses, it has been determined that from 2000 to 2022, children's literature in translation that includes nontraditional gender roles in Türkiye shows different patterns. Especially on the basis of the works that were analyzed, there were no translated publications in this genre in 2000 and 2001. The number of translated publications started to increase gradually from 2002 onwards, reaching significant numbers in 2015 and 2018 with sixteen and eighteen publications respectively, and these years were the most productive years. Calculating the average number of books, it can be seen that there were approximately 5.96 publications per year from 2000 to 2022. Focusing only on the years of publication (2002-2022), the average number of books increases to about 6.52 publications per year, indicating a steady increase overall. Between 2000 and 2009 there were a total of twenty-three books with an average of 2.3 publications per year, while between 2010 and 2019 there was a significant growth with one hundred and one publications and an average of 10.1 publications per year. In the early 2020s (2020-2022), there was a decline with 13 publications in three years and an average of 4.33 publications per year.

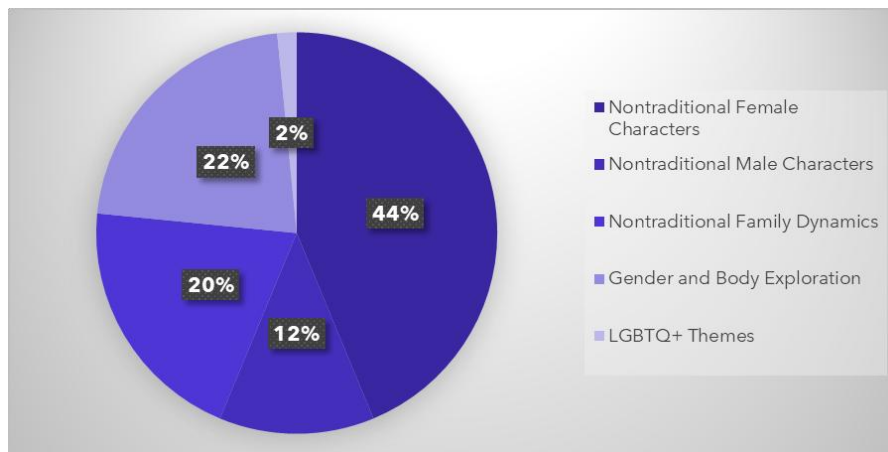
4.2.2. Analysis of Indigenous Books for Children Representing Nontraditional Gender Roles

This section presents a bibliographical analysis of indigenous children's books. There are 51 indigenous books included in the list. The analysis is organized into four sub-sections: categories, authors, publishing houses, publication years. These elements provide insight into the scope, and production dynamics.

4.2.2.1. Categories

In the study, fifty-one indigenous children's books that highlight nontraditional gender roles were examined. The categorization is the same as that of translated children's books. Figure 5 below shows the distribution of books according to five categories:

Figure 5. Categories in Indigenous Books



Out of the fifty-one indigenous books, 29 books are included in the category of **Nontraditional Female Characters**, and they feature female characters who break away from traditional gender roles and stereotypes. Some of them are *Asi Kızlar Bilge Kadınlar* (2018), *Kırmızı Başlıklı Kız* (2020), and *Öyle Değil, Böyle!* (2022). The main characters in these series are curious girls who embark on various adventures. *Tavuk Prenses* and *Mavi Kız – Uzun Bir Yol*, published in 2013, are the first indigenous examples of these books about the adventures of strong and independent girls. *Tavuk Prenses* tells the story of Princess Mumu and her sister Juju, a little witch. Unlike her sister, Juju is presented as a fearless anti-princess.

In similar vein, 9 books are included in the category of **Nontraditional Male Characters** and they highlight male characters who challenge traditional masculinity norms in the books, *Pamuk Kalpli Prens ve Yedi Cüceler* (2020) and *Benim Babam Kötü Örnek* (2020). It is possible to say that the female and male characters in the *Eşit Masallar* (2020) project initiated by the Can Yayınları-Odeabank collaboration in 2020 are conveyed through an egalitarian narrative and therefore fall into the first and second categories.

12 books are included in the category of **Nontraditional Family Dynamics** and they dive into nontraditional family types and dynamics. They show fathers cooking or staying at home, while mothers are out working or even chasing dreams like becoming astronauts like in Ahmet Büke's book, *Annemle Uzayda* (2017) or in Ezgi Berk's book, *İşte Benim Babam* (2020).

In 11 books, the theme of body and gender exploration is prominent, serving as educational tools that help children grasp fundamental aspects of human biology, including childbirth and puberty. These books are included in the category of **Gender and Body Exploration**. These stories also depict single-parent families, offering insights into various family structures. They teach young readers about body parts and functions by promoting body positivity and inclusivity. Although gender identity exploration is not explicitly addressed, the focus on bodily development helps children appreciate the diversity of family dynamics and personal identities. Can Göknil's *Beni Annem Yavruladı*, published in 2007, is the first book in the list of indigenous works. Other examples are *Çocuklar İçin Cinsel Eğitim Öyküleri* (2017), and *Hoş Geldim* (2019).

Only 1 of the indigenous books implicitly focuses on LGBTQ+ themes. This book is Kumru's *Hoş Geldim* (2019). On the page where diverse family types are mentioned, Onur Sipahi's drawings of parents of different ethnic backgrounds, different beliefs, different physical conditions and same-sex parents take place. Even if it is not possible to say that these drawings depict bisexual family structures with certainty, it can be said that the drawings have an egalitarian narrative and representation in terms of race, gender and such.

4.2.2.2. Authors

When examining the authors of indigenous works, it has been observed that there are a total of forty-two different authors. Table 3 below lists the authors who have contributed two or more works. The list includes forty authors and one collective effort of authors for one book. As approximately 70% of the authors can be identified as female, it suggests a strong female presence among authors in the list. On the other hand, about 30% of the authors are male and this can be relevant to discussions about gender perspectives.

Table 3. Authors of Indigenous Books

Author	No. of Books	Percentage
Ahmet Büke	2	%3.92
Aslı Tohumcu	3	%5.88
Aslıhan Dağistanlı Aysev	2	%3.92
Eda Bayrak	5	%9.80
Ezgi Berk	2	%3.92
Mahmut Yılmaz	2	%3.92
Rayka Kumru	2	%3.92
Zehra Aygöl	2	%3.92

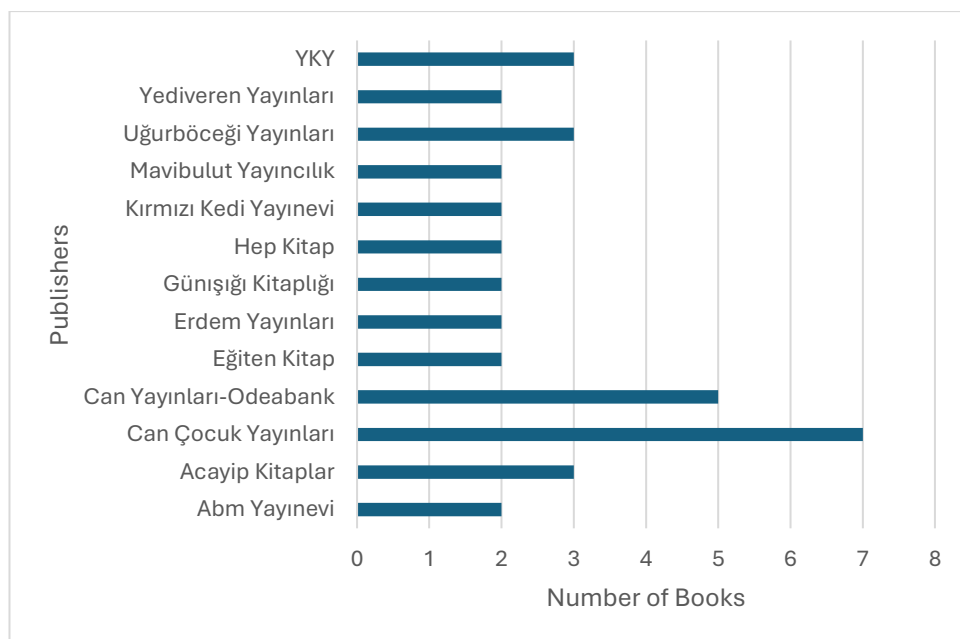
Eda Bayrak has made substantial contributions to the list, including 5 biography books. These books are part of three different book series, *İz Bırakanlar* (2018), *Bilimin Dehaları* (2020) and *Cumhuriyetin Yıldızları* (2022). Similarly, another author who has produced biographical works is Zehra Aygöl. Aslı Tohumcu is a notable author with three books which were published by Can Çocuk Yayınevi. Her fiction represents characters that are independent and brave regardless of their gender. Mahmut Yılmaz wrote the books, *Bana İyi Hissettiriyor (Erkekler İçin)* (2020) and *Bana İyi Hissettiriyor (Kızlar İçin)* (2020). These works are for kids to explore and understand their body. Ezgi Berk writes about changing roles and dynamics within families. The author represents daily activities, housework or occupation, which can be done by both parents. In the similar vein, Ahmet Büke writes about a mother who is an astronaut and a father who writes poems and is a stay-home dad. Aslıhan Dağistanlı Aysev writes two biography books of prominent women, *Cesur Kızlara Yol Arkadaşları* (2020) and *Cesur Kızlara Yol Arkadaşları 2* (2021). The first book was published by two different publishing houses, respectively by Ceres Yayınları and Kültür A.Ş – İstanbul Belediyesi.

Rayka Kumru's two books, *Beni de Bedenimi de Seviyorum* (2016) and *Hoş Geldim* (2019), both fall under the category of Gender and Body Exploration and contribute significantly to the egalitarian children's literature in Türkiye. These works address sensitive topics about self-acceptance, body positivity, and gender awareness, making them vital resources for children. The first book, *Beni de Bedenimi de Seviyorum*, published by Lifecycle Yayınları in 2016, is part of a series and focuses on encouraging children to develop a positive relationship with their bodies. With illustrations by Reysi Rodikli, the book combines engaging visuals with an empowering narrative, aiming to build confidence and foster healthy self-perception among its readers. The second book, *Hoş Geldim*, published by Hep Kitap in 2019, continues Rayka Kumru's focus on bodily autonomy and self-awareness. Illustrated by Onur Sipahi, this work likely expands on themes of growth and self-discovery, helping children understand and embrace their individuality. This book is the only book that can be put in the fifth category, LGBTQ+ themes with the illustrations.

4.2.2.3. Publishing Houses

When the publishers in the bibliographic list of the indigenous works are examined, it can be seen that twenty-eight different publishing houses are included. The information about publishers is given in Figure 6:

Figure 6. Publishers of Indigenous Books



From the analysis, it can be seen that Can Yayınları dominate publication with Can Çocuk (7) and Can-Odeabank (5) accounting for 12 books in total. Can Yayınları is a significant contributor to the literary polysystem, suggesting its importance in the publishing of children's books with nontraditional gender roles. Can Yayınları and Odeabank collaborated on the "Eşit Masallar" project, a cultural effort that reinterprets classic fairy tales with an egalitarian vision. This project seeks to promote gender equality and question established gender norms in literature. What distinguishes this project from other publications in the list is its accessibility. The books can be obtained for free, and there are also digital and audio versions available. They are even actively presenting plays today; with a theater project they launched in 2021 to reach more children. In this project, which has an inclusive approach to both narrative and accessibility, it is possible to say that Can Yayınları contributes to the cultural repertoire by publishing indigenous works in egalitarian children's literature. When seventeen books in translated children's literature are included, Can Yayınları have contributed to egalitarian children's literature with a total of twenty-nine books.

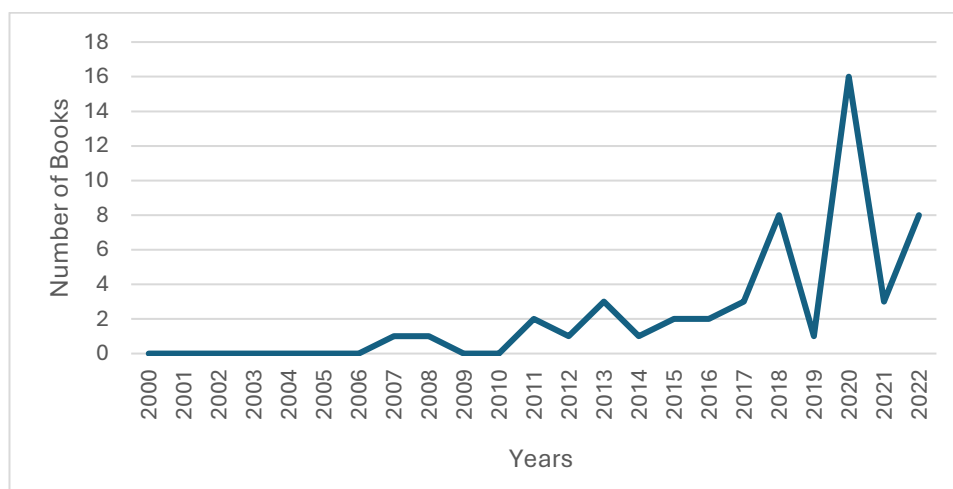
The list includes Acayip Kitaplar, YKY and Uğurböceği Yayınları with three books each. Three books published by Acayip Kitaplar include biographies of historical female characters, while Uğurböceği published two biographical books. YKY published a total of three books, two of which depict different family dynamics and one of which tells the story of a girl who does not reflect gender roles. The other publishers in the table contributed to the representation of nontraditional gender roles in Türkiye with two books each.

When the publishing houses of both translated and indigenous works are compared, some publishing houses are included in both groups. The prominent ones are Abm Yayınları, Can Yayınları, Günışığı Kitaplığı, Hep Kitap, Kırmızı Kedi Yayınları, Mandolin Yayınları, Mavibulut Yayınları, Net Yayınları, Nota Bene Yayınları, Taze Kitap and YKY. This shows that these publishers have included both global and indigenous works of literature that challenge traditional gender roles in their culture repertoire. It can be inferred that they are helping to nurture indigenous literature as well as providing examples from world literature on gender and identity for children readers in Türkiye.

4.2.2.4. Publication Years

When we examine the figure of indigenous works published over the years, it can be said that an increase started after the generally stagnant years 2000-2010. When analyzed in more detail, a total of 52 indigenous children's books were published in Türkiye between 2000 and 2022, including 51 works with nontraditional gender roles and 1 reprint by a different publisher. The following figure shows the distribution of translated books in years.

Figure 7. Distribution of Indigenous Books in Years



As can be seen in the figure above that the absence of such publications in the first years from 2000 to 2006 may reflect an initial lack of focus or interest in this area. The first signs of activity appeared in 2007 and 2008, with only one publication each. Over the entire twenty-three-year period, the average number of publications per year is about 2.26. However, if only the active years from 2007 onwards are analyzed, this increases to an average of 3.25 publications per year. Between 2010 and 2017, there was slow growth, but the real rise started after 2017. This indicates that the genre has maintained a relatively stable existence after it started to gain traction. The most significant growth occurred between 2018 and 2022, when the number of publications increased. 2018 and 2022 were the most important years with eight publications each, while 2020 was the year with the highest number of books identified with sixteen publications. This is the most dramatic increase in the table, with sixteen publications in 2020 after one in 2019.

Looking at the twenty-three-year period, it can be seen that one hundred and thirty-seven translated books were published, twenty-six of which were retranslations or reprints of existing translations by different publishers, against fifty-two indigenous books. This shows that translated literature outpaced indigenous literature by a significant margin. When the distribution of translated and indigenous works by year is compared, it is seen that the first translated work published in 2000 and after was published in 2002 and the first indigenous work was published in 2007. In this case, it can be understood that the first example in the 21st century was a work in translation and the indigenous work was published five years later. The average number of translated books published per year is approximately 5.96, while the average number of indigenous books is 2.26. Considering only the active periods in which publications were identified, the averages are 6.52 for translated books and 3.25 for domestic books. This shows that while both literary genres have experienced growth, translated works have consistently maintained a higher publication rate. The peak period for translated books was between 2015 and 2018. 2015 and 2018 have the highest number of publications with sixteen and eighteen publications respectively. For domestic books, the highest year was 2020 with sixteen publications. This may indicate that the first examples of egalitarian children's books entered the cultural repertoire through translated literature but also served as a trigger for indigenous literature. Moreover, the significant growth of both translated and indigenous works towards the end of the 2010s suggests a greater focus on literature that challenges traditional gender roles.

CHAPTER 5

THEMATIC ANALYSIS OF TRANSLATED AND INDIGENOUS BOOKS

This chapter focuses on the thematic analysis of selected translated and indigenous Turkish children's books, with particular attention to the representation of gender roles. It is crucial to emphasize that this chapter of the study aims at understanding gendered messages that children in Türkiye are exposed to through children's books. Therefore, the thematic analysis concentrates on the thematic patterns that are presented in both Turkish translations of international books and indigenous books by Turkish writers. The first analytical framework is based on the thematic categorization developed by Brugeilles, Cromer, and Cromer (2002) in their study "Male and Female Characters in Children's Picture Books or How Children's Literature Contributes to the Construction of Gender". Their methodology, which identifies how gender roles and identities are constructed through character representation, activities, settings, and interpersonal relations, provides a structured lens. In addition, the analysis includes insights from Kortenhaus and Demarest's (1993) study titled "Gender Role Stereotyping in Children's Literature: An Update", which examined 150 children's picture books to study gender role portrayals. Their research highlighted how both textual content and visual elements contribute to gender stereotyping in books. While the number of male and female characters has become more balanced over time, their study found that boys continue to be depicted in active, problem-solving roles, whereas girls are more often shown in passive or dependent situations. This perspective will enrich the discussion on how gender is visually and narratively constructed in children's literature in Türkiye. These two studies form the base for the thematic analysis, and the methodology in this part expands the scope to include further aspects.

The abovementioned study by Brugeilles, Cromer and Cromer (2002), as briefly mentioned in Methodology chapter, examines gender representations in children's picture books and how these representations contribute to the construction of gender norms, and analyzes a sample of 537 books targeting children under the age of ten and published in

France in 1994. The methodology combines a quantitative approach with detailed qualitative analysis, using a modular questionnaire to collect information about the characters, including their roles, traits, and interactions, as well as the sex of authors and illustrators. The study used a structured questionnaire model to analyze gender representations in children's illustrated books. The questionnaire had two main components. The first was an identity card for each book, which included basic information such as the publisher, writer, illustrator, number of pages, themes, and the intended age group of the reader. This information is crucial for understanding the gender distribution of authors and illustrators. The second component focused on a detailed census of characters on their sex and age (Brugeilles et al., 2002, p. 243). The study focused on the characters' identities, examining their sex, roles, attributes, occupations, actions, and indicators of sexual identity. Social relationships and kinship ties between characters are also examined, which provides insight into how gender influences social interactions and hierarchy. The questionnaire also analyzed the physical appearance and behavior of characters. It recorded how the characters dressed and whether their clothing reflected traditional gender norms. Behavioral characteristics such as actions, personality and emotional traits were also examined (Brugeilles et al., 2002, pp. 258-261). For example, traits such as courage or sensitivity were assessed to see if they were consistent with stereotypes. Gender indicators such as hairstyles or accessories were also included to determine how the characters' sexual identities were visually reinforced in the pictures. Another important focus was on the roles and relationships of characters while the characters' roles and relationships are also mentioned. The researchers categorized characters according to their importance in the story, including dominant main characters, secondary characters and background characters. Male characters were often portrayed in diverse and prestigious roles, while female characters were typically shown in caregiving or domestic roles. This revealed how stories reinforced traditional gender roles through professional and social environments (Brugeilles et al., 2002, pp. 253-254). The questionnaire and the qualitative analysis of it provided insights into how gender norms were constructed in children's books. This methodology could be a foundation for analyzing nontraditional gender roles in children's literature presented in Turkish. It can help to assess both visual and narrative elements to understand how gender is portrayed and challenged.

On the other hand, Kortenhaus and Demarest (1993) conducted an analysis of 150 children's picture books that were published between the 1940s and 1980s to investigate the representation of gender roles. The study conducted a comprehensive examination of the visual elements, as well as the written content. Firstly, the number of male and female characters depicted in book titles, main roles and the manner in which these characters were represented in images throughout the stories were examined (Kortenhaus & Demarest, 1993, p. 223). The scholars discovered that although the representation of male and female characters increased in frequency over time, the illustrations continued to depict boys in active, independent, and problem-solving roles, while girls were frequently depicted in passive or dependent situations, such as requiring assistance or performing domestic chores. Even when women/girls were central to the story, the way in which they were depicted frequently perpetuated traditional stereotypes. The research demonstrates that the images in children's books can be a significant influence on the way young readers acquire knowledge about gender roles (Kortenhaus & Demarest, 1993, pp. 229-230).

Kortenhaus and Demarest (1993) depict traditional roles for males as active, independent, and achievement-oriented, while females are depicted as passive, emotional, and nurturing (pp. 220, 224–229). Drawing on earlier studies (e.g., Deaux, 1976; Spence & Helmreich, 1980), they emphasize that traits like instrumentality and achievement are culturally associated with masculinity, whereas femininity is linked to submissiveness and emotionality (p. 220). Similarly, Brugeilles, Cromer, and Cromer (2002) argues that in children's books while boys appear as active protagonists, problem-solvers, or adventurers, girls are rarely central figures and are disproportionately portrayed in passive, caring, or background roles (pp. 250–252). Overall, these two studies suggest that the most common features for both genders imply traditional roles and the shift in these roles represent nontraditional portrayals. Therefore, these depictions have been utilized to determine traditional and nontraditional roles for both genders in this analysis.

The perspectives suggested by Brugeilles, Cromer, and Cromer (2002) and Kortenhaus and Demarest (1993) have been adapted to be applied to analyze the selected books in the bibliographical lists. Both frameworks have been slightly modified to fit the specific context of this study on the representation of nontraditional gender roles in children's literature in Türkiye. Critical aspects include the occupations and activities that are

assigned to characters. Also, the appearance of characters will be examined. The table below shows the criteria adapted from these two studies and the additions of the author of this research:

Criteria	Brugelles, Cromer, and Cromer (2002)	Kortenhaus & Demarest (1993)
Occupation	1. School and childcare 2. Shopkeepers 3. Medicine 4. Arts 5. Adventure and nature 6. Order and justice 7. Science and intellectual occupations 8. Politics	
Activities	1. Games: toys, outdoor games 2. Primping up 3. Carrying out household chores: <ul style="list-style-type: none"> - Cooking - Washing dishes - Sewing - Cleaning up - Gardening - Fixing things 4. Getting angry 5. Dancing 6. Having adventures 7. Getting into trouble	1. Instrumental-independent activities: <ul style="list-style-type: none"> - Playing ball - Riding a bike or horse - Climbing - Running - Swimming/fishing - Helping others - Making something - Solving a problem - Active outdoor play 2. Passive-dependent activities: <ul style="list-style-type: none"> - Playing house - Picking flowers - Housework helping - Caring for siblings - Caring for pet - Watching others play - Needing help - Causing a problem - Quiet indoor play
Appearance	In textual and visual elements: <ul style="list-style-type: none"> - Color patterns - Clothes 	

The adapted criteria focus on three main dimensions: occupations, activities, and appearances of characters. The table below presents the combined coding scheme, which will be used to analyze the characters in the selected books:

Table 4. Coding Table for Thematic Analysis

Characters	Occupations	Activities		Appearance	
		Instrumental – independent	Passive – dependent	Clothing	Color Pattern
	School and childcare	Instrumental – independent	Passive – dependent		
	Shopkeepers	Playing ball	Playing house		
	Medicine	Riding a bike or horse	Picking flowers		
	Arts	Climbing	Housework helping: Cooking Washing dishes Sewing Cleaning up Gardening Fixing things		
	Adventure and nature	Running	Caring for siblings and/or children or pet		
	Order and justice	Swimming/fishing	Watching others play		
		Helping others	Needing help		
	Science and intellectual occupations	Making something	Causing a problem/Getting into trouble		
		Solving a problem	Quiet indoor play		
	Politics	Active outdoor play	Primping up		
		Having adventures	Dancing		

The table has been developed as a comprehensive coding table to systematically analyze the representation of characters in terms of gender representation. Occupations are categorized into eight domains adapted from Brugeilles, Cromer, and Cromer (2002), including school and childcare, medicine, arts, adventure and nature, order and justice, science and intellectual professions, and politics. The activities dimension integrates both frameworks by Kortenhuis and Demarest (1993) and Brugeilles et al. (2002). The activities are divided into two categories: instrumental-independent and passive-dependent. Examples of instrumental activities include climbing, swimming, problem-solving, or helping others, while passive activities include playing house, picking flowers, and performing household chores such as cooking, sewing, or gardening. These distinctions allow this study to analyze nontraditional themes in the books. The

appearance section is divided into two subcategories: clothing including accessories and color patterns. These are assessed to identify any traditional or nontraditional, textual and/or visual symbols or codes with reference to studies conducted in the field of sociology, gender studies and such.

One representative example has been selected for in-depth analysis from each category presented in the bibliographical research discussed in the bibliographical research section. For each of these books, an identity card has been prepared, outlining key bibliographic and narrative features such as the title, author, illustrator, translator (if any), publication details, and a summary of the plot. Following this, a thematic analysis based on the coding framework mentioned above has been given. The analysis concentrates on the occupations, activities, and appearances of the characters, evaluating the degree to which these elements adhere to or challenge conventional gender roles. Importantly, only texts originally written in English were selected as translated works, as proficiency in the source language is essential for conducting an accurate comparative translation analysis. However, both original and translated books are analyzed exclusively through their Turkish versions, since the primary concern of this research is the content that Turkish children are exposed to. In the following chapter, the source texts of the translated works examined thematically in this section will also be comparatively analyzed, with a focus on identifying potential differences between the source and target texts in terms of gender representation. The findings have then been interpreted within the broader context of this research with the aim of contributing to a more comprehensive understanding of the construction of nontraditional gender representations in children's literature in Türkiye.

The books for the thematic analysis were chosen according to the categories identified through the bibliographical research: (1) nontraditional female characters, (2) nontraditional male characters, (3) nontraditional family dynamics, (4) gender and body exploration, and (5) LGBTQ+ themes. From each category, one representative book was selected for detailed thematic analysis, serving as an example of how that theme is addressed in children's literature. All books were selected based on both their thematic relevance and their accessibility within the Turkish publishing context, ensuring that the analysis reflects materials to which children in Türkiye can realistically be exposed. The selection of the representative books was based on other criteria as well as their thematic

relevance and their accessibility. Firstly, these books have a clear and unambiguous representation of the related category. Also, they are award-winning, frequently reprinted or declared as obscene, which makes them visible in the literary polysystem.

It should be noted that for Category 5, no indigenous book from the bibliographical research could be selected as none of the books explicitly reflect LGBTQ+ themes identities. There is a subtle indication of a same-sex couple in one of the books, entitled *Hoş Geldim*, which was written by Rayka Kumru and published by Hep Kitap as mentioned in the previous chapter. The book mainly explains the development of a baby, so it falls into Category 4 in the list. The book includes an illustration that depicts a variety of family structures, including single parents, elderly parents, parents with disabilities, a woman wearing a hijab, two men with two kids and two women standing and watching a performance together. This illustration is accompanied by this sentence: “Çeşit çeşit çocuk, çeşit çeşit aile varmış. Hepsi birbirinden farklı, hepsi çok güzelmiş!” [There were all kinds of children and all kinds of families. Each one was different from the other, and each one was beautiful.] (Kumru, 2021). Although this representation promotes diversity and inclusion, it does not clearly affirm LGBTQ+ themes. As a result, Category 5 remains without a fully representative indigenous example, reflecting a current gap in the literary polysystem.

The selected books are given below, along with the categories they represent:

Translated Works	
Category/Categories	Work Analyzed
(1) nontraditional female characters	<i>Kese Kağıdı Prensesi</i>
(2) nontraditional male characters, (3) nontraditional family dynamics	<i>Damdaki İnek</i>
(3) nontraditional family dynamics, (2) nontraditional male characters	<i>Saçımı Çok Seviyorum</i>
(4) gender and body exploration	<i>Ben Nereden Geldim?</i>
(5) LGBTQ+ themes, (2) nontraditional male characters	<i>Morris Micklewhite ve Turuncu Elbise</i>
Indigenous Works	
Category/Categories	Work Analyzed
(1) nontraditional female characters	<i>Prenses Olmak İstemeyen Prenses</i>
(2) nontraditional male characters, (3) nontraditional family dynamics	<i>Benim Babam Kötü Örnek</i>
(3) nontraditional family dynamics, (1) nontraditional female characters	<i>İşte Benim Annem</i>
(3) nontraditional family dynamics, (1) nontraditional female characters	<i>Ormanda Tek Başına</i>

(4) gender and body exploration	<i>Teo'nun "Ben Nereden Geldim?" Kitabı</i>
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Lastly, it is important to note that the thematic table used in this study was primarily designed for the analysis of all books including nontraditional gender roles. However, in the case of books included in Category 4, two of which are *Ben Nereden Geldim?* and *Teo'nun "Ben Nereden Geldim?" Kitabı*, non-fictional and didactic works, the categorization of activities as instrumental-independent or passive-dependent presents certain limitations. The figures depicted in these books do not function as narrative characters but serve as visual aids to support biological explanations. Subsequently, interpretive modifications were required. For instance, activities such as demonstrating body parts or illustrating reproductive processes were coded as instrumental-independent due to their function in conveying knowledge, even though these actions are not motivated by character agency in a traditional sense. These additions allow for thematic consistency while acknowledging the difference of structure and purpose.

In order to establish a basis for the thematic analysis, a brief overview of the ten selected books—five of which are translated and five of which are indigenous—that illustrate a variety of nontraditional gender roles in children's literature published in Türkiye is given below:

1. *Kese Kağıdı Prensesi* (2020)

Kese Kağıdı Prensesi [*The Paperbag Princess*] was written by Robert Munsch and illustrated by Micheal Martchenko is a children's book that changes the traditional gender roles in fairy tales. The book was translated by Ayşe Düzkan and published by Güldünya Yayınları in 2020. The story is about Princess Elizabeth, who starts as a typical princess getting ready to marry Prince Ronald, but after Dragon kidnaps him, she has an adventure to rescue him.

2. *Damdaki İnek* (2011)

The book, *Damdaki İnek* [*The Cow on the Roof*] was written by Eric Maddern and illustrated by Paul Hess in 2006. It was translated into Turkish by Dilnaz Ünal and published by Mandolin Yayınları in 2011. The book tells a story about a family living in a village. Shon is a farmer and Sian is a housewife who carries

out all the household chores. When Shon thinks that he is always tired because his work is challenging unlike Sian's work, they switch their duties.

3. *Saçımı Çok Seviyorum* (2021)

Matthew A. Cherry's *Saçımı Çok Seviyorum* [*Hair Love*] is a picture book which was illustrated by Vashti Harrison and translated by Nurten Hatırnaz. The book was published by Beyaz Balina Yayınları in 2021. It functions as a visual and narrative exploration of family bonds and the cultural significance of Black hair.

4. *Ben Nereden Geldim?* (2015)

Peter Mayle's *Ben Nereden Geldim?* [*Where Did I Come From?*] is a translated picture book published in Turkish by Agora Kitaplığı in 2015. The Turkish edition was translated by Osman Akınhay. Originally written by Peter Mayle and illustrated by Arthur Robins, the book is known for its humorous and straightforward approach to explaining human reproduction to children.

5. *Morris Micklewhite ve Turuncu Elbise* (2018)

Morris Micklewhite ve Turuncu Elbise [*Morris Micklewhite and the Tangerine Dress*] was written by Christine Baldacchino and illustrated by Isabelle Malenfant. The book was translated by Deniz Özülke and published by Güldünya Yayınları in 2018. It tells the story of a young boy who loves wearing a bright orange dress. Through Morris's imagination and resilience, the book explores themes of self-expression, gender nonconformity, and the courage to be oneself despite social pressure.

6. *Prenses Olmak İstemeyen Prenses* (2018)

Prenses Olmak İstemeyen Prenses, written by Yıldray Karakiya and illustrated by Gökçe Yavaş Önal, is a Turkish children's book that rewrites a classic princess story. Princess Fıldırfiş in this story refuses to follow the expectations of royalty. The book was published by Tudem Yayıncılık in 2018.

7. *Benim Babam Kötü Örnek* (2020)

Benim Babam Kötü Örnek, written by Aslı Tohumcu and illustrated by Mavisu Demirağ, was first published by Can Çocuk Yayınları in 2020. The book explores unconventional parenting of a father and societal expectations of masculinity through the perspective of a child.

8. *İşte Benim Annem* (2018)

İşte Benim Annem, written by Ezgi Berk and illustrated by İpek Konak, was first published by ABM Yayınevi in 2018. The book is narrated from a child's perspective, describing their mother not just like a traditional mother but through unique attributes that deviate from stereotypical maternal figure.

9. *Ormanda Tek Başına* (2022)

Ormanda Tek Başına, which was written by Melek Özlem Sezer and illustrated by İpek Konak, was published by Can Çocuk Yayınları in 2022. It is a part of series called Sayfayı Çevir. The book narrates the story of Kırmızı Bereli, which is an egalitarian rewriting of Little Red Riding Hood.

10. *Teo'nun "Ben Nereden Geldim?" Kitabı* (2018)

Teo'nun "Ben Nereden Geldim?" Kitabı was written by Yağmur Artukmaç and Psikolog İpek Kerestecioğlu and illustrated by Nurbanu Asena. It was first published by Bilgi Yayınevi in 2018. This book is a part of "Teo Dizisi", which includes a couple of books touching upon certain topics such as eating habits, bullying, using technological devices, and so on. The story is about a little boy named Teo who starts wondering how babies are born.

5.1. THE ANALYSIS OF TRANSLATED WORKS

This section presents a thematic analysis of five translated children's books selected from the previously listed bibliography. These English-origin books were chosen as representative examples from the main categories identified earlier. The analysis focuses on their Turkish translations, as the study examines the gender roles presented to children. Both the source and target texts are compared to identify differences in the representation of gender and themes. The analysis follows an adapted framework based on Brugeilles,

Cromer, and Cromer (2002) and Kortenhuis and Demarest (1993), focusing on three aspects: Occupation, Activities, and Appearance. Each book is briefly introduced with bibliographic details, and quotations are used to support key points.

5.1.1. The Analysis of *Kese Kağıdı Prensesi* [*The Paper Bag Princess*] (2020)

In this story, as mentioned above, though depicted as a traditional princess, Elizabeth becomes the heroine and saves the prince, Ronald. At the end of the story, Elizabeth decides not to marry Ronald because he only cares about how she looks. This makes the book different from most fairy tales that tell stories of princesses who are rescued and marry princes. The book is classified under Category 1, nontraditional female characters, as it features a female protagonist who challenges conventional gender roles through her behavior, choices, or occupation.

Table 5. Analysis Table for *Kese Kağıdı Prensesi*

Characters	Occupations	Activities		Appearance	
		Instrumental – independent	Passive – dependent	Clothing	Color Pattern
Elizabeth	Princess	Helping others	X	A princess dress	White, beige
		Solving problem ^a		A paper bag	
		Having adventures		A tiara	
Ronald	Prince	X	Needing help	A shirt, pants, clown shoes A crown A big necklace A tennis racket	Green, white, red
Dragon	X	Having adventures	Causing problem ^a	A neckerchief	Green, red, yellow

Occupation

The roles of the characters simultaneously reinforce and subvert traditional expectations because Princess Elizabeth begins the story in a traditional role, as a princess living in a castle and preparing for marriage. However, she breaks out from this stereotype by taking on the active, heroic role of rescuing Prince Ronald. In contrast, Ronald's role as a prince aligns with traditional nobility but subverts expectation of male heroism as he is portrayed

as helpless. The dragon's role as a villain is consistent with its function in fairy tales. Though Elizabeth is a princess, which can be assumed as a **traditional** (1) representation for a woman, her actions make her an adventurous hero; however, she is still a princess who has a nontraditional representation. On the other hand, Ronald is a prince, but instead of being a hero and a rescuer, he is the one who needs to be rescued, and because of that his representation is **traditional** (1) in terms of his royal background.

Activities

Elizabeth engages in a range of instrumental and independent activities, including helping others, solving problems, and having adventures. Elizabeth does not wait to be rescued or helped after the dragon destroys their castle and kidnaps Prince Ronald. Rather, she takes the initiative to pursue the dragon independently and outsmart it with cleverness. She embarks on a solo adventure and faces danger on her own. This role reversal is significant as it places the princess in the position of hero, not damsel, which represents a **nontraditional** (3) female character.

Ronald, in contrast, is portrayed as needing help, which is an indicator of passivity and reliance, which subverts typical portrayals of male characters as rescuers. His actions are passive and dependent. He is kidnapped by the dragon and plays no role in his own rescue. When Elizabeth arrives to save him, his focus is not on gratitude or her bravery, but on her appearance. He criticizes her paper bag outfit, saying she looks unfit to marry a prince. His need for help contrasts with Elizabeth's autonomy. Therefore, he reflects a **nontraditional** (1) prince.

The dragon engages in emotionally driven and destructive behaviors such as burning down the castle, kidnapping Ronald, and showing off its powers, which are actions that represent causing problems and having adventures. Significantly, the dragon is outsmarted not by force, unlike most traditional stories, but by wit. It is tricked into exhausting itself by Elizabeth's clever manipulation of its ego. As the dragon does not reflect any gender indication in the Turkish translation, it is not categorized either as a traditional or nontraditional character.

Appearance

Elizabeth's appearance changes throughout the story. At first, she wears a princess dress, a crown, and jewelry. After losing her belongings because of the dragon, she puts on a simple paper bag. This change shows her focus on bravery and resourcefulness rather than appearance. Ronald stays in his traditional prince's outfit, and he criticizes Elizabeth's look by saying "Elizabeth, bu halin ne böyle!" [Elizabeth, what's with you looking like this!]⁴ and "Kül kokuyorsun, saçın başın darmadağın ve kirli bir kese kağıdı giymişsin. Gerçek bir prenses gibi giyin de öyle gel." [You smell like ash, your hair is all messy, and you're wearing a dirty paper bag. Dress like a real princess and then come] (Munsch, 1980/2020, p. 21). Overall, although Elizabeth is introduced in a princess gown, her clothing shows traditional elements at first. However, she then wears a paper bag, and at the end of the book she continues wearing it. Elizabeth's appearance can be categorized as mixed. While she is initially portrayed in a traditionally feminine manner appearance shifts dramatically after the dragon burns her clothes and the castle. Therefore, it can be deduced that she reflects a **nontraditional** (1) element. On the other hand, Ronald, who preserves his outfit as a prince, implying **traditional** (1) presentation.

5.1.2. The Analysis of *Damdaki İnek* [*The Cow on the Roof*] (2011)

As mentioned above, this story is about a couple: Shon and Sian. Shon stays at home and tries to take care of the house while Sian becomes a farmer, plowing the soil and sowing seeds. As Shon insists on doing things his own way, a couple of absurd outcomes follow his actions. The story is based on a traditional Welsh folktale that uses exaggeration and repetition to entertain and teach, and it explores themes of gender dynamics and consequences of arrogance in an entertaining way. This is a humorous folk motif also common in Celtic and Nordic traditions, where men attempt to take over household chores traditionally done by women.

The book is primarily categorized under Category 3, nontraditional family dynamics, as it presents a male and a female character participating a range of activities that are generally assigned to certain gender. It is also included under Category 2, nontraditional

⁴ Back-translations in Chapter 5 and Chapter 6 were done by the author of this study.

male characters, through its depiction of a male character engaged in a variety of passive-dependent activities that are conventionally done by female characters.

Table 6. Analysis Table for *Damdaki Īnek*

Characters	Occupations	Activities		Appearance	
Shon	Farmer	Instrumental - independent	Passive - dependent	Clothing Shirts, pants, sweaters and boots. Caps (caskets)	Color Pattern red, blue, green, yellow, purple, black
		Outdoor activities: manual work	Housework helping: -cooking -cleaning		
			Caring for pets		
			Causing a problem/Getting into trouble		
Needing help					
Sian	Housewife	Outdoor activities: manual work	Housework helping: -cooking -cleaning	Dresses, cardigans and boots. Hair bands	white, purple, yellow, brown
			Caring for pets		

Occupation

Shon is introduced as a farmer, spending his time plowing the fields, planting seeds, and clearing weeds—classic tasks associated with masculinity. Meanwhile, Sian is depicted doing household chores, such as making butter, cooking oats, and feeding the cow. However, the narrative introduces a critical shift when the characters exchange roles. Shon takes on the household chores while Sian manages the outdoor work. This temporary reversal realizes that Sian’s domestic work is physically and mentally demanding. Both Shon’s and Sian’s occupations are traditional at first, but after exchanging their jobs for a day, they then go back to their regular jobs; therefore, they reflect **traditional** (2) occupations at first and they have changed occupations throughout the story.

Activities

Initially, Shon engages in traditionally masculine instrumental–independent tasks associated with farming and manual outdoor labor, while Sian performs passive–dependent domestic activities such as cooking, cleaning, and caring for animals. Later, these two characters swap their daily responsibilities because Shon thinks that Sian’s work is not as difficult as his work. When Sian suggests doing each other’s work for a day, Shon says, “Harika!”, “Sonunda yarın biraz dinlenebileceğim. Tatil yapacağım. Boş bir günüm olacak!” ["Fantastic!", "Finally, I'll be able to rest a little tomorrow. I'll be on holiday. I'll have a free day!"] (Maddern, 2006/2011, p. 6). Shon finds himself overwhelmed by household duties, including cooking and cleaning, which are typically coded as feminine. His struggle introduces humor but also a recognition of the value and complexity of domestic labor. On the other hand, Sian undertakes outdoor work and manages to complete it by the evening. Except for the beginning of the book, both characters do **nontraditional** activities for a day. While Shon takes part in **traditional** (1) and **nontraditional** (5) activities, Sian does **traditional** (3) and **nontraditional** (1) activities.

Appearance

Shon’s clothing is colorful and ever-changing, featuring a rotating selection of shirts in yellow, blue, green, orange, purple, and white, paired with black pants, a red V-neck sweater, and green boots. This variety in his outfit might symbolize freedom, flexibility, and dynamism, which are traits often associated with male characters in children’s books. In contrast, Sian’s clothing remains consistent and practical, consisting of a long white dress, paired with either a purple or yellow cardigan and brown boots. The white dress aligns with traditional imagery of femininity. However, her willingness to take on Shon’s farm work disrupts this visual symbolism, showing that her role extends beyond traditional expectations. The clothing choices for Shon and Sian are traditional but when the **color pattern** is analyzed, it is obvious that **Shon** is represented with colorful clothes, but in terms of his general appearance he is represented with **traditional** (1) clothes. **Sian**, on the other hand, is in dresses that have **traditional** (1) color pattern for women.

5.1.3. The Analysis of *Saçımı Çok Seviyorum* [Hair Love] (2021)

The book focuses on the story of the collaborative process of hairstyling between Zuri and her father. Zuri, a young African American girl, wants her father to style her hair as her mother is away. With several vibrant illustrations of different styles of Zuri's hair, the book conveys the emotional depth of the characters and celebrates the beauty of curly hair. The book departs from traditional representations of paternal involvement by portraying the father as the caregiver when the mother is away. The book is included in Category 4, nontraditional family dynamics, as it features a family structure that departs from the conventional model and also in Category 2 as the father reflects nontraditional gender roles.

Table 7. Analysis Table for *Saçımı Çok Seviyorum*

Characters	Occupations	Activities		Appearance	
		Instrumental – independent	Passive – dependent	Clothing	Color Pattern
Zuri	X	Riding a bike	Needing help	A pair of purple pajamas, purple slippers, a purple cape, a red knee-length dress, a white t-shirt, a pink knee-length skirt, white sneakers, an orange knee-length dress, and a red beanie.	purple, red, white, pink, orange
		Helping others	Quite indoor Play		
Father	X	Riding a bike	Housework helping: -Cooking	A gray sleeveless T-shirt, navy basketball shorts, gray socks, black slippers. A blue short-sleeved shirt, black pants. A tribal tattoo on his lower right arm.	Gray, navy blue, black
		Helping others	Caring for a child		
		Making something			
		Solving a problem			

Occupations

There is no occupation assigned to any of the characters. The book does not clearly specify any of the characters' jobs, shifting the focus away from professional positions and toward household responsibilities. This absence can indicate the notion that a person's worth is determined by their relationships and personal accomplishments, rather than their job. Zuri's father is portrayed as a father taking care of his daughter and doing household chores. His job is not mentioned like the mother's job.

Activities

Zuri engages in both instrumental-independent and passive-dependent activities. She rides a bike, participates in quiet indoor play, and helps her father prepare their home to welcome her mother. At the same time, she also needs help, especially with styling her hair. Zuri expresses her creativity and self-assurance through her hair, imagining herself as a princess or superhero depending on how it is styled. The activities of her father reflect instrumental-independent and passive-dependent agency. Her father dedicates time to styling her hair, which demonstrates that caregiving is a shared responsibility, not a gender-specific role. His ability to solve the problem of hair styling presents fatherhood as capable and tender, which is different than traditional gender norms. Besides, he provides daily care like preparing breakfast and taking her to school. Zuri actively participates in preparing for her mother's arrival. With her dad she decorates the home with a banner to welcome her. Her mother is absent for most of the story, and she only appears at the end with her suitcase, which can imply that she was on holiday or business vacation. Zuri and father both participate in both **traditional (Zuri 2 and the father 2)** and **nontraditional (Zuri 2 and the father 4)** activities.

Appearance

Each character's look conveys symbolic meaning. Zuri's vivid clothes, in purple, red, white, pink, and orange, reflect her energetic and confident nature. She wears a purple pajama set, a red dress, a pink skirt with a white T-shirt, an orange dress, a superhero cape and a red beanie. More importantly, her hair is represented in a variety of forms, including beaded braids, puffy buns, and huge curls, all of which highlight the beauty of natural black hair. Instead of trying to meet 'beauty standards', she embraces every form of her

hair. In a similar vein, the father’s long dreadlocks also represent traditional African hairstyle. The father’s clothing includes a gray sleeveless T-shirt, navy basketball shorts, black slippers, and later, a blue short-sleeved shirt with black pants. He also has a tribal tattoo on his arm.

The visual representations of characters introduce racial, cultural, and religious diversity, which is often lacking in mainstream children’s books. However, this study specifically examines nontraditional gender roles, so these diverse visual elements are not considered when evaluating gender representation. The clothing of **Zuri** can indicate **nontraditional** (1) gender representation as she not only wears dresses, skirts and pajamas but also a pink superhero cape. The father represents **nontraditional** (1) appearance in terms of gender representation.

5.1.4. The Analysis of *Ben Nereden Geldim?* [*Where Did I Come From?*] (2015)

The book explains topics such as anatomy, sexual intercourse, pregnancy, and childbirth, using informal language and cartoon-style illustrations. As a non-fiction work, the book does not follow a narrative structure. Rather, it comprises illustrated figures—for example, including, a couple, kids, a dog, a sperm and a newborn baby—that fulfill an explanatory purpose. The book is categorized under Category 4, gender and body exploration, as it addresses topics such as bodily development and the development of babies.

Table 8. Analysis Table for *Ben Nereden Geldim?*

Characters	Occupations	Activities		Appearance	
		Instrumental – independent	Passive – dependent	Clothing	Color Pattern
A man	X	The development of a baby	X	Nudity	X
		Demonstrating body parts			
A woman	X	The development of a baby	X	Nudity, A dress	X
		Demonstrating body parts			
Boys	X	Demonstrating body parts	Quite indoor playing	Nudity, Pants, T-shirts	Blue, white, yellow, black
		Playing a ball			

Girls	X	Active outdoor play: skipping a rope	Quite indoor playing	Dresses Hair bands	Pink, red, yellow, white
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Occupation

There is no occupation assigned to any of the characters.

Activities

The man and the woman are involved in several activities, including demonstrating body parts, engaging in sexual intercourse, which is shown under a blanket, and showing the stages of pregnancy. These activities can be categorized as **nontraditional** because they are used to explain biological processes to children, which is not common in children's literature. The boys are involved in quiet indoor play, and active play such as playing ball. Also, a boy is included in demonstrating body parts, which is a nontraditional representation. The girls take part in quiet indoor activities and active outdoor play, including skipping rope. Both boys and girls are depicted as playing while they are learning the development of a baby in the womb, so their activities are background elements. When the purpose of the book is thought it can be said that it is **nontraditional** in terms of its theme. The boys and the girls engage in a few activities: the activities of girls – **traditional** (2) – and the activities of boys – **traditional** (2) and **nontraditional** (1). Also, the woman is shown engaging in **nontraditional** (2) activities like the man, whose activities are **nontraditional** (2).

Appearance

Both the man and woman are shown nude when explaining anatomy. Later, the woman appears clothed in a red dress during pregnancy. Importantly, one boy is shown nude when demonstrating body parts. In the part where the male reproductive organ is introduced and explained, there is a boy presented nude in the illustration, and it is written under the illustration: "Sen büyüdükçe o da büyür." [As you grow, it grows too.] (Mayler, 2015, n.p.). This is different from the girl figures, who are not shown nude. This difference may reflect gendered choices in visual representation. In other scenes, the boys wear pants and T-shirts in colors like blue, white, yellow, and black. The girls are dressed in dresses and wears hair bands, with colors such as pink, red, yellow, and white. Except

for the girls who are presented **traditionally** (1), the man, the woman and the boys are **nontraditional** (3) in terms of their appearance, specifically presented nude.

5.1.5. The Analysis of *Morris Micklewhite ve Turuncu Elbise* [Morris Micklewhite and the Tangerine Dress] (2018)

Morris, in this story, is a little boy that likes wearing a tangerine dress. The dress reminds him of tigers, the Sun and his mother’s hair; therefore, when he wears it, he feels pleased. However, other kids mock him for choosing to wear that dress, and they refuse to let him play in their game. Morris leans into his imagination, and he creates a world where he has several adventures by painting. Thanks to his imagination in his painting, his friends decide to join him in his imaginative play. The book focuses on themes such as gender expression, identity and imagination. Therefore, it is classified under Category 5, LGBTQ+ themes in children's literature, due to its explicit inclusion of queer themes, and also under Category 2, as the representation of Morris is nontraditional.

Table 9. Analysis Table for *Morris Micklewhite ve Turuncu Elbise*

Characters	Occupations	Activities		Appearance	
Morris Micklewhite	X	Instrumental – independent	Passive – dependent	Clothing	Color Pattern
		Having adventure: space adventure	Watching others play	A white sweater with black stripes, blue jeans, and black shoes. A tangerine dress. Pajamas with a small airplane pattern.	white, black, orange
			Quiet indoor Play: drawing, doing puzzles, singing		
			Getting into trouble		
Other Kids (Boys)	X	Active outdoor play	X	Pants, jeans, shirts, T-shirts, sweaters, grey, blue astronomer costumes	brown, white, blue, green, yellow, red
Playing ball					
Having adventure: space adventure					

Other Kids (Girls)	X	Active outdoor play: skipping a rope	Quiet indoor activity: cat's cradle	T-shirts, shirts, dresses, skirts, shorts, and pants	pink, yellow, red, white, blue, brown
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Occupations

There is no occupation assigned to any of the characters.

Activities

The character of Morris Micklewhite engages in both imaginative and solitary activities. The character Morris participates in a variety of passive-dependent activities, including painting, drawing, doing puzzles, singing, and wearing a tangerine dress from the dress-up center. When the other He also participates in a space adventure with other boys.

The boys in the book exhibit a pattern of behavior that aligns closely with instrumental-independent activities, characterized by high physicality, assertiveness, and group-oriented play, which are probably to indicate the contrast between them and Morris. Their activities include active outdoor games, such as playing ball and participating in space adventures. These activities involve physical movement and often competitive elements that reflect norms around male agency. In addition to physically active behavior, the boys also engage in teasing and exclusionary practices, particularly directed at Morris. While this behavior is socially negative, it still constitutes a form of assertive, dominant interaction, consistent with independent agency in thematic frameworks. Their teasing reflects an exercise of peer power and group cohesion, often at the expense of a non-conforming individual. However, as the story continues, Morris's persistence and imagination lead to the boys allowing him to join their game. The girls in the book are represented while skipping a rope, playing cat's cradle or teasing Morris as he has nail polish on his nails. Becky, one of the girls, tries to pull the dress off him and says "Onu giyemezsin! Sen bir oğlansın!" [You can't wear that! You're a boy!] (Baldacchino, 2014/2018). At the end of the book, when Becky wants the dress from Morris, she insists on her idea that boys do not wear a dress, but Morris states "Bu oğlan giyiyor" [This boy wears.] (Baldacchino, 2014/2018).

While **the boys** are represented doing **traditional** (3) activities, **the girls** are represented doing **traditional** (2) activities. On the other hand, Morris's activities are mostly **nontraditional** (5), but there is one **traditional** (1) activity, which is having an adventure.

Appearances

Morris wears a white sweater with black stripes, blue jeans, and black shoes. His pajamas with airplane patterns also subtly reinforce his interest in space and adventure, which is generally associated with males. However, when he wears the tangerine dress on his clothes, it becomes a symbol of self-expression and divergence from gender norms. Morris even wears an astronaut helmet with a tangerine dress. The boys are depicted wearing pants, jeans, sweaters, and astronaut costumes, mostly in grey, blue, or dark colors, reinforcing masculinity. The girls wear dresses and skirts with bright colors. While the appearance of boys and girls is **traditional** (2), the appearance of **Morris** is **nontraditional** (1).

5.2. THE ANALYSIS OF INDIGENOUS WORKS

This section presents a thematic analysis of five children's books originally written and illustrated by Turkish authors and illustrators and published in Turkish. These books have been selected from the same bibliographical list, representing each of the main categories introduced earlier. As in the analysis of translated books, the criteria of Occupation, Activities, and Appearance are applied, based on the analytical framework drawn from Brugeilles, Cromer, and Cromer (2002), and Kortenhaus and Demarest (1993). The objective is to examine how characters are depicted in terms of their social functions, actions, and visual traits, with a focus on gender roles and possible departures from conventional portrayals. Each book is introduced through bibliographic information, and the analysis is supported by in-text quotations where appropriate.

5.2.1. The Analysis of *Prenses Olmak İstemeyen Prenses* (2018)

Although Fıldırfiş, in this story, is depicted as a princess, who is forced to follow expectations of a princess, she challenges these expectations, such as wearing fancy gowns, living in a castle, or waiting for a prince to rescue her. Instead, she chooses to live her life on her own terms, and she wears cleats everywhere even if her parents do not

approve of it. When her parents try to punish her disobedient actions, they call for the witch, who is later beaten by Fıldırфіş.

Prenses Olmak İstemeyen Prenses is categorized under Category 1, nontraditional female characters, as it features a female protagonist who defies traditional gender roles by demonstrating independence and engaging in activities typically associated with male characters in conventional children’s literature.

Table 10. Analysis Table for *Prenses Olmak İstemeyen Prenses*

Characters	Occupations	Activities		Appearance	
		Instrumental – independent	Passive – dependent	Clothing	Color Pattern
Fıldırфіş	Princess	Playing ball	Indoor activity: Studying	Colorful ball gowns with a jersey visible underneath and cleats A tiara	Yellow, pink, blue, white, black, purple
		Helping others	Needing help		
		Solving a problem	Causing a problem/Getting into trouble		
		Active outdoor play			
		Having adventures			
		The Witch	X		
The Boy	X	Playing ball	Needing help	A pink T-shirt with a cat design on it, paired with blue jeans and red cleats	Pink, blue, red, yellow
		Active outdoor play	Causing a problem/Getting into trouble		

Occupation

Fıldırфіş is explicitly identified as a princess, though her engagement with this role is nontraditional and subversive. Unlike the stereotypical princess confined to passivity, Fıldırфіş redefines her role by engaging in active, problem-solving behaviors typically represented by male protagonists in traditional tales. The Witch's occupation is not

formally named within the text, but she definitely plays the role of an antagonist with magical powers, which is in line with conventional folkloric tropes. But her presence is funnier and more eccentric than malicious, which goes against the usual way witches are shown as strictly evil beings. The Boy's occupation is not specified, but one of the illustrations shows him with the gardener, who is most probably his father. The boy is presented as a minor character primarily engaged in peer-level interactions. His role seems to center around challenging gender norms through appearance and behavior. Overall, **Fıldırfiş** reflects a **traditional** (1) role as a princess but then she becomes the hero who helps other kids and beats the witch.

Activities

The book begins with a clear statement: “Prenses Fıldırfiş, prenses olmak istemiyordu” [Princess Fıldırfiş does not want to be a princess] (Karakiya 2018, p. 5). Fıldırfiş demonstrates a rich and dynamic range of behaviors across both instrumental–independent and passive–dependent activity domains, indicating her complex development as a character. Among her independent actions, she plays football, solves problems, engages in active outdoor play, and goes on adventures—all of which reflect initiative, agency, and cognitive autonomy. These behaviors directly counter the conventional passivity associated with princesses in traditional fairy tales. Simultaneously, she is also shown helping others and at times needing help herself, illustrating a balanced portrayal of independence and relational vulnerability. This balance supports a more realistic and nuanced gender representation. Her occasional involvement in causing problems or getting into trouble serves to humanize her further, making her more relatable and less idealized, while still reinforcing her active role in the narrative. Fıldırfiş's activities throughout the book are generally **nontraditional** (5), yet there are some **traditional** (3) activities.

The Witch is associated with a single behavior type: causing a problem. She operates as the primary source of conflict, thereby facilitating the narrative progression and offering the protagonist a space to demonstrate agency and problem-solving. Her action is **traditional** (1).

The Boy participates in playing ball, an activity coded as instrumental–independent, suggesting physical competence and initiative. However, he is also depicted as needing help, which introduces passive–dependent dynamics. This mix of activity types allows him to exist outside rigid masculine expectations. When he is turned into a frog by the Witch, Fıldırфіş says the Witch that, “Gücün ancak oğlanlara yetiyor, seni cadı görünümlü meyve sineği seni! Ama bu sefer hapı yuttun, az sonra düreceğim defterini!” [You only have power over boys; you fruit fly in a witch’s disguise! But this time you're done - I’m about to put an end to you!] (Karakiya, 2018, p. 19). The sentence inverts a cultural cliché that frames girls as the victims. Instead, it implies that Fıldırфіş positions girls as stronger and more resistant. Unlike male characters in most stories, he is the one who needs to be rescued so his activities are both **traditional (2)** and **nontraditional (2)**.

Appearance

Fıldırфіş wears a yellow ball gown and a tiara, typically associated with a traditional princess. However, she also wears long black socks and white cleats. Also, a black-and-white jersey can be seen from the upper part of her ball gown. This outfit shows that she can be both bold and playful, royal and rebellious at the same time. The Witch is described as having short green hair with a purple hat on it, and also, she wears a long purple dress, paired with striped long socks. Her representation is **traditional (1)**. The gardener’s son wears a pink T-shirt with a cat design on it, blue jeans and red cleats. While some elements of his outfit are neutral or masculine, the use of pink and the cat motif are traditionally associated with femininity, making his visual representation nontraditional. This colorful and **nontraditional** approach to clothing suggests that the story values personality, creativity, and uniqueness over stereotyped color categories. The nontraditional color patterns also challenge the idea that specific colors or styles are tied to gender. Pink is worn by the gardener’s son, and the princess mixes sporty and royal clothes. Both Fıldırфіş and the gardener’s son reflect **nontraditional (2)** appearance elements.

5.2.2. The Analysis of *Benim Babam Kötü Örnek* (2020)

In the story, the daughter observes how his father, Adnan, is perceived as a "bad example" by other male family members due to his unconventional traits. Unlike traditional characters, he actively participates in household chores, supports his family in daily life

and bonds with his daughter. The book challenges traditional gender roles, particularly those associated with fatherhood and masculinity, by presenting such a father who defies traditional norms. The story employs a child’s perspective to critique traditional family roles and question why her father’s behavior is considered “bad example”.

In 2024, the book was republished under a new title, *Benim Babam İyi Örnek*, by Can Çocuk Yayınları. This revision suggests a shift in the book’s framing, potentially altering its interpretation. The new title can suggest that the father’s character is unique as a commendable rather than a problematic trait. The book is primarily classified under Category 3, nontraditional family dynamics, as it depicts a male character engaging in a variety of roles and activities without reinforcing gender stereotypes. Additionally, it reflects Category 2, nontraditional male characters, through its portrayal of a male figure who takes on nurturing or emotionally expressive roles that challenge conventional masculinity.

Table 11. Analysis Table for *Benim Babam Kötü Örnek*

Characters	Occupations	Activities		Appearance	
		Instrumental – independent	Passive – dependent	Clothing	Color Pattern
Adnan	Science and intellectual occupations	Climbing	Housework helping: Cooking Washing dishes Sewing Cleaning up Hanging curtains Fixing things Changing rugs Doing laundry Shopping	shirts, pants, shorts, jeans, glasses, hats, a racket, a bandana, a measuring tape, an apron	Red, blue, green, white, brown
		Running	Dancing		
		Helping others	Caring for kid		
		Making something			
		Solving a problem			
		Active outdoor play			

The Daughter	X	X	Needing help	A blue dress, a beige sweater, blue jeans, green pants and red shoes Red and blue hairbands	Blue, beige, green, red
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Occupation

The depiction of Adnan, the father in this book, presents a significant departure from traditional gender roles in children's literature. While his occupation at a construction site is mentioned, the exact job is not given. This can suggest the occupation is not important because the book focuses on his activities at home with his daughter. However, it most likely implies a **traditional (1)** occupation. The other characters do not represent any occupations.

Activities

Adnan participates in both instrumental-independent and passive-dependent activities. One of the most striking aspects of Adnan's characterization is his active participation in household chores. He is shown cooking, washing dishes, sewing, cleaning, fixing things, hanging curtains, and doing laundry in the story and in the illustrations. These are tasks that are often assigned to mothers in traditional children's books. He is not helping but instead he does what needs to be done. There are other men in the book: a grandfather and uncles, and they criticize Adnan as he does all these tasks. For example, the uncle says, "Kötü örnek demek az gelir," [...] "Tam bir mutfak sihirbazı. Bu yanlış bir kere." [Calling him a bad example isn't enough,] [...] "He's a real kitchen wizard. That's just not right!"] (Tohumcu, 2020, p. 22). Additionally, he takes on physical tasks like carrying luggage, shopping bags, and furniture, which are generally assigned to men. This representation, a father doing activities that are traditionally related to females and males, can imply that these activities are not a gendered duty but a shared responsibility.

It can be seen that Adnan is an involved and nurturing father. Instead of being a distant or passive figure, he is portrayed as an active and engaged parent. He spends time playing games with his daughter, helps her with homework, looks after her when she is sick, cuts her hair, and designs clothes for her. Through these actions, he is shown as both

emotionally present and active in his daughter's life. While many traditional stories depict fathers as less involved in childcare, Adnan is described participating in **traditional** (6) and **nontraditional** (11) activities. Also, the daughter is only represented within the tasks that Adnan engages in, so her activity, needing help, is **traditional** (1).

Appearance

Adnan wears different outfits almost on every page, including shirts, pants, shorts, jeans, glasses, hats, a bandana, a measuring tape, and an apron. His clothing choices are diverse and not restricted to traditionally "masculine" colors or styles. The dominant color pattern of red, blue, green, white, and brown avoids the stereotypical blue-for-boys coding. Also, the accessories include nontraditional elements for males like a measuring tape and an apron. Therefore, his appearance is **nontraditional** (1) in general. The daughter wear dresses, T-shirts, pants and shoes, so her appearance is **traditional** (1).

5.2.3. The Analysis of *İşte Benim Annem* (2018)

As mentioned above, the book is about the mother of Mutlu. The mother is shown taking care of her child, teaching, playing, being untidy or wearing exceptional things as described by the child. The book also describes the father as cooking at home, but his representation is limited in this book. There is a follow-up book for the father titled *İşte Benim Babam* which was written and illustrated by Berk and Konak, respectively, and published by ABM in 2020. This book is included in the thematic categories of (1) nontraditional female characters and (3) nontraditional family dynamics, reflecting its challenge to traditional gender roles and conventional family representations.

Table 12. Analysis Table for *İşte Benim Annem*

Characters	Occupations	Activities		Appearance	
		Instrumental – independent	Passive – dependent	Clothing	Color Pattern
Mother	X	Helping others	Housework helping: Cooking Washing dishes Doing laundry	Colorful skirts, dresses, pants, shorts, shirts, pajamas, socks, slippers,	purple, orange, green, blue, yellow, red.

		Making something	Caring for her son	shoes, and indoor shoes. A tattoo	
		Solving a problem	Needing help		
		Active outdoor play	Causing a problem/Getting into trouble		
			Quiet indoor play		
Father	X	Solving a problem	Housework helping: Cooking Doing laundry	Red and purple T-shirts, red checkered navy sweatpants, and yellow indoor UGG-style slippers. A tattoo	red, purple, navy, yellow.
		Helping others			
Mutlu (Kid)	X	Active outdoor play	Housework helping: Cooking Doing laundry	Colorful T-shirts, pants, shorts, socks, slippers and shoes.	green, purple, yellow, orange, blue, red.
			Quiet indoor play		

Occupation

There is no occupation assigned to any of the characters.

Activities

The mother's activities encompass both instrumental–independent and passive–dependent domains, with a pronounced emphasis on cooperative domestic engagement. She engages in a wide range of tasks: doing the laundry, unloading the dishwasher, feeding chickens, and reading bedtime stories. Notably, she often carries out these chores together with her child, establishing a model of non-hierarchical family interaction. This collaborative approach challenges traditional representations of parental authority and reinforces a more egalitarian family structure. She sometimes plays with the child, though not always, suggesting a realistic and balanced portrayal of parenting. Each night, she narrates bedtime stories. One scene shows her feeding the chickens together with her child, and both end up covered in mud. The mother is shown performing domestic tasks such as cooking and unloading the dishwasher. Significantly, she usually carries out these chores with her child, illustrating a non-hierarchical family dynamic where responsibility and

care are shared, not imposed. She also takes part in active outdoor play, as shown in the muddy chicken-feeding scene, reflecting her willingness to embrace playfulness. Her occasional need for help, causing problems (e.g., burning food), and instances of losing temper (e.g., “bir aslan gibi kükrüyor” [roars like a lion]) reflect her emotional range, adding realism and rejecting the trope of the “perfect mother.” These narrative choices construct her as humanized and imperfect. Although it seems that she appears to engage in seven traditional and four nontraditional activities according to the thematic coding, the way she is represented while performing the traditional activities challenges conventional gender expectations. For instance, while cooking is typically considered a traditional activity, she is shown burning the food, and although quiet indoor play and spending time with her son would generally align with traditional maternal roles, she is at times portrayed as choosing not to play with her son. Generally, her representation through these activities is **nontraditional (6)** and sometimes it is **traditional (5)**.

The father engages primarily in helping with housework and problem-solving, such as cooking and folding clothes. His actions demonstrate that he plays an active domestic role, even if he is less visible throughout the book compared to the mother. His refusal to easily agree to things, stated as “Onu ikna etmek biraz zordur” [it’s a little hard to make him say yes] signals an individualized personality rather than a stock supportive role, thereby resisting one-dimensionality (Berk, 2018, p.32). The father appears in the book when his wife burns the food, and he is presented as the cook of their family; “Bizim evde yemekleri babam yapar.” [My dad cooks the meal at home.] (Berk, 2018, p. 21). Also, in one illustration, he folds the clothes while Mutlu is sitting on his lap. His representation is limited in this book though the follow-up book, *İşte Benim Babam!* (2020) includes mostly the relationship between Mutlu and his father. That book also shows what kinds of activities that the father does at home and outside with his family. Although his representation is limited in the book analyzed, it can be said that he reflects **both traditional (2) and nontraditional (2)** activities.

Mutlu, who is a boy, does a lot of different things, some of them are done alone and some with others. He plays outside and indoors, does chores around the house, and typically does these things with his mother or father. His experiences of care are linked to responsibility and working together, as shown by things like feeding the chickens, doing

the laundry, and cooking with his parents. His reactions also make the story feel more real: he sometimes feels proud, joyful, and loved, but other times he shows embarrassment or discomfort, especially when his mother does things that are beyond the ordinary, such as asking to wear children's clothes in public. These complicated emotional responses provide a more complete image of how children see things. His actions reflect both **traditional (1)** and **nontraditional (3)** elements.

Appearance

The mother is presented with long, wavy orange hair, always accessorized with colorful headbands. She wears glasses and has a tattoo on her arm. Her clothing consists of colorful and diverse items—skirts, dresses, pants, shirts, pajamas, and indoor footwear—featuring a wide color palette including purple, orange, green, blue, yellow, and red. This visual portrayal challenges traditional maternal stereotypes by emphasizing self-expression and uniqueness. The father has black hair, a beard and a tattoo on his arm. Mutlu's clothing is described as colorful and varied, including T-shirts, shorts, pants, slippers, and shoes in green, purple, yellow, orange, blue, and red. These colors suggest a playful, non-restricted visual identity. The appearance of the mother is **nontraditional (1)** while the father and Mutlu are mostly represented **traditional (2)**.

5.2.4. The Analysis of *Ormanda Tek Başına* (2022)

Unlike the classic story, the protagonist, Kırmızı Bereli in this story is guided by a supportive yet realistic mother as the mother does not give submissive warnings like “keep your head down” or “do not talk to the strangers”. Instead, the mother tells her daughter to stay alert and notice the danger. Throughout the book, the mother critiques the original *Little Red Riding Hood* story, and she questions the logic of the wolf disguising itself and mocks the hunter's overcomplicated rescue. She wants her daughter to be capable of protecting herself. As the girl enters the forest alone, she observes various animals with curiosity and uses the strategies her mother taught her. When there is an animal needing help, she helps it. In the end, she arrives at her grandmother's house and sees her mother and grandmother waiting for her to arrive.

The book does not feature a father figure in the child's life. While a mother is present, the father's absence is not explained. Instead, the story involves a grandmother who gets married after her husband dies. This remarriage is depicted as positive and natural, with the new partner seen as the story's grandfather figure. Therefore, this book is classified under two categories: (1) nontraditional female characters and (3) nontraditional family dynamics.

Table 13. Analysis Table for *Ormanda Tek Başına*

Characters	Occupations	Activities		Appearance	
		Instrumental – independent	Passive – dependent	Clothing	Color Pattern
Kırmızı Bereli	X	Helping others	Picking flowers	Red sweater, short blue skirt, red boots, holding a basket and wearing a backpack. Short black hair with bangs. A red beret, a basket, a backpack, a bow and arrows	Red, blue, orange
		Solving problem ^a	Needing help		
		Active outdoor play	Quiet indoor play		
		Having adventures	Dancing		
Mother	X	Helping others	X	Blue blouse, red pants, blue high-heeled shoes, orange sandals.	Blue, red
		Solving problem ^a			
Grandmother	X	Making something	Housework helping: Setting table	Pink/orange/purple short dresses, orange sandals, red high-heeled shoes. blue-framed glasses.	Pink, orange, purple, blue, red
		Active outdoor activity: Getting married	Reading books		
Grandfather	X	Making something	Reading books	A red polka-dot white shirt, orange pants, blue shoes, lilac shirt, purple pants, a pink belt, red polka-dot white socks. A red beret, black suspenders, blue-framed glasses.	Red, orange, blue, lilac, purple, white, pink
		Active outdoor activity: Getting married			

Occupation

There is no occupation assigned to any of the characters.

Activities

Kırmızı Bereli Kız both engages in instrumental-independent and passive-dependent activities. She explores the forest, makes her own decisions, and interacts with animals confidently. She even meets a group of young wolves and responds to them with kindness instead of fear. All of this shows that she solves problems on her own and doesn't need to be rescued, which is different from the original Little Red Riding Hood story. She also helps other animals along the way, takes part in outdoor play, and has small moments of joy like picking flowers. While she is largely independent, she does have moments that can be categorized as passive or dependent—like needing help or getting caught up in a situation as seen in the adventure in the woods. However, with the advice and support that her mother gave her before going to the woods, she faces all obstacles by herself. Therefore, though her actions seem passive, she is the one who saves herself. Overall, her actions reflect **nontraditional (4)** and **traditional (4)** elements.

The mother's key actions are helping and solving problems. She prepares her daughter not with fear-based warnings but through dialogue, active listening, and realistic advice. She encourages her daughter to be observant and self-aware. She criticizes the original Little Red Riding Hood story and deconstructs gendered and illogical elements. She says, “Başımı önüne eğip yürürsen, tehlikeleri nasıl fark edersin?” [If you walk with your head down, how will you notice the dangers?] (Sezer, 2022, p. 6) Also, when Kırmızı Bereli realizes that the forest can be dangerous, she asks her mother to come with her. However, the mother firmly responds, “Her zaman yanında olamam ki tatlım. İşte bu yüzden tek başına kalıp kendini korumayı öğrenmelisin.” [I can't always be with you, sweetie. That's why you need to learn to be by yourself and protect yourself.] (Sezer, 2022, p.10). Her approach builds confidence, not fear. She is physically absent during the forest journey, but her presence is still felt. When she reappears, it is clear that her parenting has made a difference as Kırmızı Bereli is now confident and completes the journey in the woods. The mother engages in **nontraditional (2)** activities.

The grandmother engages in a variety of activities, combining traditional domestic roles with more autonomous behaviors. She does housework and assists with tasks such as

setting the table. A notable fact is her reading books by the lake, which is classified as passive-dependent but takes place outside, adding a sense of independence. Her wedding to the grandfather, with whom she met by the lake, is an active outdoor event that represents a nontraditional activity for grandmothers in children's books. The grandfather, who appears in the story as a result of his encounter with the grandmother, is seen reading books by the lake, which is a passive-dependent activity performed in an outdoor setting. He takes part in building a wooden house full of books on a tree, which is a physically active and creative task. It reflects autonomy and agency, all of which contribute to a nontraditional representation of elderly male characters, who are generally portrayed as passive or background characters in children's literature. His marriage, like the grandmother's, is an active outdoor event that symbolizes a new family structure for elderly people. While the grandmother participates in **traditional (1)** and **nontraditional (3)** activities, the grandfather engages in **traditional (1)** and **nontraditional (2)** activities.

Appearance

Visually, Kırmızı Bereli is depicted wearing a red beret, red sweater, short blue skirt, and red boots. She carries a basket or a backpack in illustrations. Her hair is short, black, and styled with bangs. This appearance distinguishes her from the stereotypical representations of female characters in fairy tales as she also has arrows and a bow. Especially, the **accessories** reflect **nontraditional** elements. The mother wears a blue blouse, red trousers, and blue high-heeled shoes. She has black short wavy hair. Her outfit reflects both boldness and comfort. While Kırmızı Bereli is mostly **nontraditional (1)** in terms of her appearance, her mother is **traditional (1)** in that sense.

The grandmother wears short dresses in pink, orange, or purple tones, paired with blue-framed glasses, orange sandals, and red high-heeled shoes. Her long gray hair contrasts with her bold clothing choices. The grandfather wears a red beret, red polka-dot white shirt, orange pants, and blue shoes, along with black suspenders and blue-framed glasses. Additional clothing includes a lilac shirt, purple pants, a pink belt, and red polka-dot white socks. He has a gray beard and mustache. His colorful and expressive style visually disrupts traditional male stereotypes and supports the story's broader egalitarian message. The appearance of the grandmother and grandfather is **nontraditional (2)**.

5.2.5. The Analysis of *Teo'nun "Ben Nereden Geldim?" Kitabı (2018)*

Teo'nun "Ben Nereden Geldim?" Kitabı is an informative book about the development of a baby. One day, Teo and his friends are chatting, and they begin guessing where they come from. The answers are imaginative, and it makes Teo thoughtful. When Teo is at home, he brings the conversation up with his mother. She gives him a short, simple answer at first, but Teo wants to know more. Therefore, the mother takes a book from the bookcase and starts reading it with Teo. The book introduces body parts, the concept of sexual intercourse, and how babies develop inside the mother's womb. The book is categorized under Category 4, gender and body exploration, as it introduces topics related to the development of babies and bodily development.

Table 14. Analysis Table for *Teo'nun "Ben Nereden Geldim?" Kitabı*

Characters	Occupations	Activities		Appearance	
		Instrumental – independent	Passive – dependent	Clothing	Color Pattern
Teo	X	Active outdoor play	Needing help	A T-shirt, pants	Red, navy blue
			Quiet indoor play: reading a book		
Mother	X	Helping others	Quiet indoor play: reading a book	A T-shirt, pants	Pink, blue
Figures – A man	X	Development of babies in the womb	X	Nudity	X
		Demonstrating body parts			
Figures – A woman	X	Development of babies in the womb	X	Nudity	X
		Demonstrating body parts			
Figures – A boy	X	Demonstrating body parts	X	Nudity	X
Figures – A girl	X	Demonstrating body parts	X	Nudity	X

Occupation

There is no occupation assigned to any of the characters.

Activities

Teo's actions combine instrumental-independent and passive-dependent habits. He initiates conversations, asks questions, and tries to learn unfamiliar information. In the beginning of the book, Teo plays with other kids in the park, and they start questioning where babies come from. When Teo comes back home, he feels confused and explains this to his mother what they have talked about in the park. His mother tries to explain where babies come from briefly, but as Teo needs to learn more, she grabs a book from the bookcase that explains the development of babies in the womb, body parts and sexual intercourse. His outside play and peer interactions position him in a social environment.

Mother's main activities can be categorized under "helping others" and "quiet indoor play", specifically in the form of reading and explaining. She neither avoids the topic nor oversimplifies it. Instead, she demonstrates calm, honest guidance, providing her child with developmentally appropriate explanations about body parts, reproduction, and growth. This makes her a narrative vehicle for normalizing open conversations about sexuality and body literacy. The book has pictures that show nudity, but it does so in an instructive way.

The book that Teo and his mother read introduces a couple of non-fictional, didactic characters. These figures do not function as people within a plot but are designed to teach concepts about the human body, sexual intercourse, and pregnancy. Their role is educational. Initial illustrations present a nude boy and girl, followed by a nude adult man and woman, primarily to demonstrate anatomical distinctions. The depiction of nudity is rendered without narrative interaction, which may imply a focus on anatomical clarity. To introduce the concept of sexual intercourse, an illustration of a couple under a blanket is used, with no visible physical interaction. Accompanying this is an illustration that shows a sperm and ovum, which gives biological abstraction. Then, with the explanation of the development of a baby, a pregnant woman appears in the illustrations. At the end of the book, there is a birth scene where a mother, father, doctor, and newborn baby are present. Their activities center on the delivery of the baby. In general, when the themes of the book are analyzed, all figures represent **nontraditional (6) – males (3) and females (3)** - activities in the sense that it teaches the development of babies and body parts to young readers. On the other hand, Teo represents both **traditional (1)** and **nontraditional**

(2) activities. Also, his mother engages in **nontraditional (2)** activities. Although reading a book seems a traditional activity for women/girls, reading a book about the development of babies is not a traditional activity for a mother; therefore, it is nontraditional.

Appearance

Teo is visually identified as a neutral and relatable figure by his attire, which consists of a T-shirt and trousers in red and navy blue. The mother's clothes are comfortable and simple. She wears a pink and blue T-shirt and jeans. The illustrations of other characters support the informational focus of the book. Nudity appears only relevant to the explanation of anatomical differences or reproductive roles. Except for Teo and his mother, who are represented **traditionally (2)** in terms of their appearances, all figures have **nontraditional (4)** appearance as they are shown nude.

CHAPTER 6

COMPARATIVE ANALYSIS OF SOURCE AND TARGET TEXTS

In this part of the study, various examples from the source texts which were originally written in English and their translations will be analyzed. There are 62 works whose source language is English. For the selection of texts for analysis was primarily based on the accessibility and availability of both the Turkish translations and their corresponding English source texts. All 5 translated books that were analyzed in Chapter 5 are chosen to be examined as well as their English corresponding texts. Also, 5 more translated books were chosen to be analyzed with their source texts from the bibliographical study. To investigate the strategies used in translations of children's literature, the seven main dimensions that were identified in Kaniklidou and House's (2018) research entitled "Discourse and Ideology in Translated Children's Literature: A Comparative Study", have been utilized as briefly mentioned in the Methodology chapter.

As it has been mentioned in Chapter 3 Methodology, Themis Kaniklidou and Juliane House conduct a comparative discourse analysis of English children's books translated into Greek and German, with other comparisons involving Spanish, Korean, and Arabic. Their primary assertion is that translations of children's literature are profoundly influenced by cultural and ideological filters, which can substantially modify the meaning, tone, and intent of the source texts. This process is characterized as mostly covert translation (House, 2015), where translations get so thoroughly domesticated that readers frequently perceive them as original writings. This results in nuanced yet significant discursive transformations that influence children's internalization of social roles, norms, and ideologies.

Drawing on Kaniklidou and House's (2018) work, the seven main dimensions of textual and ideological modifications offer a formal framework for investigating how source texts are modified to fit cultural, linguistic, and ideological expectations in target cultures. Kaniklidou and House (2018) explain these seven main dimensions as:

1. Sentimentalization and/or Infantilization
2. Politeness Patterns Varying Along a Cline of Directness/Indirectness
3. Content Explication

4. Genre Specificity by Using Different Contextual Cues
5. Variations in Rendering Humor
6. Manipulation of Social Identities
7. Cultural Filtering Longitudinally

This chapter, while presenting a detailed comparative analysis of selected English source texts alongside their Turkish translations, adopts a **dimension-based approach** instead of analyzing each book individually. Examples from various translated children's books will be provided to illustrate changes that impact the representation of nontraditional gender roles. Although the comparative model is grounded in the seven dimensions identified by Kaniklidou and House (2018), this study narrows its analytical scope to examine differences in the target texts specifically affecting gender representation. Other modifications, such as humor rendering or genre-specific cues, are acknowledged but not analyzed in detail, as this research focuses solely on the dynamics of nontraditional gender portrayal within children's literature in Türkiye. Some examples can be categorized under more than one dimension as there is no strict distinction among them. The books which have been analyzed are as follows:

Source Texts	Target Texts
<i>The Paper Bag Princess</i> (2005)	<i>Kese Kağıdı Prensesi</i> (2020)
<i>The Cow on the Roof</i> (2006)	<i>Damdaki İnek</i> (2011)
<i>Hair Love</i> (2019)	<i>Saçımı Çok Seviyorum</i> (2021)
<i>Where Did I Come From?</i> (1978)	<i>Ben Nereden Geldim?</i> (2015)
<i>Morris Micklewhite and the Tangerine Dress</i> (2014)	<i>Morris Micklewhite ve Turuncu Elbise</i> (2018)
<i>Interstellar Cinderella</i> (2015)	<i>Yıldızlar Arası Sindirella</i> (2019)
<i>Where Willy Went...</i> (2006)	<i>Veli Nereye Gitti...</i> (2015)
<i>The Worst Princess</i> (2012)	<i>Prensesler Uşu Durmaz</i> (2017)
<i>Naughty Toes</i> (2011)	<i>Kıpır Kıpır</i> (2021)
<i>Good Night Stories for Rebel Girls 2</i> (2017)	<i>Asi Kızlara Uykudan Önce Hikayeler 2</i> (2018)

In addition to the books in the table above, there are 8 other books which are referred for the macro-level cultural filtering. As these books are not textually analyzed their source texts are not included in the analysis. These books are as follows:

Texts
<i>Asi Kızlara Uykudan Önce Hikâyeler</i> (2017)
<i>Bazı Günler...</i> (2017)
<i>Bebekler Nereden Gelir</i> (2016)
<i>Burcu ve Berk ile Cinsellik</i> (2014)
<i>Erkek Çocuk Hakları Bildirgesi</i> (2017)
<i>Farklı Olmaya Cesaret Eden Erkek Çocuklarına Hikâyeler</i> (2018)
<i>Kız Çocuk Hakları Bildirgesi</i> (2017)
<i>Oğlanlar ve Kızlar</i> (2006)

Before presenting the comparative analysis, brief bibliographical and contextual information about each text, except for the texts whose information is given in the Thematic Analysis part in Chapter 5, will be given:

1. *Interstellar Cinderella* (2015) – *Yıldızlar Arası Sindirella* (2019)

Interstellar Cinderella was authored by Deborah Underwood and illustrated by Meg Hunt. It was published in May 2015 by Chronicle Books. The Turkish translation, titled *Yıldızlar Arası Sinderella*, was translated by Ayşe Düzkan and published by Güldünya Yayınları in 2019. This retelling reimagines Cinderella as an aspiring space mechanic who repairs a prince's rocket, inverting traditional fairy-tale roles.

2. *Where Willy Went...* (2006) – *Veli Nereye Gitti...* (2015)

The English book *Where Willy Went...* was written and illustrated by Nicholas Allan. It was first published by Penguin Books under the Red Fox imprint in February 2004. The translation *Veli Nereye Gitti...* is Nil Gün and it was published by Kuraldışı Yayıncılık in 2015. The story narrates the journey of Willy/Veli, a single sperm among 300 million. The book introduces how the development of babies.

3. *The Worst Princess* (2012) – *Prencesler Uslu Durmaz* (2017)

The Worst Princess was authored by Anna Kemp with illustrations by Sara Ogilvie. It was first published in the UK in 2012. The Turkish translation, titled *Prencesler Uslu Durmaz*, was translated by Sima Özkan and published by Beta

Kids in 2017. The Story follows Princess Sue, who abandons conventional princess roles to have adventures. She actively reshapes her own destiny, thereby challenging traditional gender norms within fairy-tale frameworks.

4. *Naughty Toes* (2011) – *Kıpır Kıpır* (2021)

Naughty Toes was written by Ann Bonwill and illustrated by Teresa Murfin. It was published in 2011 by Tiger Tales. The Turkish version, titled *Kıpır Kıpır*, was translated by Burcu Ural Kopan and published by Marsık Yayıncılık in 2016. The story juxtaposes two sisters: Belinda, a disciplined ballerina, and Chloe, whose “naughty toes” lead her to clumsiness and confusion in ballet class. Later, Chloe discovers her own rhythm and confidence through tap dancing.

5. *Good Night Stories for Rebel Girls 2* (2017) – *Asi Kızlara Uykudan Önce Hikayeler 2* (2018)

Good Night Stories for Rebel Girls 2 is the second installment in the internationally celebrated series authored by Elena Favilli and Francesca Cavallo. Initially released in 2017, the book comprises 100 illustrated short biographies of women globally, who have challenged gender norms and made significant contributions in different fields. The book includes illustrations by a diverse group of 60 female artists from different countries. The Turkish translation, titled *Asi Kızlara Uykudan Önce Öyküler 2*, was translated by Deniz Öztok and published in 2018 by Domingo Yayınevi.

6. *Asi Kızlara Uykudan Önce Hikâyeler* (2017)

This book was authored by Elena Favilli and Francesca Cavallo, translated by Deniz Öztok, and published by Hep Kitap in 2017. This compilation features one hundred concise biographies of remarkable women from history, with the objective of empowering young readers by confronting conventional gender stereotypes.

7. *Bazı Günler...* (2017)

Authored by Heinz Janisch, illustrated by Helga Bansch, and translated by Dürrin Tunç, *Bazı Günler...* was published by Yapı Kredi Yayınları in 2017. The book examines children's emotional experiences on both positive and challenging days using poetic language and expressive illustrations.

8. *Bebekler Nereden Gelir?* (2016)

Bebekler Nereden Gelir, authored by Doris Rübél and translated into Turkish by Sibel Özbilgiç Özer, was published by Mikado Yayınları in 2016. This educational picture book explains where babies come from and the development of babies.

9. *Burcu ve Berk ile Cinsellik* (2014)

Burcu ve Berk ile Cinsellik, written by Defne Ongun Müminoğlu and illustrated by Esra İlter Demirbilek, was published by Artemis Yayınları in 2014. This educational book introduces children to the concept of sexuality and help them to understand their bodies and personal boundaries.

10. *Erkek Çocuk Hakları Bildirgesi* (2017)

It was authored by Elisabeth Brami, illustrated by Estelle Billon-Spagnol, and translated by Burcu Uğuz, was published by Yapı Kredi Yayınları in 2017. This declarative picture book advocates for boys' rights to express emotions, exhibit sensitivity, and transcend restrictive masculine expectations.

11. *Farklı Olmaya Cesaret Eden Erkek Çocuklarına Hikâyeler* (2018)

Farklı Olmaya Cesaret Eden Erkek Çocuklarına Hikâyeler was written by Ben Brooks, illustrated by Quinton Winter, and translated into Turkish by Sabire Pınar Acar. It was released by Eksik Parça Yayınları in 2018. The book presents inspiring real-life stories of boys/men who challenge the traditional expectations from them as male and choose to be themselves.

12. *Kız Çocuk Hakları Bildirgesi* (2017)

Kız Çocuk Hakları Bildirgesi, also written by Elisabeth Brami, illustrated by Estelle Billon-Spagnol, and translated by Burcu Uğuz, was published by Yapı Kredi Yayınları in 2017. Like *Erkek Çocuk Hakları Bildirgesi*, this book also offers an empowering message about breaking free from gender-based expectations.

13. *Oğlanlar ve Kızlar* (2006)

Oğlanlar ve Kızlar was written by Brigitte Labbe, illustrated by Jacques Azam, and translated into Turkish by Azade Aslan. It was published by Günışığı Kitaplığı in 2006 as part of the Çıtır Çıtır Felsefe series. The book introduces children to gender differences.

6.1. SENTIMENTALIZATION AND/OR INFANTILIZATION

Text sentimentalization and infantilization are purposeful changes made to elicit strong emotional responses or simplify the story for young readers. Translators accomplish this by using diminutives, sentimental idioms, and emotionally laden language (Kaniklidou & House, 2018, pp.235-236). These changes can alter characters' behavior and actions. Below are some examples detected from selected books:

Example 6.1.1. *The Paper Bag Princess* (2020)

The extract is taken from the conversation between Elizabeth and Dragon:

Source and Target Texts	Example
<i>The Paper Bag Princess</i>	Elizabeth said, “ Dragon , is it true that you can fly around the world in jest ten seconds?”
<i>Kese Kâğıdı Prensesi</i>	Elizabeth, “ Sayın Ejderha ,” dedi, “On saniyede bütün dünyanın çevresini uçarak geçebileceğin doğru mu?”
Back Translation	“ Dear Dragon ,” said Elizabeth, “is it true that you can fly around the world in ten seconds?”

In the source text, Elizabeth's tone is neutral and straightforward, using the direct address, “Dragon,” to refer to the dragon. However, in the target text, “Dragon” is replaced with

“Sayın Ejderha,” which adds a level of politeness and formality that is not present in the source text. Additionally, this use of “Sayın” creates a tone that softens the interaction, potentially aiming to elicit warmth or familiarity in the reader’s perception of the characters. While the factual content remains intact, the translator’s choice reflects an intentional adaptation to evoke an emotional response and align with cultural expectations. On the other hand, in the source text, Elizabeth’s direct tone can imply that Dragon is not someone to be respected. Elizabeth does not behave kindly, instead she tricks Dragon to rescue Ronald. It is a subtle change in the representation of Elizabeth’s behavior.

Example 6.1.2. *The Cow on the Roof* (2011)

The following example is taken the part when Shon realizes housework is harder than it seems:

Source and Target Texts	Example
<i>The Cow on the Roof</i>	“I’m sorry, my dear , I was wrong,” said Shon. “Your work is just as hard as mine.”
<i>Damdaki İnek</i>	“Senden özür dilerim, yanlışım,” demiş Shon. “Senin yaptığın iş de benimki kadar zor.” (p. 26)
Back Translation	“I’m sorry, I was wrong,” said Shon. “The work you do is just as hard as mine.”

In the source text, Shon says “*I’m sorry, my dear,*” which makes his apology feel tender and caring. The phrase “*my dear*” shows affection and warmth by adding emotional depth and fitting the sentimental style of children’s stories. In the Turkish version, “*my dear*” is left out, and Shon simply says, “*Senden özür dilerim, yanlışım*” (literally, “*I’m sorry, I was wrong*”). While the apology is still there, it feels more neutral and less emotional. Therefore, it can change the emotional side of Shon.

These two examples show how the Sentimentalization and/or Infantilization dimension might change how gender is represented in translated texts. These kinds of changes frequently include softening the tone or making the language more emotional, which may promote the idea that women are more sensitive as in the first example. At the same time, taking out emotionally rich language from male characters can make it harder to see

nontraditional masculinities as stated in the second example. In general, these alterations could alter the nontraditional representation of both genders.

6.2. POLITENESS PATTERNS VARYING ALONG A CLINE OF DIRECTNESS/INDIRECTNESS

Politeness tactics frequently require extensive cultural modification. For example, oblique and tentative phrasing found in the source text can be substituted by more straightforward and emphatic formulations in the target text. This reflects the societal penchant for explicit communication (Kaniklidou & House, 2018, pp. 236-238). This kind of change in politeness patterns can affect the characters' behavior as well as their representation.

Example 6.2.1. *Kese Kâğıdı Prensesi* (2020)

The following example is taken from the end of the book when Elizabeth rescues Prince Ronald:

Source and Target Texts	Example
<i>The Paper Bag Princess</i>	There was Prince Ronald. He looked at her and said, “ Elizabeth, you are a mess! You smell like ashes, your hair is all tangled and you are wearing a dirty old paper bag. Come back when you are dressed like a real princess.”
<i>Kese Kâğıdı Prensesi</i>	Prens Ronald oradaydı. “ Elizabeth, bu halin ne böyle! ” dedi. “Kül kokuyorsun, saçın başın darmadağın ve kirli bir kese kâğıdı giyinmişsin. Gerçek bir prenses gibi giyin de öyle gel.”
Back Translation	Prince Ronald was there. "Elizabeth, what on earth do you look like!" he said. "You smell like ashes, your hair is a mess, and you're wearing a dirty paper bag. Dress like a real princess and then come back."

In the translation, the dialogue between Prince Ronald and Elizabeth reflects cultural adaptation in politeness patterns, as explained by Kaniklidou and House (2018). In the original text, Prince Ronald's tone is direct and somewhat harsh, saying, “Elizabeth, you are a mess!” The Turkish translation maintains this level of directness but also amplifies it slightly with the exclamation, “Elizabeth, bu halin ne böyle!” (“Elizabeth, what on earth do you look like!”). This phrasing adds emphasis and an almost scolding tone, which aligns with cultural norms in Turkish communication where expressing disapproval may be more implicit.

Example 6.2.2. *Damdaki İnek* (2011)

The following extract shows how Shon reacts when things go wrong:

Source and Target Texts	Example
<i>The Cow on the Roof</i>	Then outside in the barn the cow began to moo. “ Oh dear ,” said Shon. “I’ll have to take the cow to the field.”
<i>Damdaki İnek</i>	Bu sırada ahırdaki ineğin “Mööö” diye bağırın sesini duymuş. “ Off! ” demiş Shon. “İneği otlığa götürmem gerekecek.” (p. 16)
Back Translation	At that moment, he heard the cow in the barn calling out, “Moo.” Off!” said Shon. “I’ll have to take the cow to the field.”

The Turkish translation makes Shon’s tone more direct and less polite. In English, “*Oh dear*” is a polite and mild expression of concern, which aligns with softer storytelling in English children's literature. In contrast, “*Off!*” is more abrupt and direct, which implies an expression when someone is frustrated.

These two examples of changes in Politeness Patterns can indicate that translating exclamation words can change the representation of character’s behaviors. When a male character says “oh dear” and it is translated as “off”, his behavior can imply a less calm person unlike in the source text. On the other hand, a traditional representation of a male character like in the first example can subtly become neutral.

6.3. CONTENT EXPLICATION

Translators frequently use content explication, which involves adding explanatory details to clarify misunderstandings in the original text. While this improves comprehension, it limits the reader's interpretive engagement (Kaniklidou & House, 2018, pp. 237-238).

Example 6.3.1. *Kıpır Kıpır* (2021)

This is the first part of the book where Chloe/Melisa introduces her sister and herself:

Source and Target Texts	Example
<i>Naughty Toes</i>	My sister, Belinda, is a ballerina. I, Chloe, am not. (p. 3)
<i>Kıpır Kıpır</i>	Kız kardeşimin adı Belinda. O bir balerin. Benim adım da Melisa ama herkes bana Zıpır der. Ben balerin değilim. (p. 3)

Back Translation	My sister's name is Belinda. She is a ballerina. My name is also Melisa, but everyone calls me Zıdır. I am not a ballerina.
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This is a clear illustration of content explication, in which implicit or omitted information in the source text is expanded or made explicit in the target text to facilitate comprehension. The protagonist merely refers to herself as "Chloe" and draws a comparison between herself and her sister. In contrast, the Turkish translation incorporates supplementary personal information: the narrator's formal name ("Melisa") and a nickname ("Zıdır"), a culturally marked term in Turkish that translates to "bubbly" or "lively."

Example 6.3.2. *Kıpır Kıpır* (2021)

The following extract is taken from the part where Mina Öğretmen tries to teach ballet to the class:

Source and Target Texts	Example
<i>Naughty Toes</i>	<p>"Point!" she says. "Turn out!" she says. "Good toes," she says to Belinda. "Naughty toes," she says to me. (p. 7)</p>
<i>Kıpır Kıpır</i>	<p>"Parmaklarınızı iyice gerin ve öne uzatın," diyor. "Biliyor musunuz, bu hareketin adı point." "İyice dışa doğru!" Mina Öğretmen, "Aferin Belinda, hareketi çok doğru yapıyorsun," diyor. Ama bana, "Ah Zıdır, ayakların yine kıpır kıpır," diyor. (p.7)</p>
Back Translation	<p>"Stretch your toes well and point them forward," she says. "Do you know? This move is called 'point.'" "More to the outside!" she says. Teacher Mina says, "Well done, Belinda, you're doing the move correctly." But to me she says, "Oh Zıdır, your feet are wriggling again."</p>

Compared to the source text, the translation provides a more comprehensive explanation in this example. Although the original ballet commands are brief, such as "Point!" and "Turn out!", the Turkish version amplifies them into full sentences. This demonstrates content explication, as the translator clarifies the meaning for Turkish readers, potentially due to the unfamiliarity of the original terms. Furthermore, the translation softens the

teacher, who is strict and forthright in the source text. This is also an example of **manipulation of social identities** as this alteration changes her representation. Instead of directly correcting Melisa, she uses a nickname “Zıpır” and a softer expression. This shift may influence how adult–child relationships and especially female authority are viewed. Rather than showing the female teacher as strict and distant, the translation presents her as more nurturing.

6.4. MANIPULATION OF SOCIAL IDENTITIES

Translation reshapes social identities to align with cultural norms and expectations. For example, interpersonal dynamics can be emphasized by changes in politeness levels, such as the usage of honorifics, which establish hierarchical relationships not found in the source texts (Kaniklidou & House, 2018, p. 241). The following examples show how shifts in the agency of actions, the use of pronouns or changes in the directness/indirectness of sentences can alter social identities.

Example 6.4.1. *Kese Kağıdı Prensesi* (2020)

The following example has been analyzed within the first dimension, but it is also an example of manipulation of social identity.

Source and Target Texts	Example
<i>The Paper Bag Princess</i>	Elizabeth said, “ Dragon , is it true that you can fly around the world in just ten seconds?”
<i>Kese Kâğıdı Prensesi</i>	Elizabeth, “ Sayın Ejderha ,” dedi, “On saniyede bütün dünyanın çevresini uçarak geçebileceğin doğru mu?”
Back Translation	“ Dear Dragon ,” said Elizabeth, “is it true that you can fly around the world in ten seconds?”

In the translation, Elizabeth uses “*Sayın*” (“Dear”), which is a polite and formal way to address someone. However, she follows it with the informal pronoun “*sen*” (“you”), which indicates familiarity or equality in Turkish. This creates a mix of politeness and casual interaction. This combination could signal that Elizabeth is strategically respectful but still asserts her authority or equality by avoiding the formal pronoun “*siz*”. In contrast, the source text does not include an indication of politeness. Elizabeth directly calls the

dragon "Dragon" without honorifics. Also, the gender of the dragon is not clear in the translation as it is always referred as "Ejderha". As a result, these two situations can imply a shift in the representation of the character, the Dragon. Translation manipulates its social identity in subtle ways. By blending politeness ("*Sayın*") with familiarity ("*sen*"), it reflects Turkish cultural norms while maintaining Elizabeth's authority over the dragon. In the source text for the dragon, the pronoun "he" is used whereas in the Turkish translation, the dragon is only referred as "Ejderha", without any gender implication. In English, assigning a male pronoun to the dragon might subtly influence readers' perceptions because they can associate the dragon with traditionally masculine traits like dominance or strength. However, in Turkish, the absence of a gender-specific pronoun allows the dragon to be interpreted as genderless. Furthermore, the translator's choice not to add a gender marker such as adjectives reflects an intentional or culturally consistent decision to leave the dragon's gender ambiguous. This neutrality enriches the text by allowing children to interpret the dragon in a way that resonates with them, whether as a friend, adversary, or simply a character independent of gender expectations.

Example 6.4.2. *Damdaki İnek* (2011)

The following example shows Shon's action when the pig enters the house:

Source and Target Texts	Example
<i>The Cow on the Roof</i>	Shon was furious. He booted the pig out of the kitchen , then looked at the mess. "Oh, well," he said, shrugging his shoulders. "Gone is gone."
<i>Damdaki İnek</i>	Shon çok sinirlenmiş. Domuzu mutfaktan dışarı çıkarmış ve ortalığın haline bakarak, "Ne yapalım!" demiş, omuzlarını silkerek. "Olan oldu!" (p. 12)
Back Translation	Shon got very angry. He drove the pig out of the kitchen and, looking at the mess, said, "What can we do!" shrugging his shoulders. "What's done is done!"

In the source text, the phrase "*He booted the pig out of the kitchen*" suggests a forceful and physical action, and it implies Shon's attitude and behavior. In Turkish translation, this is softened to "*Domuzu mutfaktan dışarı çıkarmış*" ("He drove the pig out of the kitchen"), which is more neutral and doesn't imply physical force. This change can reflect cultural norms in Turkish children's literature, where characters are often shown in a less

aggressive way. By removing the roughness, the translator presents Shon as someone handling the situation calmly rather than aggressively, subtly reshaping his personality.

Example 6.4.3. *Morris Micklewhite ve Turuncu Elbise* (2018)

In the following example the agency of the action has been altered:

Source and Target Texts	Example
<i>Morris Micklewhite and the Tangerine Dress</i>	On Wednesday, Bea and Lila noticed Morris's fingernails. His mother had painted them for him the night before.
<i>Morris Micklewhite ve Turuncu Elbise</i>	Çarşamba günü Bea ve Lila Morris'in tırnaklarını fark ettiler. Annesi dün gece Morris istediği için onları boyamıştı.
Back Translation	On Wednesday, Bea and Lila noticed Morris's fingernails. His mother had painted them the night before as Morris wanted.

This addition subtly reframes the agency. In the source text, his mother paints his nails, and the action is shown without any explanation or commentary. In the translation, Morris's desire is given as a clear reason. This seems to support his independence, but it also shows how the Turkish culture needs to defend or explain actions that might be seen as not fitting in with gender norms. The addition does not change the meaning, but it does change the way the action is thought of to fit more closely with cultural expectations that such actions be internally motivated and voluntarily expressed, not because someone else told them to.

Example 6.4.4. *Morris Micklewhite ve Turuncu Elbise* (2018)

Another example of the shift in the agency of an action:

Source and Target Texts	Example
<i>Morris Micklewhite and the Tangerine Dress</i>	On Thursday, the boys wouldn't sit near Morris at the snack table.
<i>Morris Micklewhite ve Turuncu Elbise</i>	Perşembe günü oğlanlar yemek masasında Morris'in yanlarına oturmasına izin vermediler.
Back Translation	On Thursday, the boys didn't allow Morris to sit with them.

This shift makes the social stigma of gender nonconformity more visible. While the original text implies discomfort or avoidance, the target text depicts the boys actively gatekeeping — an intentional denial of inclusion. This enhances the visibility of social

exclusion as a reaction to nontraditional gender expression, potentially heightening the emotional or moral impact on the reader.

Example 6.4.5. *Kıpır Kıpır* (2021)

This is the scene when Melisa’s father is trying to style her hair. As she has curly hair, it is difficult for him to tie it up.

Source and Target Texts	Example
<i>Naughty Toes</i>	“Never mind,” I say. “It’s unique,” I say. (p. 11)
<i>Kıpır Kıpır</i>	“Böyle iyi babacığım,” diyorum. “Baksana saçlarım da kıpır kıpır!” (p. 11)
Back Translation	“It’s fine like this, Daddy,” I say. “Look, even my hair is wriggly!”

This example demonstrates a change in the child’s self-expression regarding her father. Short and direct statements like "Never mind" and "It's unique" are used by the character in the source text. The speech becomes more relational and descriptive in the Turkish translation. "Look, even my hair is wriggly," the child adds, adding, “Böyle iyi babacığım." When "babacığım" is used, the emphasis moves to a more overtly familial term. Instead of focusing on individuality, the translation emphasizes closeness with parents, which can reflect cultural expectations about family relationships and emotional expression.

Example 6.4.6. *Kıpır Kıpır* (2021)

While the kids are trying to learn how to move their arms in the ballet class, Chloe tries a different move, which is not appreciated by Mina Öğretmen.

Source and Target Texts	Example
<i>Naughty Toes</i>	“Chloe!” says Madame Mina in a very loud voice. “It’s jazzy,” I say in a very quiet voice. Mr. Tiempo is definitely smiling now. (p. 15)
<i>Kıpır Kıpır</i>	“Zıpır!” diye bağıyor Mina Öğretmen. “Ama öğretmenim caz bu, capcanlı, kıpır kıpır, fıkır fıkır...” diyorum. Metronom Amca da kahkahalar atıyor. (p. 15)
Back Translation	“Zıpır!” shouts Teacher Mina.

“But teacher, this is jazz—full of life, wriggly, bouncing...” I say.
Uncle Metronome is laughing out loud.

Chloe responds subtly and restrainedly in the source text, saying, "It's jazzy," in a very quiet voice that suggests hesitancy or awareness of her difference. In the Turkish translation, Zıdır responds with an expanded explanation: “Ama öğretmenim caz bu, capcanlı, kıpır kıpır, fikir fikir...”. This response is more expressive and forceful, suggesting greater confidence. The quiet tone in the source is omitted, and her behavior is made more visible and verbal. Also, in the source, “Mr. Tiempo is definitely smiling now” implies a subtle reaction. His support is visible but restrained. In the Turkish translation, this becomes “Metronom Amca da kahkahalar atıyor,” which indicates a strong and overt reaction. The character's emotional response is significantly amplified. These changes reflect a shift in social roles. In the source, Chloe’s quiet self-expression contrasts with her teacher’s authoritative voice, and Mr. Tiempo’s subtle smile suggests quiet approval. In the translation, Zıdır speaks more freely, while Metronom Amca reacts with open laughter. These shifts can reshape the power balance between the child and the adults.

6.5. CULTURAL FILTERING LONGITUDINALLY

Cultural filtering is the process of making systematic changes to the original material to fit it with the target audience's cultural standards. Longitudinal translations frequently evolve from covert (heavily altered) to overt (faithful to the source text) techniques, reflecting changing attitudes about cultural representation (Kaniklidou & House, 2018, pp. 242-243). In the scope of this comparative analysis, cultural filtering examples will be given including not only translators’ choices but also other actors’ inferences as gatekeepers of the repertoires.

Example 6.5.1. *Damdaki İnek* (2011)

The following description of Shon’s actions implies cultural filtering:

Source and Target Texts	Example
<i>The Cow on the Roof</i>	The next day, Sian went off with the scythe over her shoulder and Shon stoked the fire, put his feet up and lit his pipe .

<i>Damdaki İnek</i>	Ertesi gün Sian, omzundaki tırpanla çalışmak için tarlaya gitmiş. Shon da ateşi canlandırmış, ayaklarını uzatmış ve keyif çatmaya başlamış. (p. 6)
Back Translation	The next day, Sian went to the field to work with the scythe on her shoulder. Shon stoked the fire, stretched out his legs, and started relaxing.

Some cultural elements can be adjusted or omitted in translations to align with the expectations of the target culture. In the translated book, *Damdaki İnek*, the aggressive behavior of Shon was softened throughout the text and some cultural items were either adapted or omitted. In the source text, Shon "lit his pipe," which adds a culturally specific detail. However, this detail is omitted in the Turkish translation. Smoking, especially in children's literature, might not be considered appropriate or relatable for the Turkish audience due to cultural and societal attitudes. The omission reflects a deliberate cultural filtering to remove elements that could be seen as unsuitable for a younger audience, yet in the illustration the pipe can still be seen.

Example 6.5.2. *Ben Nereden Geldim?* (2015)

The following example illustrates the sexual intercourse between a man and a woman:

Source and Target Texts	Example
<i>Where Did I Come from?</i>	And to get really close the best thing he can do is lie on the top of her and put his penis inside her, into her vagina.
<i>Ben Nereden Geldim?</i>	Yakınlaşmanın en iyi yolu da erkeğin kadının üstüne çıkması ve penisin kadının içine, vajinasına girmesidir. (p. 23)
Back Translation	And the best way to get close is the man's getting on top of the woman and the penis's entering into the woman, into her vagina.

A notable example of translational modulation influencing gender representation is the rendering of a sentence about physical intimacy. The sentence "And to get really close, the best thing he can do is lie on top of her and put his penis inside her, into her vagina" uses an active voice with a clear male agent ("he") performing the action ("put his penis"). In contrast, the Turkish translation, "Yakınlaşmanın en iyi yolu da erkeğin kadının üstüne çıkması ve penisin kadının içine, vajinasına girmesidir", uses nominalization (penisin girmesi), which removes the explicit male subject. It doesn't clearly say **the man** puts the penis in. This makes the man's action seem less direct.

Example 6.5.3. *Ben Nereden Geldim?* (2015)

The following example introduces the differences between male and female anatomy:

Source and Target Texts	Example
<i>Where Did I Come from?</i>	Now, if you put your mother and your father in the bath together , you'd notice something interesting.
<i>Ben Nereden Geldim?</i>	Annenle baban beraber banyoya girerlerse , hemen ilginç bir noktayı fark edersin. (p. 12)
Back Translation	If your mother and father enter the bath together, you'll immediately notice an interesting point.

In the source text, the child is the subject, and the sentence has an active structure. It gives the child imaginative control. The tone is playful and direct. In the target text, the child is no longer the actor, so it reduces the child's agency. This translation strategy demonstrates how active voice and imaginative agency are downplayed in the target text, likely reflecting cultural expectations around modesty, and child-parent boundaries.

Example 6.5.4. *Ben Nereden Geldim?* (2015)

The following example shows the terms and their translated versions:

Source and Target Texts	Example
<i>Where Did I Come from?</i>	Bumps, bosom, titties, boobs Opening
<i>Ben Nereden Geldim?</i>	Çıkıntı, balkon, ikizler, cicikler Yarık-aralık
Back Translation	protrusion, balcony, twins, a cutesy diminutive slit-space

The Turkish translation of anatomical terms in *Ben Nereden Geldim?* is mostly accurate, but some choices show cultural adaptation strategies. Standard biological terms like "vagina" becomes "vajina," "penis" becomes "penis," "hips" becomes "kalçalar," "semen" becomes "meni," and "womb" becomes "rahim." These are direct and neutral, keeping the original's clear and educational tone. Also, "making love" is translated as "sevişmek," which keeps the mutual and affectionate meaning, fitting the source text's progressive tone. However, several terminology relating to female anatomy is translated using

euphemism or culture filtering. For example, slang for breasts like “bumps,” “bosom,” “titties,” “boobs,” are translated respectively as “çıkıntı” (protrusion), “balkon” (balcony), “ikizler” (twins), and “cicikler” (a cutesy diminutive). While these might seem humorous or familiar in Turkish culture, they could infantilize or sexualize the female body. A more significant change is seen with “opening” (referring to the cervix), which is translated as “yarık” (slit) and “aralık” (space). “Opening” in English is neutral and anatomical, often used in educational contexts. “Yarık” in Turkish, while sometimes technically correct, has harsher and more negative connotations. As Demirhan has analyzed and pointed out in her article, which reveals how cultural taboos and societal values influence the translation of gender and sexuality-related content in five translated children’s books in Türkiye, these word choices can make the translation incomprehensible (2022, pp. 165-167).

Example 6.5.5. *Asi Kızlara Uykudan Önce Hikayeler 2* (2018)

In the analysis of the source and target texts, no vital shifts were found in terms of gender representation. The translations of biographies continue to portray these women as strong, independent and nontraditional role models. The only notable translational feature involves the translation of LGBTQ+ related words such as “gay”, “same-sex marriage” and so on. The following examples demonstrate this shift:

Work and Translation	Example
	At the time, her bosses thought that if the show’s fans knew she was a lesbian , they would stop watching.
	She didn’t want to hide anymore, and she wanted other gay people across the world to see that they were not alone.
	So in one of the episodes of her show, her character came out to her therapist who was played by Oprah Winfrey.
	It was the first time in history that a lead character on a television program was openly gay .
	Next, Ellen told the public that she too was gay . (2017, p. 88)
<i>Good Night Stories for Rebel Girls 2</i>	O zamanlar, patronları dizinin hayranlarının onun lezbiyen olduğunu öğrenirlerse diziyi izlemeyi bırakacaklarını düşünüyorlardı. (2018, p. 50)
<i>Asi Kızlara Uykudan Önce Hikayeler 2</i>	Artık saklamak istemiyordu, dünyanın her yerindeki eşcinsel insanların yalnız olmadıklarını görmelerini istiyordu.

Böylece oynadığı dizide canlandığı karakter, Oprah Winfrey tarafından canlandırılan terapistine **eşcinsel** olduğunu açıkladı.

Tarihte ilk kez, bir televizyon programında başkarakter açıkça **eşcinseldi**.

Daha sonra, Ellen da **eşcinsel** olduğunu kamuoyuna açıkladı. (2018, p. 50)

In the translation of Ellen DeGeneres’s biography in the book, the English word “gay” is consistently rendered as “eşcinsel” or “lezbiyen”. Where the English text uses the term “gay” to describe Ellen DeGeneres, the translation avoids the direct transliteration “gey,” which is predominantly linked to male homosexuality in Turkish culture. This choice reflects an important linguistic and cultural adaptation. The translator (or another agency) employs "lezbiyen" for “gay” or the gender-neutral term "eşcinsel insanlar" for “gay people” ensuring both accuracy and cultural appropriateness. This lexical shift is not ideologically problematic. Instead, it reflects an awareness of language-specific gender norms and mitigates possible ambiguity. This is a subtle yet significant example of cultural filtering that is done to communicate the meaning more precisely within the target culture instead of trying to obscure it.

Example 6.5.6. *Asi Kızlara Uykudan Önce Hikayeler 2 (2018)*

The following example is from the biography of Sonia Sotomayor:

Work and Translation	Example
<i>Good Night Stories for Rebel Girls 2</i>	Sonia played a major role in some of the country’s most important legal cases, including the historic decision to make same-sex marriage legal in all states. (2017, p. 271)
<i>Asi Kızlara Uykudan Önce Hikayeler 2</i>	Sonia, eşcinsel evliliği tüm eyaletlerde yasal hale getiren tarihi karar da dahil olmak üzere, ülkenin çok önemli hukuk davalarında büyük bir rol oynadı. (2018, p. 176)

In the biography of Sonia Sotomayor, “same-sex marriage” is also translated as “eşcinsel evlilik”. Rather than using other terms or phrases, the book consistently prefers to use “eşcinsel”, which is a formal and gender-neutral term in the Turkish context. This choice demonstrates cultural sensitivity and ideological consideration: it mitigates potential stigma or uncertainty while maintaining the visibility of LGBTQ+ identities. It represents a change in lexical register; however, it does not alter or exclude the original message.

Instead, it aligns with Turkish norms of communication in children’s literature and maintains the book’s inclusive purpose. This is a consistent pattern of register adaptation instead of cultural filtering.

Example 6.5.7. *Prensesler Uslu Durmaz* (2017)

The following example implies cultural filtering in book titles:

Source and Target Texts	Example
<i>The Worst Princess</i>	The Worst Princess (Book title)
<i>Prensesler Uslu Durmaz</i>	Prensesler Uslu Durmaz (Book title)
Back Translation	Princesses Don’t Behave

The original title emphasizes individual personality, who is “the worst princess”, with an ironic and humorous tone. On the other hand, the Turkish title generalizes the behavior to all princesses, asserting that "princesses don’t behave", so shifting the emphasis from a singular individual to a communal stereotype. This may be regarded as cultural filtering as the word “worst” can have negative connotations, and it was softened in Turkish. “Uslu durmaz” possesses a more fun and culturally familiar tone, used for mischievous children — not inherently negative. Nevertheless, the Turkish title still conveys the nontraditional representation of a princess.

Example 6.5.8. *Kıpır Kıpır* (2021)

The following example can also imply cultural filtering in book titles:

Source and Target Texts	Example
<i>Naughty Toes</i>	Naughty Toes
<i>Kıpır Kıpır</i>	Kıpır Kıpır
Back Translation	Wiggly

The translation of the book title “Naughty Toes” as “Kıpır Kıpır” can imply cultural filtering, which softens the source text’s behavioral implications. The English term

"naughty" suggests a mild challenge to norms, especially for young girls. In contrast, the Turkish translation focuses on physical liveliness and childish energy, reframes potentially subversive character traits to align with culturally acceptable notions of childhood innocence.

Macro-level Cultural Filtering Examples

Cultural filtering may also reflect broader systemic pressures beyond the translator's control. In the Turkish context, macro-level agents such as publishers, institutions, and state authorities play a significant role in shaping which narratives reach children. In total, 10 books included in the bibliographical research were declared obscene, having been classified as “muzır neşriyat” on the grounds that they were considered harmful to children. These books are given with the date of their declaration as obscene in the following examples:

Example 6.5.9. *Asi Kızlara Uykudan Önce Hikâyeler* (2017)

Translated Work	Example
<i>Asi Kızlara Uykudan Önce Hikâyeler</i>	Classified as obscene publication in Türkiye. Article No. 8225/1/1-1 Date 27/09/2019

Example 6.5.10. *Erkek Çocuk Hakları Bildirgesi* (2017)

Translated Work	Example
<i>Erkek Çocuk Hakları Bildirgesi</i>	Classified as obscene publication in Türkiye. Article No. 8225/3/1-1 Date 27/09/2019

Example 6.5.11. *Kız Çocuk Hakları Bildirgesi* (2017)

Translated Work	Example
<i>Kız Çocuk Hakları Bildirgesi</i>	Classified as obscene publication in Türkiye. Article No. 8225/4/1-1 Date 27/09/2019

Example 6.5.12. *Burcu ve Berk / Cinsellik – Cinselliği Keşfediyoruz* (2014)

Translated Work	Example
<i>Burcu ve Berk / Cinsellik – Cinselliği Keşfediyoruz</i>	Classified as obscene publication in Türkiye. Article No. 11461/1/1-1 Date 26/12/2019

Example 6.5.13. *Bebekler Nereden Gelir* (2017)

Translated Work	Example
<i>Bebekler Nereden Gelir?</i>	Classified as obscene publication in Türkiye. Article No. - Date 06/07/2020

Example 6.5.14. *Bazı Günler...* (2017)

Translated Work	Example
<i>Bazı Günler...</i>	Classified as obscene publication in Türkiye. Article No. 9488/1/1-1 Date 22/11/2020

Example 6.5.15. *Asi Kızlara Uykudan Önce Hikayeler 2* (2018)

Translated Work	Example
<i>Asi Kızlara Uykudan Önce Hikayeler 2</i>	Classified as obscene publication in Türkiye. Article No. 9488/3/1-1 Date 22/11/2020

Example 6.5.16. *Oğlanlar ve Kızlar* (2006)

Translated Work	Example
<i>Oğlanlar ve Kızlar</i>	Classified as obscene publication in Türkiye. Article No. 7418/1-1 Date 24/06/2022

Example 6.5.17. *Morris Micklewhite ve Turuncu Elbise* (2018)

Translated Work	Example
<i>Morris Micklewhite ve Turuncu Elbise</i>	Classified as obscene publication in Türkiye. Article No. 9410/1-1 Date 18/09/2023

Example 6.5.18. *Farklı Olmaya Cesaret Eden Erkek Çocuklarına Hikayeler* (2018)

Translated Work	Example
<i>Farklı Olmaya Cesaret Eden Erkek Çocuklarına Hikayeler</i>	Classified as obscene publication in Türkiye. Article No. 4442/2/1-1 Date 22/05/2024

These 10 children's books that address topics such as nontraditional gender roles, bodily awareness, or child rights have been classified as "muzır neşriyat" (obscene publications/harmful to minors) by **Aile ve Sosyal Hizmetler Bakanlığı Küçükleri Muzır Neşriyattan Koruma Kurulu** (the Board for the Protection of Minors from Harmful Publications) in Türkiye. From the bibliographical list, these books include: *Asi Kızlara Uykudan Önce Hikâyeler* (2016) by Francesca Cavallo & Elena Favilli, *Kız Çocuk Hakları Bildirgesi* and *Erkek Çocuk Hakları Bildirgesi* (2014) by Elisabeth Brami, *Burcu ve Berk / Cinsellik – Cinselliği Keşfediyoruz* by Defne Ongun Müninoğlu, *Asi Kızlara Uykudan Önce Hikâyeler 2* by Francesca Cavallo & Elena Favilli, *Bazı Günler...* (2017) by Heinz Janisch, *Bebekler Nereden Gelir* by Doris Rübel *Oğlanlar ve Kızlar* (2006) by Brigitte Labbé, *Morris Micklewhite ve Turuncu Elbise* (2014) by Christine Baldacchino, and *Farklı Olmaya Cesaret Eden Erkek Çocuklarına Hikâyeler* (2018) by Ben Brooks. These books were prohibited from being explicitly marketed or sold to children and were obligated to be packaged and sold exclusively to adults. This situation may indicate a form of macro-level cultural filtering, in which the selection and distribution of books are influenced by broader ideological concerns. This form of filtering may operate through institutional mechanisms that influence the visibility and accessibility of specific themes in the literary repertoire, rather than being restricted to translation strategies.

These restrictions can be interpreted as instances of longitudinal cultural filtering as mentioned by Kaniklidou and House (2018), which occurs over time and across multiple texts. Although such interventions are not carried out by translators themselves, they can still be understood as part of broader cultural filtering processes, driven by institutional decisions, political ideologies, or societal norms. The exclusion or limitation of access to books that include feminist figures, gender nonconformity, and diversity may reflect sensitivities in the cultural and political context. These institutional decisions may indirectly influence publishing practices, potentially affecting the types of stories that are translated, selected, or avoided entirely. This may contribute to a narrowing of the cultural repertoire available to children. Also, it may affect the types of gender narratives that enter the system through translation as publishers most likely do not select source texts that have similar gender representations as the ones in the restricted books.

The only fiction book categorized under LGBTQ+ themes in the bibliographical research study is *Morris Micklewhite ve Turuncu Elbise*. Morris is the only fictional character explicitly reflecting gender-nonconformity except for the historical or contemporary queer people whose biographies are included in nonfiction texts. The lack of LGBTQ+ themes in children's book in Türkiye can be caused by this macro-level cultural filtering. Within the framework by Kaniklidou and House (2018), this act extends beyond the seven textual filtering strategies to ideological exclusion, in which entire texts are deemed incompatible with the normative boundaries of the target culture. The ban may serve as a systemic gatekeeping mechanism, reinforcing dominant ideologies about gender, childhood, and social values.

Notably, although *Kız Çocuk Hakları Bildirgesi* and *Erkek Çocuk Hakları Bildirgesi* were among the books declared “muzır neşriyat” in 2019, following a legal appeal initiated by a parent, the Board's decision was overturned in October 2021, and these books are no longer classified as harmful to minors⁵. This reversal is particularly important, as “muzır neşriyat” classifications are rarely challenged. The initial declaration and subsequent reversal show the role of institutional gatekeeping in shaping access to children's literature. Although the translator and publisher were not legally penalized because of their translations and publications, the designation itself served as a form of macro-level cultural filtering that temporarily limited the books' circulation.

In short, the comparative analysis indicates that subtle changes in tone, agency, character relationships, and lexical choices are frequently the cause of shifts in gender representation. These changes could be the result of systemic cultural expectations as well as the choices made by translators. The gender narratives that are made available and the ways in which they are mediated seem to be significantly shaped by cultural filtering, particularly at a macro level. Although nontraditional gender roles are introduced into Turkish children's literature by the chosen books and other books listed in the bibliographical study, their impact may be altered by the translations or the restrictions

⁵ For further information see the official statement by Türkiye Yayıncılar Birliği: https://turkyaybir.org.tr/kiz-ve-erkek-cocuk-haklari-bildirgesi-kitaplari-hakkindaki-muzir-nesriyat-karari-iptal-edildi/?utm_source=chatgpt.com

of them, which imply a balancing act between the progressive aspects of the source text and the target system's sociocultural bounds. This comparative analysis is vital to the study because it shows how complicated the relationship is between the source and target cultures and how gender representations are negotiated, filtered, or changed during the process of cross-cultural transfer. It does not only show the complex interplay between two texts but also shows the impact of other wider structural forces such as institutions, publishing houses and political ideologies within the literary polysystem.

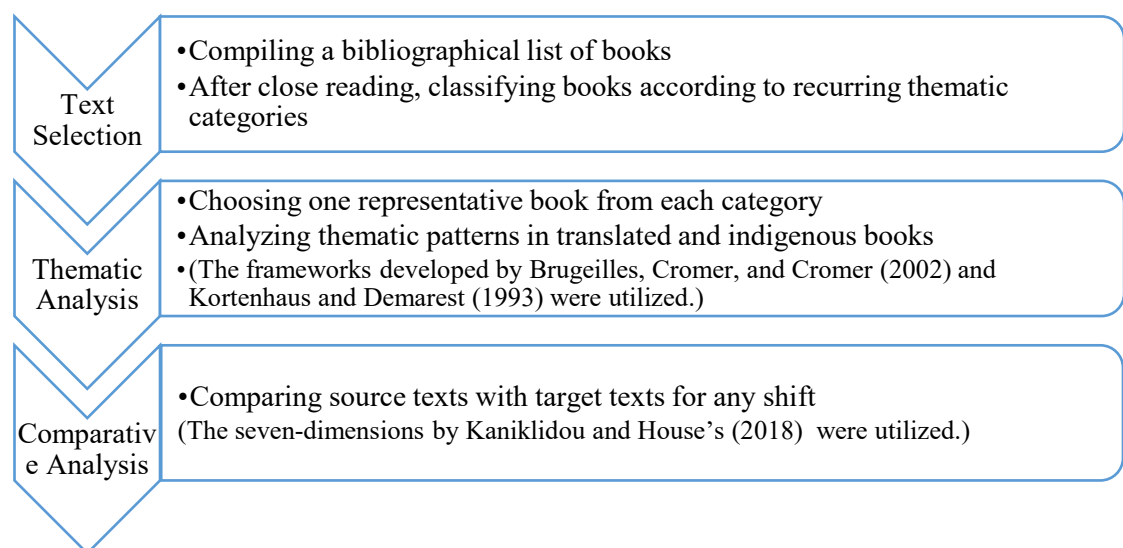
CHAPTER 7

FINDINGS AND DISCUSSION

In this chapter, the findings derived from the bibliographical research (Chapter 4), thematic analysis (Chapter 5), and comparative analysis (Chapter 6) will be discussed with their implications. Before presenting the findings and the discussion, the research model that guided the structure of this study will be introduced.

This study has developed a comprehensive research model to investigate the representation of nontraditional gender roles in children's literature within the Turkish literary polysystem. This model is influenced by the polysystem theory of Itamar Even-Zohar (1990), which emphasizes the influence of translated literature on the literary and ideological frameworks of a target culture. In accordance with this framework, the research model aims to explore how children's books that contain nontraditional gender roles have entered and circulated within the Turkish literary polysystem and whether their presence has influenced the emergence of similar themes in indigenous children's literature. The model, which is partly inspired by Tsai's (2022) analytical structure, consists of **Text Selection**, **Thematic Analysis**, and **Comparative Analysis**, but has been tailored to fit the needs of this research context as follows:

Research Model



In the **Text Selection** stage, two comprehensive bibliographical lists for translated and indigenous books were separately compiled, consisting of children's books published in Türkiye that included nontraditional gender representations. Based on a close reading of these books, five recurring thematic categories emerged: (1) nontraditional female characters, (2) nontraditional male characters, (3) nontraditional family dynamics, (4) gender and body exploration, and (5) LGBTQ+ themes. During the **Thematic Analysis** stage, one sample book from each category was chosen based on accessibility and relevance, and analyzed for detailed thematic coding of occupations, activities and appearance to detect thematic patterns. Lastly, in the **Comparative Analysis** stage, ten translated books and their source texts, whose source language is English, were analyzed to compare source and target texts for shifts in translation in terms of gender representation. This workflow, while designed for gender-focused research specifically for this study, offers a replicable model that can be adapted to other ideological frameworks such as racism, ecofeminism, postcolonial studies and so on.

The model briefly outlined above will now be explained in more detail. As was mentioned, the model consists of three key stages. The first stage is **Text Selection**, which is the structure of this model as it enables comprehensive study. Firstly, translated and indigenous books that feature nontraditional gender roles were identified through a bibliographic research based on their inclusion in the literary polysystem. This stage is vital to detect the emergence and development of this theme in the polysystem. To limit the study, specific databases and key words were determined to be used. To this end, the study's scope was determined through a systematic search using key phrases such as “egalitarian children's literature” and “feminist children's literature,” as well as their Turkish equivalents, in online databases, publisher catalogs, and paratextual elements. Also, according to the age range, books targeting the age of 12 or above were not included. To ensure thematic relevance, only works that depict characters in roles, feelings, or behaviors normally associated with the opposite gender were included. Each bibliographic entry included information such as book title, author, publishing house, year of publication and source language (for translations). A central and original contribution of the first stage of the model is the development of a categorization system specifically designed to organize and interpret the representation of nontraditional gender elements in children's literature. This categorization emerged from extensive analysis and has been

shaped inductively through the analysis of the books. These five core thematic categories are: Nontraditional Female Characters, Nontraditional Male Characters, Nontraditional Family Dynamics, Gender and Body Exploration, and LGBTQ+ Themes. These categories provided a lens through which representative books were selected for detailed thematic analysis in the second stage.

As the second stage, the **Thematic Analysis** was conducted on selected books from each category, including both translated and indigenous works. The analytical framework employed in this part is adapted from two foundational studies in the field of gender and children's literature: Brugeilles, Cromer, and Cromer's (2002) modular analysis of gender representation in French picture books, and Kortenhuis and Demarest's (1993) investigation of gender stereotyping in American children's literature. These studies provide robust methodologies for examining gender through both textual and visual elements. These frameworks have been slightly altered to suit the analysis of books from all categories which emerged in the bibliographical study. As seen in Table 4 (given in Chapter 5), a thematic coding table was created, and this table enables systematic analysis of how nontraditional gender roles are constructed or challenged through narrative and illustration. This analysis conducted as part of this model has revealed that the representation of nontraditional gender roles in both translated and indigenous children's books in Türkiye largely converges around similar themes. The coding table is as follows:

Table 4. Coding Table for Thematic Analysis

Characters	Occupations	Activities		Appearance	
	School and childcare	Instrumental - independent	Passive - dependent	Clothing	Color Pattern
	Shopkeepers	Playing ball	Playing house		
	Medicine	Riding a bike or horse	Picking flowers		
	Arts	Climbing	Housework helping: Cooking Washing dishes Sewing Cleaning up Gardening Fixing things		

	Adventure and nature	Running	Caring for siblings and/or children or pet		
	Order and justice	Swimming/fishing	Watching others play		
		Helping others	Needing help		
	Science and intellectual occupations	Making something	Causing a problem/Getting into trouble		
		Solving a problem	Quiet indoor play		
	Politics	Active outdoor play	Primping up		
		Having adventures	Dancing		

Subsequently, the **Comparative Analysis** was conducted to explore textual and ideological modifications between source and target texts. Drawing on Kaniklidou and House's (2018) model of cultural filtering, seven key dimensions of change were used to investigate how certain themes are adapted or suppressed to align with the cultural and ideological context of the Turkish target system. These seven dimensions are: (1) Sentimentalization and/or Infantilization, (2) Politeness Patterns Varying Along a Cline of Directness/Indirectness, (3) Content Explication, (4) Genre Specificity by Using Different Contextual Cues, (5) Variations in Rendering Humor, (6) Manipulation of Social Identities, (7) Cultural Filtering Longitudinally.

When the books have been analyzed according to the model, the findings indicate that the circulation of books with nontraditional gender roles, particularly through translations, may contribute to triggering a more egalitarian trend in Turkish children's literature. This influence is evident in the thematic continuity between translations and original works, as well as the increasing number of such works in recent years. Looking at translated works from different periods in the polysystem over time shows that these themes have become more noticeable over time. The thematic resonance is clearer when compared to indigenous works that came out later. This suggests a dialogic interaction between translated and indigenous literature, in which translation may function not only as a linguistic transfer but also as a cultural stimulus.

The comparative analysis showed specific changes made during the translation process. Through the lens of Kaniklidou and House's (2018) cultural filtering model, it was

possible to detect which textual elements were omitted, altered, or emphasized in the Turkish target texts. These changes can imply cultural sensitivity, publishing policies or institutional censorship. The role of the gatekeeper in these processes is multi-layered. While the translator often acts as a mediating agent, the publishing house also has significant influence in shaping the final product. The government may also get involved directly through censorship mechanisms. For example, when books are officially restricted or labeled as "harmful to minors," cultural filtering goes beyond translation choices. It can indicate the importance of institutional gatekeeping. This network of agents defines what kinds of books can be included in the target literary repertoire. This affects how nontraditional gender roles might be portrayed in Turkish children's literature.

7.1. FINDINGS AND DISCUSSION FOR BIBLIOGRAPHICAL RESEARCH

In order to identify translated and indigenous works published as part of children's literature including representations of nontraditional gender roles, two bibliographical lists were created, with information on titles, publication years, publishing houses, source languages, authors, translators (for translated books), and illustrators. The two bibliographical lists created in this study, which aims to examine the examples of egalitarian narrative in children's literature in Türkiye and its development in the cultural repertoire, were analyzed in detail. As a result of these analyses, a total of one hundred and twenty-one translated works and fifty-one indigenous works were identified between the years of 2000-2022.

As Even-Zohar (1997) states, translated texts can contribute to the development of the repertoire of the target culture by being included in a dynamic and innovative repertoire (p. 21). When the total number of books published is analyzed, it is found that translated works are more than twice the number of indigenous works. This indicates that examples of translated works that do not include stereotypical gender roles and question traditional roles constitute the majority of books included in the cultural repertoire in the 21st century. In order to understand whether translated literature has an influence over the indigenous literature, the publication years of the books in both lists were analyzed. The timeline analysis of the bibliographic lists for indigenous and translated works shows that works that question stereotypical gender roles or that contain an egalitarian narrative with

a different attitude enter the cultural repertoire through translated books, while there is a significant increase in indigenous narratives.

Following the years of book publishing, another important element that needs to be mentioned for this study is the publishers. Publishers, who select the source text to be translated and are instrumental in bringing it to the target audience, have been influential parties in creating and developing a cultural repertoire (Even-Zohar, 1997; Lefevere, 1992). Therefore, publishers from both lists were identified. Forty-five publishers of translated works and twenty-seven publishers of indigenous works were identified and the publishers with the highest number of publications were analyzed in detail. As a result of this analysis, Can Yayınları came to the fore with a total of twenty-nine works, seventeen translations and twelve indigenous works. Another important result is that publishers such as Abm Yayınları, Günışığı Kitaplığı, Hep Kitap, Kırmızı Kedi Yayınları, Mandolin Yayınları, Mavibulut Yayınları, Net Yayınları, Nota Bene Yayınları, Taze Kitap and YKY have added both translated and indigenous works to the cultural repertoire. With a more detailed analysis, the goals and behaviors of these publishers in translating works that include egalitarian narrative in children's literature and publishing indigenous in the narrative and drawing types of the translated and indigenous works published by the same publishing house.

Another important finding of the study is the creation of five categories based on the examination of the books listed in the bibliographic lists, according to the ways they question gender roles and norms. For these five categories identified—nontraditional female characters, nontraditional male characters, nontraditional family dynamics, gender and body exploration, and LGBTQ+ themes—examples of both translated and indigenous works have been provided. Based on these examples, it has been determined that the initial representations in the culture repertoire were through translated works, and that indigenous works have gradually increased. Among these five categories, it has been observed that the category containing LGBTQ+ themes lacks books when compared to the books in the other categories in both translated and indigenous works. One of the possible reasons for this may be the fact that non-heteronormative relationships are taboo in the society in Türkiye. The other reason may be that some of the books that include these themes were declared 'obscene' for children and restricted for sale to children, and

therefore publishers may not want to include children's books with these themes in their corpus. The common point of the works, declared as obscene, is that they describe in text or visuals that two individuals of the same sex can love each other and include the life stories of individuals who have undergone gender reassignment.

Possible reasons for this have been discussed, including the view of these themes as taboo by the majority of society and their prohibition from being sold to children by declaring them harmful. A prominent finding is that while there are ten translated works in the fifth category, which includes LGBTQ+ themes, there is only one implication in an indigenous work. The identified work, *Hoş Geldim* (2019), contains a narrative indicating that different family structures can be found and a family drawing supported by same-sex parents. Similar narrative and illustration are seen in the work *Baba Hakları Bildirgesi* (2018) and *Anne Hakları Bildirgesi* (2018), and this finding indicates that the narrative style and illustration in the indigenous work parallel the narrative style and illustration in indigenous works. In this regard, a comparative analysis between these books could yield more detailed results.

7.2. FINDINGS AND DISCUSSION FOR THEMATIC ANALYSIS

For the study, the thematic analysis examined occupations, character activities and appearance to identify recurring patterns and deviations from traditional gender expectations. Ten books—five translated and five indigenous—were chosen for thematic analysis based on their classification into five categories: (1) nontraditional female characters, (2) nontraditional male characters, (3) nontraditional family dynamics, (4) gender and body exploration, and (5) LGBTQ+ themes. Several of them were classified under multiple categories, which demonstrates the intersectionality of gender portrayal in children's literature. From each category, one book originally written in English was selected as translated works. Also, from the indigenous texts, five books were chosen from each category, except for Category 5 as there is no indigenous book detected. These ten books were examined with a focus on occupations, character actions and appearance to detect any thematic pattern in translated and indigenous books. For the analysis, the frameworks developed by Brugeilles, Cromer, and Cromer (2002) and Kortenhaus and Demarest (1993) were utilized to create a coding model specifically for this study.

To find out if the occupations, activities, and appearances in the chosen children's books were traditional or nontraditional, the coding model, which were introduced and then used to analyze selected books in Chapter 5, was analyzed for each book. The evaluation of activities was conducted by assessing their level of independence or passivity and their alignment with the gender roles that are typically assigned to boys and girls in literary representations. For example, activities that involved emotional care, domestic labor, or dependency were classified as traditionally feminine, while those that involved action, exploration, or problem-solving were considered traditionally masculine. The evaluation of appearance was conducted using visual indicators, including clothing, accessories, and color patterns. A character's visual representation was classified as nontraditional if it contained any elements that deviated from stereotypical gendered norms, such as a boy wearing a dress or a father wearing an apron. This methodical approach enabled a consistent assessment of gender representation in children's literature, regardless of whether it was translated or indigenous.

The analysis has shown certain thematic patterns in the representation of nontraditional gender roles in children's literature in Türkiye. First, the thematic patterns will be discussed for translated and indigenous book, respectively and then, an overall discussion for both datasets will be done.

Translated Books

Category 1 – <i>Kese Kağıdı Prensesi</i>						
	Occupation		Activities		Appearance	
	Traditional	Non-Traditional	Traditional	Non-Traditional	Traditional	Non-Traditional
Female	1	0	0	3	0	1
Male	1	0	0	1	1	0

In *Kese Kağıdı Prensesi*, there are 3 main characters as Elizabeth, Ronald and Dragon. The features of Dragon are not included in the coding table as it does not reflect any gender roles in the Turkish translation although it is stated as “he” in the source text.

Elizabeth holds the traditional title of a princess, which is coded here as a traditional occupation. However, through her activities and appearance she challenges the

conventional princess arche type. Elizabeth was coded as participating in 3 nontraditional activities and 0 traditional activities. However, her occupation and appearance each included 1 traditional and 1 nontraditional feature, respectively. She transitions from a traditional appearance (dress, crown) to a nontraditional one (a paper bag). This shift is symbolic as it implies rejecting beauty standards, and her transformation mirrors her behavioral change; therefore, her appearance is marked as nontraditional. Like Elizabeth, Ronald is coded with a traditional occupation, but he performs no actions typical of heroic or masculine roles. He performs only 1 nontraditional activity, which is needing help when he is kidnapped by Dragon. This position puts him in a passive role waiting for a princess to be rescued by. He wears prince clothes throughout the story. Overall, it can be stated that activity is the strongest element of gender role reversal in this book. Elizabeth is framed as capable, brave, and independent, while Ronald fails to live up to the traditional male “rescuer” model.

Categories 2, 3 – <i>Damdaki Īnek</i>						
	Occupation		Activities		Appearance	
	Traditional	Non-Traditional	Traditional	Non-Traditional	Traditional	Non-Traditional
Female	1	0	3	1	1	0
Male	1	0	1	5	1	0

In *Damdaki Īnek*, there are two main characters: the male protagonist Shon and the female protagonist Sian. Sian is depicted as a housewife, a position that is traditionally associated with domestic responsibilities. Sian participates in 3 traditional activities, which are in accordance with her position as a housewife: cooking, cleaning, and household management. She also engages in 1 nontraditional activity: manual outdoor labor, which she undertakes when she exchanges roles with Shon. Sian is coded with 1 traditional appearance: she accessorizes with a hair band and wears dresses, cardigans, and boots. On the other hand, the male character, Shon is assigned 1 traditional occupation: he is a farmer; however, both characters exchange their roles for a day. Shon's role is further reinforced by his participation in 1 traditional activity, but this representation is given only in the beginning of the story. Throughout the book, he engages in 5 nontraditional activities, including cooking, cleaning, household caregiving, and getting into trouble while trying to manage domestic work. Shon's failure and frustration in domestic work

(e.g., burning food, struggling with cleaning) not only provide humor but also criticizes the assumption that housework is easy. Shon's appearance is coded as 1 traditional: he wears shirts, pants, sweaters, and a cap, in a variety of colors such as purple, blue, pink and so on. When the majority of the book is considered, it can be said that although there are traditional representations of male and female characters, nontraditional representation outweighs that.

Categories 3, 2 – <i>Saçımı Çok Seviyorum</i>						
	Occupation		Activities		Appearance	
	Traditional	Non-Traditional	Traditional	Non-Traditional	Traditional	Non-Traditional
Female	0	0	2	2	0	1
Male	0	0	2	4	0	1

In *Saçımı Çok Seviyorum*, there are two main characters, Zuri and the father. The mother appears only at the end of the story, and she does not participate in any activity; therefore, she is not included in the coding table. Zuri's occupation is not coded, which is to be anticipated given her young age and the emphasis on her familial context. Zuri participates in 2 traditional and 2 nontraditional activities. Her traditional activities include needing help with her hair and quiet indoor play. The nontraditional activities are characterized by her assertiveness and autonomy. The nontraditional activities involve riding a bike with her father and helping him while he is styling her hair. Her representation through activities challenges passive portrayals of girls. Her appearance is coded as nontraditional (1) as she wears dresses and also a superhero cape. The father also has no stated occupation. The father participates in 2 traditional activities that are associated with males. Although these activities seem traditional, they are also nontraditional in the sense that he handles it or the thing that he helps with. For example, as a traditional activity, he helps Zuri style her hair. Helping someone is traditionally masculine but helping with hair styling is nontraditional for men. Therefore, there are also 4 nontraditional activities that make the father's role deeply subversive in terms of gender expectations. His appearance is coded as 1 nontraditional: though he wears male-coded clothing, he has long dreadlocks, which is nontraditional for a father. Both Zuri and her father are depicted without occupational identities, thereby allowing their personalities and actions to dominate the narrative. Zuri exhibits a harmonious combination of

traditional and nontraditional activities, combining emotional expressiveness with independence and initiative. The father's portrayal is a powerful example of nontraditional masculinity, as he engages in activities that are traditionally assigned to mothers, such as hairstyling, comforting, and nurturing. His behavior challenges gender stereotypes and broadens the representation of paternal care in children's literature

Category 4 - <i>Ben Nereden Geldim?</i>						
	Occupation		Activities		Appearance	
	Traditional	Non-Traditional	Traditional	Non-Traditional	Traditional	Non-Traditional
Female	0	0	2	2	1	1
Male	0	0	2	3	0	2

Ben Nereden Geldim? is a non-fiction children’s book and the figures in visuals are not narrative characters but representative illustrations of gender and anatomy. The analysis shifts from character-based coding to a representational analysis for the books in Category 4. These figures are a man, a woman, boys and girls. There is no coded occupation for each figure. The man and the woman are shown in 2 nontraditional activities, which are introducing the development of a baby and demonstrating body parts. The boys and the girls are shown participating in a few activities like playing a ball, skipping a rope and indoor playing that are traditional (4). Except for the girls, other figures appear nude to teach anatomy to children, so their appearance is nontraditional. It is important to discuss that the illustrations do not show body parts of any girl, but one of them shows the body parts of a boy.

Categories 5, 2 – <i>Morris Micklewhite ve Turuncu Elbise</i>						
	Occupation		Activities		Appearance	
	Traditional	Non-Traditional	Traditional	Non-Traditional	Traditional	Non-Traditional
Female	0	0	2	0	1	0
Male	0	0	4	5	1	1

In *Morris Micklewhite ve Turuncu Elbise*, the protagonist is Morris and the other children in the story, who are classified as boys and girls in the coding table, act as social mirrors that either reinforce or react to gender norms. No occupational role is assigned to any

characters. Morris participates in 5 nontraditional and 1 traditional activity while the boys engage in 3 traditional activities. Also, the girls are shown participating in 2 traditional activities. It can be said that the way Morris acts breaks down traditional male roles. Morris positions himself as a counter-normative figure, emphasizing expressive and imaginative independence rather than blending or balancing traditional and nontraditional elements. The thematic objective of the book is to celebrate gender diversity, rather than gender role conformity. This is further emphasized by this. The boys serve as a narrative contrast to Morris. Besides, the girls mirror traditional femininity, both visually and behaviorally. The activity-based coding highlights how Morris's personal agency becomes a narrative tool for challenging and expanding cultural definitions of gender. Morris is the sole character in the book who visually challenges gender norms, while the other boys and girls adhere to conventional appearance standards. This contrast contributes to the narrative's thematic clarity. In this way, the book uses clothing and color as visual language to articulate identity, conflict, and transformation.

Indigenous Books

Category 1 – <i>Preşes Olmak İstemeyen Preşes</i>						
	Occupation		Activities		Appearance	
	Traditional	Non-Traditional	Traditional	Non-Traditional	Traditional	Non-Traditional
Female	1	0	4	5	1	1
Male	0	0	2	2	0	1

There are one main characters in *Preşes Olmak İstemeyen Preşes*; Fıldırfiş, and two secondary characters, the Witch, the Boy. The main female character, Fıldırfiş is classified as a princess. This is coded as 1 traditional occupation, despite the fact that her behaviors challenge the stereotypes. The book's central theme is her refusal to behave like a "proper princess". Consequently, the occupation is symbolically traditional, but it is subverted through action. She performs 8 activities in total—5 nontraditional (e.g., resisting authority, solving problems, physical action) and 3 traditional (e.g., caregiving, indoor play). Her appearance is coded as 1 nontraditional as she wears cleats and a jersey with the princess gown. The boy, on the other hand, engages in 2 traditional and 2 nontraditional activities. He is visually coded as 1 nontraditional because he is wearing a

pink T-shirt with a cat on it. The witch performs 1 traditional activity and is represented with 1 traditional appearance.

Overall, the way Fıldırflş is portrayed shows a clear role reversal, as a princess's traditionally feminine identity is changed through nontraditional actions and looks. Although she is defined as a princess, her agency goes against the idea of a passive female character that is common in children's books. The fact that a boy with nontraditional looks is included shows that masculine norms are being subtly questioned. All of these choices make it seem like the book supports gender fluidity more through actions and images.

Categories 2, 3 – <i>Benim Babam Kötü Örnek</i>						
	Occupation		Activities		Appearance	
	Traditional	Non-Traditional	Traditional	Non-Traditional	Traditional	Non-Traditional
Female	0	0	1	0	1	0
Male	1	0	6	11	0	1

In *Benim Babam Kötü Örnek*, there are 2 main characters: Adnan and his daughter. He is assigned 1 traditional occupation and performs 17 activities in total, of which 11 are nontraditional and 6 are traditional. His appearance includes 1 nontraditional trait since he wears accessories mostly associated with women. His daughter participates in 1 traditional activity and is visually represented in a traditional manner.

The father's involvement in nontraditional activities like cooking, caring for others, or showing emotional openness is a deliberate challenge to traditional masculinity. Even though he has a traditional job, his role in the family goes against what most people expect by showing how to be a caring and involved father. He is ironically called a "bad example" in the title and criticized by other male figures as he involves in activities associated with women.

Categories 3, 1 – <i>İşte Benim Annem</i>						
	Occupation		Activities		Appearance	
	Traditional	Non-Traditional	Traditional	Non-Traditional	Traditional	Non-Traditional
Female	0	0	5	6	0	1
Male	0	0	3	5	2	0

There are 3 characters in *İşte Benim Annem*: Mutlu, his mother and his father. The mother doesn't have a clear job description, but she performs 11 activities, including 6 nontraditional and 5 traditional. Her appearance is classified as nontraditional, deviating from conventional maternal imagery. Mutlu engages in 4 activities—1 traditional and 3 nontraditional—while maintaining a traditional appearance. The father, although minimally present in the narrative, is portrayed participating in 4 activities—2 traditional and 2 nontraditional—and possesses 2 traditional appearance markers.

The book illustrates nontraditional family dynamics by highlighting the mother's vibrant and imperfect approach to parenting, which diverges from the idealized maternal archetype commonly depicted in children's literature. Although her actions encompass conventional caregiving tasks, the humorous and clumsy manner in which she performs them contributes to a nontraditional representation. The book presents a more nuanced and dynamic depiction of gender and familial roles through behavior.

Categories 1, 3 - <i>Ormanda Tek Başına</i>						
	Occupation		Activities		Appearance	
	Traditional	Non-Traditional	Traditional	Non-Traditional	Traditional	Non-Traditional
Female	0	0	5	9	1	2
Male	0	0	1	2	0	1

In *Ormanda Tek Başına*, there are 4 characters: Kırmızı Bereli, the mother, the grandmother and the grandfather. None of the characters are explicitly designated occupational roles, thus all are classified as “not applicable” for occupation. Kırmızı Bereli engages in a total of 8 activities - 4 nontraditional (e.g., problem-solving, having adventures) and 4 traditional (e.g., picking flowers, needing help). Her appearance is nontraditional as she has accessories like a bow and arrow. The mother participates in 2 nontraditional activities, indicating a contemporary maternal role. The grandmother engages in 4 activities—3 nontraditional and 1 traditional—and her appearance embodies both nontraditional (1) and traditional (1) characteristics. The grandfather engages in 3 activities—2 nontraditional and 1 traditional—and is distinguished by 1 nontraditional appearance.

The depiction of *Kırmızı Bereli* illustrates a harmonious representation of traditional and nontraditional behaviors, subverting gender norms through active participation while not entirely dismissing traditional attributes. Although no specific occupational roles are assigned, all four characters contribute to nontraditional representation of gender roles, especially family dynamics through their actions. The mother, grandmother, and grandfather display significant nontraditional behaviors, indicating a family dynamic that fosters independence and collective agency across generations. The grandmother and grandfather, typically passive background characters in most narratives, are depicted as dynamic and vibrant, both in appearance and behavior, thereby challenging age and gender conventions.

Category 4 – <i>Teo'nun "Ben Nereden Geldim?" Kitabı</i>						
	Occupation		Activities		Appearance	
	Traditional	Non-Traditional	Traditional	Non-Traditional	Traditional	Non-Traditional
Female	0	0	0	5	1	2
Male	0	0	1	5	1	2

In *Teo'nun "Ben Nereden Geldim?" Kitabı*, there are 2 narrative characters, Teo and his mother, and also 4 figures, the man, the woman, the boy and the girl. There is no occupation assigned to any character/figure. Except for Teo's outdoor play, other activities or demonstration of behavior are presented nontraditionally. The man and the woman are represented engaging in the development of babies and the demonstration of body parts. Also, the boy and the girl are portrayed in demonstrating body parts. The inclusion of themes such as baby development and body part demonstrations in children's books marks a significant departure from traditional gender and content norms.

In total, there are 6 female and 7 male characters analyzed in the translated children's literature, and also 10 female and 8 male characters examined in indigenous children's literature. The findings of translated and indigenous books will be discussed respectively. The following table shows findings of translated works:

Table 15. Summary Table for Translated Works

Male Characters Totals (7 characters)		Female Characters Totals (6 characters)	
Traditional Occupation	2	Traditional Occupation	2
Nontraditional Occupation	0	Nontraditional Occupation	0
Traditional Activities	9	Traditional Activities	9
Nontraditional Activities	18	Nontraditional Activities	8
Traditional Appearance	3	Traditional Appearance	3
Nontraditional Appearance	4	Nontraditional Appearance	3
Total	36	Total	25

A total of 6 female and 7 male primary characters were examined in the translated children's books. Occupational roles appeared infrequently and were exclusively traditional. In particular, traditional occupations, such as princess or farmer, were ascribed to 33% of female characters (2 out of 6) and 29% of male characters (2 out of 7), respectively. No nontraditional occupations were identified. This implies that occupational identity is not the primary mode of gender representation in these texts. Only 2 out of 5 translated books, which are *Kese Kağıdı Prensesi* and *Damdaki İnek*, assign a clear occupational role to male or female characters. In books like *Saçımı Çok Seviyorum*, *Ben Nereden Geldim?*, and *Morris Micklewhite and Turuncu Elbise* characters are children or family members whose roles are defined more by behavior and context than by formal occupations. Occupations that are present (e.g., princess, farmer, housewife) are often socially symbolic, not professional or skill-based roles.

In terms of activities, the male characters engaged in a total of 9 traditional and 18 nontraditional activities. This results in an average of 1.29 traditional and 2.57 nontraditional activities per male character. The data indicates a behavioral profile that is predominantly nontraditional, with 66.7% of all male activities falling outside of traditional gender norms. This change underscores the increasing representation of boys in nurturing, creative, or emotionally expressive roles that challenge traditional masculine stereotypes in children's literature. A total of 9 traditional and 8 nontraditional activities were performed by female characters. This results in an average of 1.5 traditional and 1.33 nontraditional activities per female character, meaning 47.1% of their actions deviate

from traditional gender expectations. The near balance implies that female characters are permitted a degree of autonomy, despite being slightly more restricted to conventional behaviors when compared to male characters. This is consistent with a continued trend in children's literature, in which girls are gradually being repositioned, but they are frequently still bound to traditional femininity. Out of a total of 44 activities, 59.1% are classified as nontraditional. These results indicate that, despite the fact that professional roles are still firmly established in traditional gender norms, behavioral representation, particularly for boys, is gradually shifting to more inclusive and diverse representations of masculinity and femininity.

The appearance of characters in the translated texts also indicates certain important patterns. Male characters were coded with 3 traditional and 4 nontraditional appearance traits in total. Consequently, for male characters, 57.1% of the appearance traits were coded as nontraditional, while 42.9% were traditional. A slight increase in the prevalence of nontraditional appearances implies a change of stereotypical masculine visuals. This change includes the use of color, accessory choices or clothes such as a tangerine dress, which are associated with femininity. Female characters exhibited 3 traditional and 3 nontraditional appearance traits overall, producing a 50–50 split. On average, this leads to 0.43 traditional and 0.57 nontraditional traits per male character and 0.5 traditional and 0.5 nontraditional traits per female character. In total, 53.8% of the 13 total appearance traits observed across all characters were nontraditional.

Table 16. Summary Table for Indigenous Works

Male Characters Totals (8 Characters)		Female Characters Totals (10 characters)	
Traditional Occupation	1	Traditional Occupation	1
Nontraditional Occupation	0	Nontraditional Occupation	0
Traditional Activities	13	Traditional Activities	15
Nontraditional Activities	25	Nontraditional Activities	25
Traditional Appearance	3	Traditional Appearance	4
Nontraditional Appearance	5	Nontraditional Appearance	6
Total	47	Total	51

On the other hand, in the indigenous books, 10 female and 8 male main characters were coded. As in the translated books, most characters do not have any occupational roles. Out of 8 male and 10 female characters, only 1 character of each gender is shown with a clearly defined occupation. Traditional occupations were allocated to only 10% of female and 12.5% of male characters, while none were assigned nontraditional ones.

In the activities category, there is a more significant change. Male characters engaged in 1.63 traditional and 3.13 nontraditional activities per character, meaning 65.8% of their actions are nontraditional. Besides, female characters engaged in 1.5 traditional and 2.5 nontraditional activities per character, with 62.5% being nontraditional. These patterns indicate that nontraditional behaviors are prevalent in both genders, with a particular emphasis on male characters.

The appearance of characters in indigenous texts is mostly represented nontraditionally. Among female characters, 4 traditional and 6 nontraditional traits appear. 60% of female characters were depicted with one nontraditional visual trait, while 40% maintained only traditional appearance indicators. In the same vein, among male characters, 3 traditional and 5 nontraditional appearance traits are recorded, which indicates that 62.5% of male characters exhibited nontraditional appearance elements, while only 37.5% were visually traditional. These findings underscore a substantial departure from visual gender stereotypes in indigenous books, where the appearance of characters increasingly challenges gendered expectations regarding clothing, color and accessories.

When both translated and indigenous datasets are compared there are some similarities and differences. There are 7 male and 6 female characters in translated books while there are 8 male characters and 10 female characters in indigenous books. Occupation is widely absent in both translated and indigenous datasets, so it is not a consistent indicator of the representation of gender roles. Nevertheless, traditional roles appear slightly more frequently in translated books, particularly in roles such as princess or farmer. Indigenous texts tend to avoid explicit occupational identities except for a princess. In both translated and indigenous works, male characters are depicted engaging in a greater number of nontraditional activities than traditional ones, indicating a substantial departure from the stereotypical notion of masculinity. The pattern is neutral for female characters in translated books, but it becomes nontraditional in indigenous books, in which females are

represented as engaging a variety of activities. The visually traditional appearance of both male and female characters in translated books indicates that appearance is less frequently employed to challenge gender roles. Indigenous literature still exhibits a reversal of this trend, with each character exhibiting a greater number of nontraditional appearance traits. In general, translated books introduce nontraditional gender representations primarily through character actions, while maintaining more traditional appearance and occupations. In contrast, indigenous literature demonstrates a more cohesive and progressive transformation, as characters—particularly males—frequently participate in nontraditional activities and adopt gender-neutral appearance.

A consistent pattern is observed in both the translated and indigenous children's books when comparing gender representation: occupational roles remain traditional, while activities and appearance exhibit significantly more variation. Occupational roles are the most traditional and underrepresented feature in both sets of books; therefore, it can be said that there is **no pattern detected for occupations**. There is a more pronounced contrast in the **character activities**. Male characters in both corpora demonstrate a high percentage of nontraditional activities: 66.7% in translated books and 65.8% in indigenous books. This is indicative of a common narrative trend that is aimed to expand the behavioral range of men/boys beyond instrumental-independent activities. However, the difference between female characters is more pronounced: in translated books, they engage in 47.1% nontraditional activities, whereas in indigenous books, this figure increases to 62.5%. This can suggest that there is a pattern in the activities of women/girls in children's books. Instead of engaging in passive-dependent activities, the female characters are represented with instrumental-independent activities which are helping others, solving a problem, rescuing people, and so on. In general, indigenous books exhibit activity patterns that are slightly more balanced and non-restrictive for both genders but translated books have also a similar pattern in terms of activities of both genders. In terms of **appearance**, both datasets exhibit **indications of breaking free from restrictive visual gender norms**. In translated books, nontraditional character appearances are coded for 57.1% of male and 50% of female characters. The figures for males and females increase slightly to 62.5% and 60%, respectively, in indigenous books.

Overall, the translated and indigenous children's books in this sample reflect a transitional pattern in how gender is portrayed. While occupational roles remain the most static and traditional, there has been a lot of progress in how characters act and look. Although there are more nontraditional activities and appearances in indigenous books, when other books are analyzed, it can imply different results. The purpose of the thematic analysis was to show recurring patterns in nontraditional gender representation. The findings show that nontraditional representation is more often linked to certain behaviors and appearance than to formal titles like occupation. For example, assuming the role of a rescuer/hero, especially in the case of female protagonists such as Elizabeth in *Kese Kağıdı Prensesi* or Fildırfiş in *Prenses Olmak İstemeyen Prenses*, marks a significant departure from traditional passivity often assigned to girls. Additionally, solving problems on your own, helping others, and going on physical adventures all show up as important themes that go beyond gender stereotypes. It is also worth mentioning that none of the indigenous books in this dataset fall into Category 5 (LGBTQ+ themes). This absence may indicate wider cultural, editorial, or institutional constraints affecting the production of children's literature in the culture repertoire. **Overall, the thematic patterns observed revolve less around formal roles and more around how characters act, and how they look.**

The results of thorough coding and comparative analysis show that although both datasets exhibit progressiveness, there are notable differences in the consistency and nature of these representations across categories like activities, appearance, and occupations.

The analysis's most notable finding is the prevalence of nontraditional activities, especially among male characters in both translated and indigenous literature. Characters act in ways that are contrary to traditional gender stereotypes, such as providing care, expressing emotions, or playing physically demanding roles that are not typical of their gender. Traditional depictions of female passivity are challenged by female characters who are frequently positioned in roles of agency, leadership, and rescue, particularly in translated books like *Kese Kağıdı Prensesi* and indigenous titles like *Prenses Olmak İstemeyen Prenses*. Unlike the discrete variable like as occupation, which remains sparse and traditional in both datasets, these behavioral aspects build theme patterns that are more instructive. In this regard, the study shows that actions and narrative roles are more effective indicators in nontraditional gender representation.

Appearance also emerges as an element where nontraditional representation appears. Color patterns, clothing choices, and accessories can disrupt gender norms. This pattern points to a growing willingness in children's books to depict a greater variety of gender expressions, particularly in terms of visual diversity.

The representations of nontraditional occupations are noticeably absent. Both translated and indigenous books feature traditional jobs for some characters, but not for all of them. This pattern can imply that authors and illustrators may be less inclined to subvert gender roles through occupations and more likely to do so through activities and behaviors. Even when a character holds a traditional occupation, such as a princess in *Kese Kağıdı Prensesi* or *Prenses Olmak İstemeyen Prenses*, or a farmer and housewife in *Damdaki İnek*. For instance, even though Elizabeth is still referred as a princess, the expectations that come with that title are challenged by her actions like rescuing the prince, claiming her freedom, and refusing to be a damsel. Similarly, in *Damdaki İnek*, the male and female characters exchange their jobs for a day. Therefore, even the characters have a traditional job, the stories do not support that traditional element, instead they show a change in this representation by characters' actions.

This study recognizes that the selected dataset of ten children's books—five of which are translated and five of which are indigenous—functions as a representative micro-system within the broader literary polysystem. These books were selected due to their relevance to specific thematic categories and were identified through bibliographic research. Nevertheless, this selection is a restricted sample and should not be interpreted as completely representative of the broader trends observed in the literary polysystem in Türkiye.

7.3. FINDINGS AND DISCUSSION FOR COMPARATIVE ANALYSIS

Using Kaniklidou and House's (2018) seven-dimensional framework, the comparative analysis examined the potential effects of gender representation in the Turkish translations of 10 children's books written in English. There were also 8 books that were restricted because they were regarded as obscene publications, and therefore, they were included in the macro-level cultural filtering examples. Although a number of translational shifts were detected, only those that seem to have an impact on how gender

roles are portrayed were included. The analysis revealed 30 examples distributed across categories such as sentimentalization, politeness patterns varying along a cline of directness/indirectness, content explication, manipulation of social identities, and cultural filtering. Among these, examples of cultural filtering with 18 examples and manipulation of social identities with 6 examples seem to be the most prevalent. These strategies appear especially prominent in books like *Kıpır Kıpır*, *Kese Kağıdı Prensesi*, and *Morris Micklewhite ve Turuncu Elbise*. These trends might point to a tendency to modify interpersonal tone and character behavior to conform more closely to regional norms. Table 17 shows the number of examples for the five dimensions that were detected in the analysis:

Table 17. Summary Table for Comparative Analysis

Dimensions	Total Examples
Cultural Filtering (micro)	8
Cultural Filtering (macro)	10
Manipulation of Social Identities	6
Content Explication	2
Politeness Pattern Varying along a Cline of Directness/Indirectness	2
Sentimentalization and/or Infantilization	2
Total	30

20 of these examples, except for 10 macro-level cultural filtering examples, revealed how subtle translational decisions, such as lexical choices and tone shifts, can alter nontraditional gender representations to align with the target culture's expectations. Addition or deletion of polite expressions can change the personality or behavior of a character, and therefore, it can change the representation. Besides, when the content is expanded or the agency is reframed in the sentences, the representation of characters as active/passive or traditional/nontraditional can change as seen in the examples of manipulation of social identity.

In addition to these textual examples, the study examined macro-level cultural filtering by identifying 10 children's books that were restricted by institutional bodies. These examples, while not based on detailed textual comparisons, provided important insight into the sociopolitical processes. The restriction of 10 children's books in Türkiye that address gender diversity, bodily

autonomy, or nontraditional social roles illustrates the influence of overarching sociopolitical pressures on cultural filtering. Works including *Asi Kızlara Uykudan Önce Hikâyeler* (2016) by Francesca Cavallo & Elena Favilli, *Kız Çocuk Hakları Bildirgesi* and *Erkek Çocuk Hakları Bildirgesi* (2014) by Elisabeth Brami, *Burcu ve Berk / Cinsellik – Cinselliği Keşfediyoruz* by Defne Ongun Müminoğlu, *Asi Kızlara Uykudan Önce Hikâyeler 2* by Francesca Cavallo & Elena Favilli, *Bazı Günler...* (2017) by Heinz Janisch, *Bebekler Nereden Gelir* by Doris Rübel, *Oğlanlar ve Kızlar* (2006) by Brigitte Labbé, *Morris Micklewhite ve Turuncu Elbise* (2014) by Christine Baldacchino, and *Farklı Olmaya Cesaret Eden Erkek Çocuklarına Hikâyeler* (2018) by Ben Brooks have been classified as “muzır neşriyat” (obscene publications/harmful to minors) by Küçükleri Muzır Neşriyattan Koruma Kurulu (the Board for the Protection of Minors from Harmful Publications) and subsequently withdrawn from circulation. One of the restricted works is an indigenous book. Although the comparative research focused on English source texts and their Turkish translations, the inclusion of indigenous work was supported by the broader scope of cultural filtering under examination. Since macro-level filtering has affected the circulation of both translated and indigenous writings, examining this indigenous example improved our understanding of the systematic gatekeeping processes.

One important point to discuss is the lack of children’s books with gender-nonconforming protagonists. As discussed in this chapter, the findings of the bibliographical analysis pointed out that the only book with such a protagonist is Christine Baldacchino’s *Morris Micklewhite ve Turuncu Elbise* (2018). This book was included within Category 5 LGBTQ+ themes, and except for this book, despite few books including these themes, there is no other book detected with main characters reflecting this feature. To this end, the findings of the comparative analysis can imply that macro-level cultural filtering may have influenced both the selection of such books to translate and publish and the production of them by Turkish authors. All these instances illustrate that cultural filtering is not solely a translational decision but is influenced by institutional and ideological frameworks that govern the prominence of specific narratives. Such restrictions result in the linguistic filtering and complete erasure of representations of alternative masculinities, children's rights, and LGBTQ+ identities from public discourse, exemplifying what Kaniklidou and House (2018) characterize as the manipulation of social identities and cultural filtering over time—not merely within the text, but throughout its lifecycle within the target culture. In this sense, the ban is not only a reaction to a single text but also a symbolic boundary-marking act that defines which themes are permitted in the cultural construction of childhood in Türkiye.

Another important point to discuss is the position of publishers as a cultural gatekeeper. Cultural filtering may also transpire before the translation process, specifically during the text selection by

publishers. Publishers serve as both linguistic mediators and cultural gatekeepers, who can shape the ideas, identities, and themes that are introduced in the target culture's literary repertoire. Their actions may be influenced by ideological influences. In Türkiye, this curatorial position is notably important due to the active involvement of governmental entities like the Küçükleri Muzır Neşriyattan Koruma Kurulu, which possesses the power to regulate or censor children's literature deemed harmful to minors.

This institutional environment may prompt certain publishers to practice self-censorship, thereby potentially affecting the selection of books that portray LGBTQ+ identities, deconstruct traditional gender norms, or explore themes linked to sexuality and bodily autonomy. For instance, after the classification of *Asi Kızlara Uykudan Önce Hikâyeler* and *Morris Micklewhite ve Turuncu Elbise* as “muzır neşriyat”, publishers may have adopted a more cautious approach in choosing books to translate. Such patterns may indicate a form of preemptive cultural filtering, which limits the cultural repertoire not through textual shifts, but through exclusion of some books. In this regard, publishers might contribute to longitudinal filtering by influencing which themes or representations become accessible to children in the Turkish literary polysystem.

Moreover, publishers may make selective choices within some book series in order to reduce the risk of being banned. For example, the Turkish editions of the Little People, Big Dreams series frequently feature historical figures like Marie Curie or Frida Kahlo, while excluding explicitly queer figures like Ru Paul and Megan Rapinoe whose biographies are categorized under LGBTQ on the website⁶ of the book series. This could be interpreted as an example of manipulating social identities or adjusting genre specificity to align more with societal expectations.

Ultimately, these patterns of selection and exclusion may signify more extensive systems of cultural mediation. In the Turkish context, as in numerous other sociopolitical settings, the choice of what to exclude from translation may possess equal ideological importance as the translation process itself. Therefore, cultural filtering may not only occur within the linguistic boundaries of the text, but also through institutional and commercial practices that what is published, circulated, and made visible to children.

⁶ To visit the website: https://littlepeoplebigdreams.com/shop/?wpv_view_count=319&wpv-lpbd-theme=lgbtq&wpv_sort_orderby=field-wpcf-publication-date.

CONCLUSION

This study examined the representation of nontraditional gender roles in children's literature in Türkiye, with an emphasis on the interaction of translated and indigenous texts within the Turkish literary polysystem. The findings shed light on the mechanisms of cultural transfer, the impact of translation, and the following production of indigenous works that reflect nontraditional gender roles. This study adds to our understanding of the dynamics of translated and indigenous children's literature in Türkiye. The interplay among translation, cultural context, and indigenous creation highlights the relevance of the literary polysystem in shaping depictions of nontraditional gender roles. The findings support and build on Even-Zohar's polysystem theory, emphasizing the importance of translated literature in young or emerging systems.

In order to establish the foundation of the study, essential background information about children's literature, its historical development, translation of children's literature and the influence of feminist ideas on the evolution of gender representation in children's books was given in Chapter 1. To provide theoretical background, Chapter 2 described Even-Zohar's polysystem theory and the concept of culture repertoire, both of which are critical to understand how translated works circulate and function within the Turkish literary polysystem. Chapter 3 described the methodology of the study. A three-layered model was introduced, consisting of bibliographical study, thematic analysis and comparative analysis, and served as the foundation for the thesis' analytical parts.

The first aim of the study was to question the place of children's books that reflect nontraditional gender roles in the Turkish culture repertoire, as well as to debate whether these children's books entered the Turkish cultural repertoire through translation and how they propagated across the literary system in the 21st century. To this end, Chapter 4 contains thorough bibliographical research on children's books, including nontraditional gender roles. It begins with an introduction to the criteria used to choose the books for examination. The chapter then delved deeper into both translated and indigenous books. For translated books, the analysis included categories, authors, translators, source languages, publishing houses, and publication dates. The examination of indigenous texts followed a similar framework, with the exception of source languages and translators.

In relation to the second aim, the study examined the construction and representation of nontraditional gender roles in both translated and indigenous children's books published in Türkiye. Through thematic analysis of the books in the bibliographical research, five main thematic categories have emerged: nontraditional female characters, nontraditional male characters, nontraditional family dynamics, gender and body exploration, and LGBTQ+ themes. For each thematic category, one representative book from the translated list and one from the indigenous list were selected for a detailed analysis. In Chapter 5, the representation of gender was examined using a combined framework adapted from articles by Brugeilles, Cromer, and Cromer (2002) and by Kortenhaus and Demarest (1993). The thematic coding table mainly included three categories: occupation, activities, appearance. This approach allowed for a systematic comparison of how gender roles are visually and narratively portrayed across different publishing contexts in Türkiye.

For the third aim, the comparative analysis, focusing on whether and how the gender representations in English source texts have been modified or filtered in their Turkish translations, has been conducted in Chapter 6. Based on Kaniklidou and House's (2018) seven-dimensional model, the investigation identified a variety of translational shifts—such as sentimentalization, changes in politeness patterns, content explication, manipulation of social identities, and cultural filtering—that can influence the portrayal of gender.

Finally, the findings of this three-layered analysis were presented and interpreted in Chapter 7. Each layer in this model enhanced the comprehension of the representation, construction, and potential transformation of unconventional gender roles in children's literature in Türkiye. The findings offered insights that directly respond to the research questions posed in the Introduction part of the study. Each research question will be revisited and discussed in light of the findings:

Research Question 1a: Are there any translated and indigenous children books representing nontraditional gender roles in the Turkish literary polysystem?

The bibliographical study identified a wide range of children's books that represent nontraditional gender roles, including both translated and indigenous texts. This research

identified 121 translated and 51 indigenous children's books that represent these roles within the Turkish literary polysystem, based on the selection criteria and scope of this study. These texts encompass a diverse gender representation, including nontraditional female and male characters to depictions of egalitarian families and queer individuals. To conduct this research, two separate lists were created, each containing detailed bibliographic information such as the title, author, illustrator, translator (if applicable), source language (if applicable), publisher, and year of publication. The compiled lists included 172 titles published between 2000 and 2022, reflecting a notable increase in the visibility of such works in recent years. The process of detecting these books involved systematically searching multiple datasets, including library catalogues, publisher websites, online bookstores, and thematic collections. While translated books form the majority of the list, the presence of indigenous titles indicates that local publishers are increasingly engaging with nontraditional gender themes, although this engagement remains comparatively limited.

Research Question 1b: Are there any relation between these indigenous and translated books in terms of their contribution to the culture repertoire of Türkiye?

Several indicators in the findings suggest that translated children's literature may have an impact on the development of indigenous works that are thematically consistent. First, except for Category 5 – LGBTQ+ themes, a strong thematic parallelism is observed between the two lists so it implies that translations may have influenced the emergence of thematically similar indigenous works. Second, 2 translators of the listed translated books later appear as authors of indigenous works. Third, the chronological distribution of publications reveals that many translated books were published prior to their indigenous counterparts, which supports the possibility of translational influence. For example, the bibliographical research revealed that many translated books reflecting nontraditional gender roles were published in Türkiye between 2015 and 2018, entering the literary polysystem at a relatively early stage compared to their indigenous counterparts. In the years following this period, a number of indigenous books began to appear with similar themes, such as nontraditional female characters or redefined family structures. Lastly, the fact that several publishing houses appear in both lists can reinforce the notion of an interconnected development shaped by shared editorial visions and

market orientations. These elements indicate that translated literature may have played a role in shaping and expanding Turkish culture repertoire.

Research Question 2a: How are gender roles thematically portrayed in translated and indigenous nontraditional works?

The thematic analysis of the books in the lists identified a diverse array of nontraditional gender representations such as emotionally expressive male characters, inclusive family structures, and active and independent female characters. Additionally, some texts addressed gender and body awareness or featured characters who diverge from binary gender norms. Therefore, all books are categorized under five main themes: (1) nontraditional female characters, (2) nontraditional male characters, (3) nontraditional family dynamics, (4) gender and body exploration and (5) LGBTQ+ themes. Across the first four categories, both translated and indigenous works demonstrated a growing interest in challenging gender norms. The first category, **Nontraditional Female Characters**, includes girls/women who display independence, leadership, or reject stereotypical gender roles. For example, *Kese Kağıdı Prensesi* and *Ormanda Tek Başına*, depict female characters who challenge traditional gender roles through bravery and independence. The second category, **Nontraditional Male Characters**, encompasses males who exhibit vulnerability, participate in caregiving, or take on roles traditionally associated with women. While in *Morris Micklewhite ve Turuncu Elbise*, the male protagonist wears a dress and enjoys imaginative play, in the indigenous book *Benim Babam Kötü Örnek*, the father expresses emotions and does household chores. The third category, **Nontraditional Family Dynamics**, includes representations of shared responsibilities between parents or same-sex or single parents. For example, *İşte Benim Annem* and *Saçımı Çok Seviyorum* represent parents who support the child's individuality and share responsibilities with their partner. The fourth category, **Gender and Body Exploration**, covers books that provide information about the development of babies, body parts and puberty. Some of these informative books are *Ben Nereden Geldim?* and *Teo'nun "Ben Nereden Geldim?" Kitabı*. The fifth category, **LGBTQ+ Themes**, is the least represented category both in translated and indigenous books. These thematic patterns indicate that while the depiction of nontraditional gender roles differs in intensity and frequency; it is a common concern in both translated and indigenous books.

Research Question 2b: Are there observable patterns or thematic similarities/differences between translated and indigenous books?

In categories such as nontraditional female characters, nontraditional male characters, nontraditional family dynamics, and gender and body exploration, examples were found in both translated and indigenous books. A shared pattern across both groups is the emphasis on challenging traditional prince and princess representations. For instance, both translated works like *Kese Kağıdı Prensesi* and indigenous works such as *Prenses Olmak İstemeyen Prenses* feature independent princesses who rescue a prince or friends. Besides, diverse family depictions are one of the common themes in both groups. For example, translated works such as *Damdaki İnek*, *On Çocuklu Bir Baba* and *Saçımı Çok Seviyorum*, and also indigenous works such as *İşte Benim Annem*, *Babam Şiir Yazıyor* and *Benim Babam Kötü Örnek* serve as representative cases of this recurring theme.

It must be noted that although translated texts, such as Christine Baldacchino's *Morris Micklewhite ve Turuncu Elbise*, Elena Favilli and Francesca Cavallo's *Asi Kızlara Uykudan Önce Öyküler 1* and *Asi Kızlara Uykudan Önce Öyküler 2*, Ben Brooks' *Farklı Olmaya Cesaret Eden Erkek Çocuklarına Hikayeler*, Elisabeth Brami's *Erkek/Kız Çocuk Hakları Bildirgesi*, include LGBTQ+ themes, there is no indigenous books identified for this category despite one subtle example in the book, entitled *Hoş Geldim* by Rayka Kumru, that implies same-sex parents in one illustration. This absence may indicate limitations in the current scope of indigenous children's literature in Türkiye concerning explicit representation of gender diversity.

Research Question 3a: Do the Turkish translations preserve the nontraditional gender roles/themes present in the English source texts?

The comparative analysis has shown that most of the Turkish translations which were selected and analyzed in Chapter 6, maintain the fundamental gender-related themes that are present in the English source texts. The majority of the selected texts preserved fundamental themes about gender representation, featuring portrayals of autonomous female characters, emotionally expressive male characters, and diverse family dynamics. However, subtle shifts were observed in tone and lexical choices. For example, alterations in wording around expressions of gender identity or emotional sensitivity sometimes

created uncertainty or diminished the effect of the source texts' representation. Despite these minor modifications, the overall framework of nontraditional gender roles was largely preserved.

Research Question 3b: Are there any shifts that significantly affect the portrayal of gender roles in the target texts?

The analysis revealed several macro shifts that significantly affect the portrayal of gender roles in the target texts. Beyond the textual shifts that subtly affect the representation, it seems that the representation of gender in translated children's literature is also influenced by broader gatekeeping mechanisms. As discussed in the findings part, 10 books that include queer characters, LGBTQ+ themes and information about sexuality, such as *Morris Micklewhite ve Turuncu Elbise* and *Asi Kızlara Uykudan Önce Hikayeler 1*, were classified as “muzır neşriyat” (obscene publications/harmful to minors) by regulatory authorities in Türkiye. These choices can make it harder for these works to be seen and read, and they might also make publishers more careful about what they publish or lead them to censor themselves. This form of macro-level cultural filtering, involving both governmental institutions and publishing houses, plays a significant role in shaping which texts are selected for translation, how they are adapted, and which gender narratives are made available to children.

Research Question 3c: What are the (f)actors that affect the portrayal of gender roles in Turkish target texts?

The findings suggested that the portrayal of gender roles in the target texts was shaped not only by individual translation strategies but also by broader macro-level factors. These encompass institutional pressures, publishing norms, and socio-political sensitivities that determine the selection of books for translation and their circulation in the polysystem. Examples of macro-level cultural filtering are evident in instances where books were prohibited, restricted, or not published as a result of their content. These interventions frequently seek to ensure that the translated texts are consistent with the dominant cultural values, indicating that gatekeepers such as publishers, institutions, and regulatory bodies play a crucial role. Overall, while translation choices do shape

representation, institutional gatekeeping has a stronger and more direct impact, often determining whether the books reach children or not.

In this study, which identifies and examines the development of translated and indigenous works published in Turkish children's literature that question gender roles, attention has been drawn to the impact of translated works on indigenous works. As a result of the analysis, it can be said that translated works have served as an example for indigenous literature and have contributed to its gradual increase. Future studies could expand on each layer of this study to offer deeper insights into the evolving portrayal of gender in children's literature. In future studies on nontraditional gender representation in children's literature, it will be valuable to conduct detailed analyses of the narrative types and illustrations in the works to determine how translation and indigenous writing influence each other. Considering that authors and translators, in addition to publishers, can be decisive in shaping culture repertoires, conducting research on this topic could be beneficial. In the area of comparative analysis, future studies could benefit from analyzing a larger number of source and target texts, including more language pairs, or investigating the role of editors and institutions in shaping gender representation in the culture repertoire. Besides, the three-layered model developed in this study—comprising bibliographical research, thematic analysis, and comparative analysis—offers a flexible framework that can be adapted and expanded in future interdisciplinary research. By applying this model to new corpora or across different national contexts, researchers can continue to explore how literature both reflects and shapes cultural understandings of gender. On the other hand, this model can be adapted to explore other critical areas such as race, ethnicity, disability, and ecocriticism in children's literature. For example, bibliographical research can reveal which narratives are visible within literary polysystems; thematic analysis can reveal recurring patterns or gaps in representation; and comparative analysis can elucidate how translation, editing, or institutional pressures reshape these themes across cultures.

The findings emphasize the need for longitudinal studies to track evolving translation practices and their impact on cross-cultural communication. This study focuses on books published between 2000 and 2022, and a longitudinal study extending beyond this timeframe such as an analysis conducted in 2030, could offer valuable insights into the

evolution of gender representations. This type of research could also evaluate whether shifts in societal norms, publishing policies or institutional policies contribute to the way gender is constructed in children's books. By focusing on linguistic and cultural shifts, the study contributes to understanding how translations mediate cultural narratives and ideologies. Furthermore, it emphasizes how translation is a cultural practice influenced by power dynamics and gatekeeping mechanisms. The study offers a framework for examining how gender representations are adapted or filtered in different cultural contexts. Moreover, the model that was proposed in this study can be applied beyond the scope of gender-focused research. It is hoped that this research will serve as a foundation for further studies exploring the intersection of translation, ideology, and gender in children's literature. By offering a flexible and replicable research design, this study aims to contribute not only to gender studies but also to the broader field of translation and literary analysis.

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APPENDIX 1 BIBLIGRAPHICAL LISTS OF TRANSLATED AND INDIGENOUS BOOKS

The Bibliographical Research of Translated Books for Children Representing Nontraditional Gender Roles

	Title of the Source Text and translation	Name of the Author(s) and Illustrator(s)	Name of the Translator(s)	Publishing House	Publication Year	Source Language	Category/ Categories
1	Sandvargen (2002) Kumkurdu	Asa Lind (Author)	Murat Özsoy	Yerdeniz Yayınları	2002-2003-2005	Swedish	Nontraditional Female Characters Nontraditional Male Characters Family Dynamics
2	Mera sandvargen (2003) Daha Fazla Kumkurdu	Kristina Digman (Illustrator)	Ali Arda	İthaki Yayınları	2007-2007-2007		
				Kanat Yayınları Adrena	2009-2009-2009		
3	Sandvargen och hela härliheten (2004) Daha da Fazla Kumkurdu (Series)				Pegasus Yayınları	2015-2015-2015	
4	Liebe und Sexualität – Kind ern erklärt (2003) Çocuğuma... Sevgiyi ve Cinselliği Nasıl Anlatırım	Georg Schwikart (Author) Cornelia Kurtz (Illustrator)	Nilgün Gürşen	Sis Yayıncılık	2004	German	Gender and Body Exploration
5	Asking About Sex & Growing Up: A Question- and-Answer Book for Boys and Girls (1988) Cinsellikle İlgili Merak Ettikleriniz: Sorular ve Yanıtlar	Joanna Cole (Author) Alan Tiegreen (Illustrator)	Emel Aksay	Sistem Yayıncılık	2005	English	Gender and Body Exploration
6	Les Garçons et les Filles (Les Gouters Philo series) (2000) Oğlanlar ve Kızlar (Çıtır Çıtır Felsefe series)	Brigitte Labbé (Author) Jacques Azam (Illustrator)	Azade Aslan	Günişığı Kitaplığı	2006	French	Gender and Body Exploration

7	<i>The Pony-Mad Princess (2004-2008)</i> <i>Midilli Tutkunu Prenses (Series):</i> 1.Princess Ellie to the Rescue Prenses Ellie İmdada Yetiştiriyor (2006)	Diana Kimpton (Author) Lizzie Finlay (Illustrator)	Sevin Okyay	İş Bankası Kültür Yayınları	2006-2012	English	Nontraditional Female Characters
8	Princess Ellie's Secret Prenses Ellie'nin Sırrı (2006)						
9	Princess Ellie's Mystery Prenses Ellie İçin Bilmece (2006)						
10	Princess Ellie's Moonlight Mystery (2004) Prenses Ellie'nin Ayıışığı Gizemi (2007)						
11	Princess Ellie's Camping Trip (2006) Prenses Ellie'nin Yıldızıışığı Macerası (2007)						
12	A surprise for Princess Ellie Prenses Ellie'ye Sürpriz (2011)						
13	Princess Ellie's Holiday Adventure Prenses Ellie'nin Tatil Macerası (2011)						
14	Princess Ellie solves a mystery Prenses Ellie ve Saray Entrikası (2012)						
15	Ronja Rövardotter (1981) Ronja: Haydut Kızı Haydudun Kızı Ronja	Astrid Lindgren (Author) Ilon Wikland (Illustrator)	Deniz Canefe Ali Arda	İthaki Yayınları Pegasus Yayınları	2007 2020	Swedish	Nontraditional Female Characters

16	<i>Mathilda</i> (1988) <i>Matilda</i>	Roald Dahl (Author) Quentin Blake (Illustrator)	Lale Akalın	Can Yayınları – Can Çocuk	2007	English	Nontraditional Female Character
17	<i>Ellika Tomsons första bok</i> (2008) <i>Ellika Tomson'un Keşif Günlüğü</i>	Asa Lind (Author) Emma Göthner (Illustrator)	Ali Arda	Kanat Yayınları	2008	Swedish	Nontraditional Female Characters
				Pegasus Yayınları	2017		
18	<i>¿De dónde venimos?</i> (2006) (El Mundo de los Peques series) <i>Ben Nereden Geldim?</i> (Miniklerin Dünyası- series)	Sergi Camara (Author) Teresa Herrero (Illustrator)	Farah Yurdözü	Altın Kitaplar	2009	Spanish	Gender and Body Exploration
19	<i>L'Encyclo de la vie sexuelle: 4-6 Ans</i> (1998) <i>4-6 Yaş Çocuklar İçin Cinsel Bilgiler</i>	Isebel Fougere (Author) Philippe Eliakim (Illustrator)	Fırat Yenici	Epsilon Yayınevi	2009	French	Gender and Body Exploration
20	<i>Where Did I Come From?</i> (1973) <i>Ben Nereden Geldim?</i>	Peter Mayle (Author) Arthur Robins (Illustrator)	Emel Aksay	Sistem Yayıncılık	2009	English	Gender and Body Exploration
			Osman Akınhay	Agora Kitaplığı	2015		
21	<i>Så blev jag till</i> (2004) <i>Ben Nasıl Oldum?</i>	Katerina Janouch (Author) Mervi Lindman (Illustrator)	Ali Arda	Ayrıntı Yayınları	2010	Swedish	Gender and Body Exploration
				Ayrıntı Yayınları - Dinozor Çocuk	2019 (reprint)		
22	<i>Comment survivre quand on est une fille?</i> (2003) <i>Genç Kız Olmakla Nasıl Baş Etsem?</i>	Emmanuella Rigon (Author) & Bernadetta Costa-Prades (Author) Jacques Arènes (Illustrator)	Siren İdemen	Can Çocuk Yayınları	2010	French	Gender and Body Exploration
23	<i>Belle, astute e coraggiose</i> (series) (2004-2008) <i>Güzel, Açıköz, Cesur Kızlar</i> (Series): <i>Yalancı Aynalar</i> (2011)	Beatrice Masini (Author) Desideria Guicciardini (Illustrator)	Nükhet Amanoeel	Can Çocuk Yayınları	2011-2020	Italian	Nontraditional Female Characters, Family Dynamics
24	<i>Kocaman Ayaklı Çocuk</i> (2012)						

25	Kral Kızının Armağanı (2012)						
26	Ejder Çocuk (2012)						
27	Korkusuz Isabelita (2012)						
28	Bilmece Bilen Kız (2012)						
29	Gizemli Miço (2013)						
30	Sivri Uzun Dişler (2014)						
31	İna Mağrada (2016)						
32	Kusha ve İnciler (2018)						
33	Ancilla ve Şifalı Bitkiler (2019)						
34	Moda Lila'dan Sorulur (2020)						
35	Tales for Little Rebels: A Collection of Radical Children's Literature (2008) Asi Çocuklara Öyküler: Radikal Çocuk Edebiyatından Seçme Parçalar	Julia L. Mickenberg (Compiler) & Philip Nel (Compiler)	Devrim Evcı	Dipnot Yayınları	2011	English	Gender and Body Exploration, LGBTQ Themes
36	Comment survivre quand on est un garçon (2005) Erkek Olmakla Nasıl Baş Etsem?	Jacques Arènes (Author) & Bernadetta Costa-Prades (Author)	Siren İdemen	Can Çocuk Yayınları	2011	French	Gender and Body Exploration

		Jacques Azam (Illustrator)					
37	Pippi Långstrump (1945) Pippi Uzunçorap	Astrid Lindgren (Author)	Ali Arda	Doğan Egmont Yayıncılık	2011 2021	Swedish	Nontraditional Female Characters
38	Pippi Långstrump gâr ombord (1946) Pippi Uzunçorap Denize Açılıyor	Ingrid Vang Nyman (Illustrator)		Pegasus Yayınları	2011 2021		
39	Pippi Långstrump i Söderhavet (1948) Pippi Uzunçorap Büyük Okyanus'ta				2011 2021		
40	The Cow on the Roof (2006) Damdaki İnek	Eric Maddern (Author) Paul Hess (Illustrator)	Dilanaz Ünal	Mandolin Yayınları	2011	English	Family Dynamics Nontraditional Male Characters
41	What's Happening to Me? (Girls Edition) (2006) Bana Bir Şeyler Oluyor! Ergenlik Diyorlar... (Kızlar)	Susan Meredith (Author) Nancy Lescnikoff (Illustrator)	Tuncay Ergene	Sıfırlı Yayıncılık	2011	English	Gender and Body Exploration
42	What's Happening to Me? (Boys Edition) (2006) Bana Bir Şeyler Oluyor! Ergenlik Diyorlar... (Erkekler)	Susan Meredith (Author) Adam Larkum (Illustrator)	Tuncay Ergene	Sıfırlı Yayıncılık	2011	English	Gender and Body Exploration
43	Ernest et Célestine- Les questions de Célestine (2005) Ayıcık İle Farecik'in Maceraları 1 – Ben Nereden Geldim	Gabrielle Vincent (Author & Illustrator)	Füsün Önen Pınard	YKY	2011	French	Family Dynamics
44	La Cenicienta Que No Quería Comer Perdigones (2009) Vejetaryen Külkedisi – Büyüklerle Gerçekçi Bir Masal	Nunila Lopez Salamero (Author) Myriam Cameros Sierra (Illustrator)	Zekine Sanchez Vejga	Nota Bene Yayınları	2012	Spanish	Nontraditional Female Characters
45	Marie Curie e i segreti atomici svelati (2004) Maria Curie ve Atomların Sırrı	Luca Novelli (Author & Illustrator)	Süheyla Kaya	Can Çocuk Yayınları	2012	Italian	Nontraditional Female Characters

46	Şövalye Öyküleri	Cornelia Funke (Author & Illustrator)	Zeynep Alpaslan	Mavibulut Yayıncılık	2012	German	Nontraditional Female Characters
47	Where Do Babies Come From and Baby People too? (2008) Bebekler Nereden Gelir?	Anna Milbourne (Author) Serena Riglietti (Illustrator)	Şermin Korkusuz Aslan	Tübitak	2013	English	Gender and Body Exploration
48	Mein Körper gehört mir! (1981) Bedenim Bana Ait!	Pro Familia (Author) Dagmar Geisler (Illustrator)	Kazım Özdoğan	Gergedan Kitabevi	2014	German	Gender and Body Exploration
49	Prince Cinders (1987) Külprensi	Babette Cole (Author & Illustrator)	Coşkun Şenkaya	Kuraldışı Yayıncılık	2014	English	Nontraditional Female Characters, Nontraditional Male Characters
50	Naughty Toes (2011) Kıpır Kıpır	Ann Bonwill (Author) Teresa Murfin (Illustrator)	Burcu Ural Kopan	Marsık Yayıncılık	2014	English	Nontraditional Female Characters
51	Lilla feministboken (2006) Küçük Feministin Kitabı	Sassa Buregren (Author & Illustrator)	Ünzile Tekin	Güldünya Yayınları	2015	Swedish	Nontraditional Female Characters, Gender and Body Exploration
52	Jack and the Incredibly Mean Stalk (2013) Jack ve Sihirli Fasulye	Gemma Cary (Author) Kelly Caswell (Illustrator)	Not mentioned	Net Yayıncılık – Net Çocuk	2015	English	Nontraditional Male Characters
53	Snow White and the Seven Dart Frogs (2013) Pamuk Prenses ve Yedi Kurbağa	Gemma Cary (Author) Kelly Caswell (Illustrator)	Not mentioned	Net Yayıncılık – Net Çocuk	2015	English	Nontraditional Female Characters
54	Rapunzel and her Ever So Shiny Locks (2014) Rapunzel ve Onun Harika Saçları	Gemma Cary (Author) Kelly Caswell (Illustrator)	Not mentioned	Net Yayıncılık – Net Çocuk	2015	English	Nontraditional Female Characters
55	Vlo en Stiekel (2011) Pire ve Diken	Pieter Koolwijk (Author) Linda Faas (Illustrator)	Ufuk Güngör	Büyülü Fener Yayınları – Çocuk Dizisi	2015	Dutch	Nontraditional Female Characters
56	Vliegen zwammen (Vlo en Stiekel) (2013) Pire ve Diken Geveze Sinekler						
57	Le papa qui avait 10 enfants (1997/2014) On Çocuklu Bir Baba Komik Kahramanlar (series)	Bénédictte Guettier (Author & Illustrator)	Gözde Zeynep Çaylı	Almidilli Yayınları	2015	French	Nontraditional Male Characters, Family Dynamics

58	Where Willy went... (2004) Veli Nereye Gitti...	Nicholas Allan (Author & Illustrator)	Nil Gün	Kuraldışı Yayıncılık	2015	English	Gender and Body Exploration
59	Boys, Girls & Body Science: A First Book about Body Science (2002) Kızlar, Oğlanlar ve Beden Bilimi: Cinsellikle İlgili İlk Sorulara Yanıtlar	Meg Hickling (Author) Kim La Fave (Illustrator)	Nil Gün	Kuraldışı Yayıncılık	2015	English	Gender and Body Exploration
60	Datruelo - Cuentos Para Antes de Despertar 1 (2009) Datruelo – Şimşek – Uyanış Öncesi Öyküler 1	Nunila Lopez Salamero (Author) Myriam Cameros Sierra (Illustrator)	Zekine Sanchez Vejga	Nota Bene Yayınları	2015	Spanish	Nontraditional Female Characters
61	Las Estrallas Rebotonas - Cuentos para antes de despertar 2 Seksek Yıldızlar – Uyanış Öncesi Öyküler 2						
62	Los Colores - Cuentos para antes de despertar 3 Renkler – Uyanış Öncesi Öyküler 3						
63	Not Just Another Princess Story (2015) Bu Senin Bildiğin Peri Masallarından Değil	Sheri Radford (Author) Qin Leng (Illustrator)	Arzu Karacanlar	Güldünya Yayınları	2016	English	Nontraditional Female Characters
64	Maschi contro femmine (2014) Erkekler Kızlara Karşı	Silvia Vecchini (Author) Sualzo (Illustrator)	Yelda Gürlek	YKY	2016	Italian	Nontraditional Female Characters, Nontraditional Male Characters
65	Vesta-Linnéa och monstermamman (2001) Vesta-Linnéa ve Canavar Anne	Tove Appelgren (Author) Salla Savolainen (Illustrator)	Ali Arda	Büyülü Fener Yayınları	2016	Finnish	Nontraditional Female Characters, Family Dynamics
66	Red Hair Tori (2016) Mercan'ın Kırmızı Saçları	Jeong-Taek Chae (Author) Young Cheol Yoon (Illustrator)	Mesut Tıgılı	Abm Yayınevi	2016	English	Nontraditional Female Characters, Gender and Body Exploration

67	Woher die kleinen kinder kommen? (2001) Bebekler Nereden Gelir? Neden? Niçin? Nasıl? (4+ series)	Doris Rbel (Author & Illustrator)	Sibel zbilgiç zer	Mikado Yayınları	2016	German	Gender and Body Exploration
68	A New Home for Little Fox (2008) En Gzeli Benim Evim	Janet Bingham (Author) Rosalind Beardshaw (Illustrator)	Nevin Avan zdemir	İř Bankası Kltr Yayınları	2016	English	Family Dynamics
69	Otras Princesas Frida Kahlo (2016) Anti Prenses Serisi 1 Frida Kahlo	Nadia Fink (Author) Pitu Sa (Illustrator)	Nergis Turan	Nota Bene Yayınları	2016	Spanish	Nontraditional Female Characters
70	Otras Princesas Violeta Parra (2016) Anti Prenses Serisi 2 Violeta Parra				2017		
71	Otra Caperucita Roja (2017) Bařka Bir Kırmızı Bařlıklı Kız (Anti Klasikler serisi)	Juan Scaliter (Author) Delia Iglesias (Illustrator)	Celil Denктаř	Nota Bene Yayınları	2017	Spanish	Nontraditional Female Characters
72	Feminisme pgr (2016) Feminizme Devam	Sassa Buregren (Author) Elin Lindell (Author & Illustrator)	nzile Tekin	Gldnya Yayınları	2017	Swedish	Nontraditional Female Characters, Family Dynamics
73	Kırmızı Çizgi	Samar Mahfouz Barraĸ (Author) Mona Yakzan & Myra El Myr (Illustrators)	Ebru Akkař Kuseyri	Erdem Yayınları	2017	Arabic	Gender and Body Exploration
74	Good Night Stories for Rebel Girls (2016) Asi Kızlara Uykudan nce Hikayeler	Francesca Cavallo (Author) & Elena Favilli (Author) (&60 illustrators)	Deniz ztok	Hep Kitap	2017	English	Nontraditional Female Characters, LGBTQ+ Themes
75	Las chicas son guerreras: 25 rebeldes que cambiaron el mundo (2016) Kadın Savařçılar: Dnyayı Deęiřtiren 26 Asi	Irene Civico (Author) & Sergio Parra (Author) Nuria Aparicio (Illustrator)	Arda Çelik	Yabancı Yayınları	2017	Spanish	Nontraditional Female Characters

76	La déclaration des droits des garçons (2014) Erkek Çocuk Hakları Bildirgesi	Elisabeth Brami (Author) Estelle Billon-Spagnol (Illustrator)	Burcu Uğuz	YKY	2017	French	Nontraditional Male Characters, LGBTQ+ Themes
77	La déclaration des droits des filles (2014) Kız Çocuk Hakları Bildirgesi	Elisabeth Brami (Author) Estelle Billon-Spagnol (Illustrator)	Burcu Uğuz	YKY	2017	French	Nontraditional Female Characters, LGBTQ+ Themes
78	The Worst Princess (2012) Prensesler Uslu Durmaz	Anna Kemp (Author) Sara Ogilvie (Illustrator)	Sima Özkan	Beta Kids	2017	English	Nontraditional Female Characters
79	Es gibt so Tage... (2001) Bazı Günler...	Heinz Janisch (Author) Helga Bansch (Illustrator)	Dürri Tunç	YKY	2017	German	LGBTQ+ Themes
80	Advice to Little Girls (1865) Küçük Kızlara Öğütler	Mark Twain (Author) Vladimir Radunsky (Illustrator)	Sema Diker	Kırmızı Kedi Yayınevi – Kırmızı Kedi Çocuk	2017	English	Nontraditional Female Characters
81	Dahiler Sınıfı (Series) Marie Curie (2018)	Davide Morosinotto (Author) Sara Not (Illustrator)	Kemal Atakay	Domingo Yayınevi	2018-2021	Italian	Nontraditional Female Characters
82	Süfajetler (2021)	Sabina Colloredo (Author) Rita Petruccioli (Illustrator)					
83	Good Night Stories for Rebel Girls (2017) Asi Kızlara Uykudan Önce Hikayeler 2	Francesca Cavallo (Author) & Elena Favilli (Author) (&50 illustrators)	Deniz Öztok	Hep Kitap	2018	English	Nontraditional Female Characters, LGBTQ+ Themes
84	Stories for Boys Who Dare to be Different (2018) Farklı Olmaya Cesaret Eden Erkek Çocuklarına Hikayeler	Ben Brooks (Author) Quinton Winter (Illustrator)	Sabire Pınar Acar	Eksik Parça Yayınları	2018	English	Nontraditional Male Characters, LGBTQ+ Themes
85	Fantastically Great Women Who Changed the World (2016) Dünyayı Değiştiren Olağanüstü Kadınlar	Kate Pankhurst (Author & Illustrator)	Hilal Dikmen	Büyülü Fener Yayınları	2018	English	Nontraditional Female Characters

86	Little People, Big Dreams (Series) (2014) Küçük İnsanlar Büyük Hayaller (Series): Rosa Parks (2018)	Lisbeth Kaiser (Author)	Nazlı Gürkaş	Martı Yayınları - Martı Çocuk	2018-2020	English	Nontraditional Female Characters
87	Emmeline Pankhurst (2018)	Maria Isabel Sanchez Vegara (Author) Katie Wilson (Illustrator)					
88	Ada Lovelace (2018)						
89	Agatha Christie (2018)						
90	Audrey Hepburn (2018)						
91	Coco Chanel (2018)						
92	Ella Fitzgerald (2018) 100						
93	Marie Curie (2018)						
94	Amelia Earhart (2019)						
95	Frida Kahlo (2019)						

96	Jane Austen (2020)						
97	Maria Montessori (2020)						
98	La déclaration des droits des mamans (2016) Anne Hakları Bildirgesi	Elisabeth Brami (Author) Estelle Billon-Spagnol (Illustrator)	Burcu Uğuz	YKY	2018	French	Nontraditional Female Characters, Family Dynamics LGBTQ Themes
99	La déclaration des droits des papas (2016) Baba Hakları Bildirgesi	Elisabeth Brami (Author) Estelle Billon-Spagnol (Illustrator)	Burcu Uğuz	YKY	2018	French	Nontraditional Male Characters, Family Dynamics LGBTQ Themes
100	Morris Micklewhite and the Tangerine Dress (2014) Morris Micklewhite ve Turuncu Elbise	Christine Baldacchino (Author) Isabelle Malenfant (Illustrator)	Deniz Özülke	Güldünya Yayınları	2018	English	Nontraditional Male Characters, LGBTQ+ Themes
101	Wild (2014) Özgür	Emily Hughes (Author & Illustrator)	Zeynep Sevede	Taze Kitap	2018	English	Nontraditional Female Characters
102	Where do babies come from? First questions & answers (2016) Bebekler Nereden Gelir? – İlk Sorulara Cevaplar	Katie Daynes (Author) Christine Pym (Illustrator)	Fadime Kahya	İş Bankası Yayınları	2018	English	Gender and Body Exploration
103	Fantastically Great Women Who Made History (2018) Tarihi Değiştiren Olağanüstü Kadınlar	Kate Pankhurst (Author & Illustrator)	Ferit Yılmaz Cinaklı	Büyülü Fener Yayınları	2019	English	Nontraditional Female Characters
104	Women in Science: 50 Fearless Pioneers Who Changed the World (2016) Bilim Kadınları: Dünyayı Değiştiren 50 Korkusuz Bilimci	Rachel Ignatofsky (Author & Illustrator)	Çiçek Eriş	Pegasus Yayınları	2019	English	Nontraditional Female Characters
105	I am a Wonder Woman (2018) İlham Verici Etkinliklerle Mucize Kızlar	Ellen Bailey (Author) Lauren Fransworth (Illustrator) Sophie Beer (Illustrator)	Cemre Akkartal	Doğan Egmont Yayıncılık	2019	English	Nontraditional Female Characters

106	Interstellar Cinderella (2015) Yıldızlar Arası Sinderella	Deborah Underwood (Author) Meg Hunt (Illustrator)	Ayşe Düzkın	Güldünya Yayınları	2019	English	Nontraditional Female Characters
107	The Period Book – A Girl’s Guide to Growing up (1996/2017) Regl Kitabı	Karen Gravelle (Author) & Jennifer Gravelle Straton (Author) Debbie Palen (Illustrator)	Özlem Özarpacı	Martı Yayınları	2019	English	Gender and Body Exploration
108	My Body! What I Say Goes! (2016) Bu Vücut Benim! Ben Ne Dersem O Olur!	Jayneen Sanders (Author) Anna Hancock (Illustrator)	Nurten Hatırmaz	Beyaz Balina Yayınları	2019	English	Gender and Body Exploration
109	Est-ce que filles = garçons? (2019) Kızlar ve Oğlanlar Eşit midir?	Stéphanie Duval (Author) Clémence Lallemand (Illustrator)	Şirin Etik	Ayrıntı Yayınları - Dinozor Çocuk	2020	French	Nontraditional Female Characters, Nontraditional Male Characters, Gender and Body Exploration
110	Cuentos para niños que sueñan con cambiar el mundo (2018) Asi Delikanlılara Uykudan Önce Hikayeler	Marvel G. L. (Author) Sara C. Labrada (Illustrator)	Bengi De Sa Matos Paixao	Kara Karga Yayınları	2020	Spanish	Nontraditional Male Characters, LGBTQ+ Themes
111	Les filles peuvent le faire aussi / Les garçons peuvent le faire aussi (2019) Kızlar da Yapar! / Erkekler de Yapar!	Sophie Gourion (Author) Isabelle Maroger (Illustrator)	Hazel Bilgen	YKY	2020	French	Nontraditional Female Characters, Nontraditional Male Characters
112	The Paper Bag Princess (1980) Kese Kâğıdı Prensesi	Robert Munsch (Author) Micheal Martchenko (Illustrator)	Ayşe Düzkın	Güldünya Yayınları	2020	English	Nontraditional Female Characters
113	Het ministerie van Oplossingen (2016) Çözüm Bakanlığı	Sanne Rooseboom (Author) Mark Janssen (Illustrator)	Hasan Türksel	Can Çocuk Yayınları	2020	Dutch	Nontraditional Female Characters
114	HelloFlo: The Guide, Period. (2017) Modern Genç Kızın Ergenlik Rehberi	Naama Bloom (Author) Faye Orlove (Illustrator)	Bilgesu Yaprak	Yabancı Yayınları	2020	English	Gender and Body Exploration
115	Fantastically Great Women Who Saved the Planet (2020) Gezegeni Kurtaran Olağanüstü Kadımlar	Kate Pankhurst (Author & Illustrator)	Hilal Dikmen	Büyülü Fener Yayınları	2021	English	Nontraditional Female Characters

116	Celebrate Your Body (and Its Changes, Too!) (2018) Kızsal Meseleler	Sonya Renee Taylor (Author) Cait Brennan (Illustrator)	Bilgesu Babacan	Peta Kitap	2021	English	Gender and Body Exploration
117	Hair Love (2019) Saçımı Çok Seviyorum	Matthew A. Cherry (Author) Vashti Harrison (Illustrator)	Nurten Hatırmaz	Beyaz Balina Yayınları	2021	English	Family Dynamics, Gender and Body Exploration
118	Me...Jane (2011) Ben...Jane	Patrick McDonnell (Author & Illustrator)	Gökçe Gökçeer	Maev Yayıncılık	2021	English	Nontraditional Female Characters
119	The Princess and the Petri Dish (2020) Mucit Prenses	Sue Fliess (Author) Petros Bouloubasis (Illustrator)	Meltem Aydın	İş Bankası Kültür Yayınları	2021	English	Nontraditional Female Characters
120	Extraordinary Muslims Who Changed the World (2020) Dünyayı Değiştiren Sıra Dışı Müslümanlar	Burhana Islam (Author) Nabi H. Ali, Reya Ahmed, Saffa Khan, Aaliya Jaleel, Deema Alawa, Aghnia Mardiyah (Illustrators)	Beste Naz Yıldız	The Çocuk	2022	English	Nontraditional Female Characters
121	Growing Up Great!: The Ultimate Puberty Book for Boys Ergenlik: Erkek Çocukların Gençliğe İlk Adım Rehberi	Scott Todnem (Author) Sarah Rebar (Illustrator)	Gülfıza Balcı	Peta Kitap	2022	English	Gender and Body Exploration

The Bibliographical Research of Indigenous Children Books Representing Nontraditional Gender Roles

	Title of the Work	The Name of the Author	Publishing House	Publication Year	Category/ Categories
1	Beni Annem Yavruladı	Can Göknil (Author&Illustrator)	Can Çocuk Yayınları	2007 2019(2nd)	Gender and Body Exploration
2	Rahat Bırakın Beni	Pedagog Adem Güneş (Author)	Nesil Yayınları	2008	Gender and Body Exploration
3	Başka Bir Anne	Leyla Navaro (Author) & Sandra Albukrek-Sebban (Author&Illustrator)	Can Çocuk Yayınları	2011	Nontraditional Female Characters, Family Dynamics
4	Bir Taneçik Oğlum	Tülin Kozikoğlu (Author) Deniz Üçbaşaran (Illustrator)	Kırmızı Kedi Yayınevi	2011	Gender and Body Exploration
5	Anne Ben Nereden Geldim?: Çocuklar İçin Cinsel Eğitim	Pedagog Ali Çankırlı (Author) Sevgi İçigen (Illustrator)	Uğurböceği Yayınları	2012	Gender and Body Exploration
6	Tavuk Prenses	Zeynep Alpaslan (Author) Reha Barış (Illustrator)	Mavibulut Yayıncılık	2013	Nontraditional Female Characters
7	Mavi Kız – Uzun Bir Yol	Şafak Özdemir (Author)	YKY	2013	Nontraditional Female Characters
8	Kızlar Erkekler Pantolonlar Etekler Meraklı Sorulara Doğru Yanıtlar	Prof. Dr. İsmihan Artan (Author) Yar. Doç. Dr. Adile Gülşah Saranlı (Author)	Kök Yayıncılık	2013	Gender and Body Exploration

9	Burcu ve Berk ile Cinsellik	Defne Ongun Müminoğlu (Author) Esra İlter Demirbilek (Illustrator)	Artemis Yayınları	2014	Gender and Body Exploration
10	Annem Bıyık Bıraktı	Fatih Erdoğan (Author & Illustrator)	Mavibulut Yayıncılık	2015	Nontraditional Female Characters, Family Dynamics
11	Bu Beden Benim! (Pedagojik Öyküler series)	Pedagog Ayşen Oy (Author) Ragıp Buluç (Illustrator)	Mandolin Yayınları	2015	Gender and Body Exploration
12	Dünyayı Döndüren Kız	Ash Tohumcu (Author) Mert Tugen (Illustrator)	Can Çocuk Yayınları	2016	Nontraditional Female Characters
13	Beni de Bedenimi de Seviyorum (Part of a book series)	Rayka Kumru (Author) Reysi Rodikli (Illustrator)	Lifecycle Yayınları	2016	Gender and Body Exploration
14	Çocuklar İçin Cinsel Eğitim Öyküleri	Psikolog Yaşam Yanardağ Çelik (Author)	Net Yayınları	2017	Gender and Body Exploration
15	Eyvah, Babam Şiir Yazıyor!	Ahmet Büke (Author) Sedat Girgin (Illustrator)	Günışığı Kitaplığı	2017	Nontraditional Male Characters, Family Dynamics
16	Annemle Uzayda	Ahmet Büke (Author) Sedat Girgin (Illustrator)	Günışığı Kitaplığı	2017	Nontraditional Female Characters, Family Dynamics
17	Kafası Değişikler Atlası	Dr. Fatih Dikmen (Author) & Zeynep Sevede (Author) Irma Zmiric Çetinkaya (Illustrator)	Taze Kitap	2018	Nontraditional Female Characters
18	İz Bırakanlar (Series) Nene Hatun	Eda Bayrak (Author) İbrahim Hakkı Uslu (Illustrator)	Yediveren Yayınları - Çocuk	2018	Nontraditional Female Characters

19	İdil Biret: Dans Eden Parmaklar	Gülçin Alpöge (Author)	Can Çocuk Yayınları	2018	Nontraditional Female Characters
20	İlham Veren Cumhuriyet Kahramanları: Öncü Kadınlar	Özlem Özdemir (Author)	Kırmızı Kedi Yayınevi	2018	Nontraditional Female Characters
21	Türkan Saylan (Bizim Antiprenses Serisi 1)	Melike Belkıs Aydın (Author) İpek Okyar (Illustrator)	Nota Bene Yayınları	2018	Nontraditional Female Characters
22	İşte Benim Annem	Ezgi Berk (Author) İpek Konak (Illustrator)	Abm Yayınevi	2018	Nontraditional Female Characters, Family Dynamics
23	Prenses Olmak İstemeyen Prenses	Yıldıray Karakiya (Author) Gökçe Yavaş Önal (Illustrator)	Tudem Yayınları - Uçanbalık	2018	Nontraditional Female Characters
24	Teo'nun "Ben Nereden Geldim?" Kitabı	Yağmur Artukmaç (Author) & Psikolog İpek Gökozan (Author) Nurbanu Asena (Illustrator)	Bilgi Yayınevi	2018	Gender and Body Exploration
25	Hoş Geldim	Rayka Kumru (Author) Onur Sipahi (Illustrator)	Hep Kitap	2019	Gender and Body Exploration
26	Benim Babam Kötü Örnek Benim Babam İyi Örnek (2024)	Aslı Tohumcu (Author) Mavisu Demirağ (Author)	Can Çocuk Yayınları	2020	Nontraditional Male Characters, Family Dynamics
27	Kırmızı Başlıklı Kız	Mevsim Yenize (Author) Cemre Arslan (Illustrator)	Can Yayınları- Odeabank	2020	Nontraditional Female Characters, Nontraditional Male Characters, Family Dynamics
28	Pamuk Kalpli Prenses ve Yedi Cüceler	Hikmet Hükümenoğlu (Author) Sibel Açıklan Akgün (Illustrator)	Can Yayınları- Odeabank	2020	Nontraditional Female Characters, Nontraditional Male Characters

29	Rapunzel	Gamze Arslan (Author) Sena Karakaş (Illustrator)	Can Yayınları- Odeabank	2020	Nontraditional Female Characters, Family Dynamics
30	Sindirella'nın Bilmecesi	Murat Gülsoy (Author) Göktuğ Karahan (Illustrator)	Can Yayınları- Odeabank	2020	Nontraditional Female Characters, Nontraditional Male Characters
31	Kurbağa Prens	Fadime Uslu (Author) Mert Tugen (Illustrator)	Can Yayınları- Odeabank	2020	Nontraditional Female Characters, Nontraditional Male Characters, Family Dynamics
32	İşte Benim Babam	Ezgi Berk (Author) İpek Konak (Illustrator)	Abm Yayınevi	2020	Nontraditional Male Characters, Family Dynamics
33	Bilimin Öncüleri (Series) Meryem Usturlabi	Naz N. Varlı (Author) Merve Karlı (Illustrator)	Erdem Yayınları – Erdem Çocuk	2020	Nontraditional Female Characters
34	Kurtubalı Lübna	Elif Akardaş (Author) Merve Karlı (Illustrator)			
35	Kurtuluş Savaşı Kahramanları (Series) Çete Ayşe	Zehra Aygül (Author) Hüseyin Penelli (Illustrator)	Uğurböceği Yayınları	2020	Nontraditional Female Characters
36	Kara Fatma				
37	Bilimin Dehaları (Series) Marie Curie	Eda Bayrak (Author) Emre Ulaş (Illustrator)	Yediveren Yayınları - Çocuk	2020	Nontraditional Female Characters
38	Asi Kızlara Uykudan Önce Hikayeler: Türkiye'den 100 Olağanüstü Kadının Masalı	Ayşegül Gürsel (Author) Ümran Özbalcı (Author) (&13 Illustrators)	Hep Kitap	2020	Nontraditional Female Characters

39	Bana İyi Hissettiriyor (Erkekler İçin)	Mahmut Yılmaz (Author) & Özge Balçın (Illustrator)	Eğiten Kitap	2020	Gender and Body Exploration
40	Bana İyi Hissettiriyor (Kızlar İçin)	Mahmut Yılmaz (Author) Özge Balçın (Illustrator)	Eğiten Kitap	2020	Gender and Body Exploration
41	Cesur Kızlara Yol Arkadaşları	Aslıhan Dağıstanlı Aysev (Author) (& 16 Illustrators)	Ceres Yayınları	2020	Nontraditional Female Characters
			İBB Yayınları	2021	
42	Cesur Kızlara Yol Arkadaşları 2	Aslıhan Dağıstanlı Aysev (Author)	Nemesis Kitap	2021	Nontraditional Female Characters
43	Öyle Değil, Böyle!	Aslı Tohumcu (Author) Pelin Turgut (Illustrator)	Can Çocuk Yayınları	2021	Nontraditional Female Characters
44	Ormanda Tek Başına (Sayfayı Çevir Dizisi)	Melek Özlem Sezer (Author) İpek Konak (Illustrator)	Can Çocuk Yayınları	2022	Nontraditional Female Characters, Family Dynamics
45	Nasıl Dahî Oldum? (Series) Madam Curie: Bilimin Kraliçesi	Cezmi Ersöz (Author)	Dokuz Yayınları	2022	Nontraditional Female Characters,
46	Cumhuriyetin Yıldızları (Series) Muazzez İlmiye Çığ	Eda Bayrak (Author)	Acayip Kitaplar	2022	Nontraditional Female Characters
47	Sabiha Gökçen				

48	Türkan Saylan				
49	Bu Benim Bedenim	Hatice Kübra Tongar (Author) İbrahim Çiftçi (Illustrator)	Hayy Kitap	2022	Gender and Body Exploration
50	Annemin Çantası	Sara Şahinkanat (Author) Ayşe İnan (Illustrator)	YKY	2022	Family Dynamics
51	Babamın Battaniyesi	Sara Şahinkanat (Author) Ayşe İnan (Illustrator)	YKY	2022	Family Dynamics

APPENDIX 2 ORIGINALITY REPORT

	HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ	Doküman Kodu Form No.	FRM-DR-21
		Yayın Tarihi Date of Pub.	04.01.2023
	FRM-DR-21 Doktora Tezi Orijinallik Raporu <i>PhD Thesis Dissertation Originality Report</i>	Revizyon No Rev. No.	02
		Revizyon Tarihi Rev. Date	25.01.2024

HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞINA	
Tarih: 22/07/2025	
Tez Başlığı : Türkiye'de Çocuk Edebiyatında Geleneksel Olmayan Toplumsal Cinsiyet Rollerinin Çeviri ve Özgün Eserlerde Temsili	
Yukarıda başlığı verilen tezin a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 231 sayfalık kısmına ilişkin, 22/07/2025 tarihinde tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezin benzerlik oranı % 19'dur.	
Uygulanan filtrelemeler**:	
1. <input type="checkbox"/> Kabul/Onay ve Bildirim sayfaları hariç	
2. <input checked="" type="checkbox"/> Kaynakça hariç	
3. <input type="checkbox"/> Alıntılar hariç	
4. <input checked="" type="checkbox"/> Alıntılar dâhil	
5. <input checked="" type="checkbox"/> 5 kelimeden daha az örtüşme içeren metin kısımları hariç	
Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tezin herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumlarda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.	
Gereğini saygılarımla arz ederim.	
Esra Duygu Özdoğan	

Öğrenci Bilgileri	Ad-Soyad	Esra Duygu Özdoğan	
	Öğrenci No	N18242033	
	Enstitü Anabilim Dalı	Mütercim ve Tercümanlık ABD	
	Programı	İngilizce Mütercim Tercümanlık Doktora Programı	
	Statüsü	Doktora <input checked="" type="checkbox"/>	Lisans Derecesi ile (Bütünleşik) Dr <input type="checkbox"/>

DANIŞMAN ONAYI

UYGUNDUR.
Doç. Dr. Sinem BOZKURT

*Tez Almanca veya Fransızca yazılıyor ise bu kısımda tez başlığı **Tez Yazım Dilinde** yazılmalıdır.

**Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları ikinci bölüm madde (4)/3'te de belirtildiği üzere: Kaynakça hariç, Alıntılar hariç/dahil, 5 kelimeden daha az örtüşme içeren metin kısımları hariç (Limit match size to 5 words) filtreleme yapılmalıdır.

	HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ	Doküman Kodu Form No.	FRM-DR-21
		Yayın Tarihi Date of Pub.	04.01.2023
FRM-DR-21 Doktora Tezi Orijinallik Raporu <i>PhD Thesis Dissertation Originality Report</i>		Revizyon No Rev. No.	02
		Revizyon Tarihi Rev. Date	25.01.2024

TO HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF TRANSLATION AND INTERPRETING

Date: 22/07/2025

Thesis Title: The Representation of Nontraditional Gender Roles in Translated and Indigenous Children's Literature in Türkiye

According to the originality report obtained by myself/my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options checked below on 22/07/2025 for the total of 231 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled above, the similarity index of my thesis is 19 %.

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Student Information	Name-Surname	Esra Duygu Ozdoğan	
	Student Number	N18242033	
	Department	Department of Translation and Interpreting	
	Programme	English Translation and Interpreting PhD Program	
	Status	PhD <input checked="" type="checkbox"/>	Combined MA/MSc-PhD <input type="checkbox"/>

SUPERVISOR'S APPROVAL

APPROVED
Doç. Dr. Sinem BOZKURT

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APPENDIX 3 ETHICS COMMISSION FORM

	HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ	Doküman Kodu Form No.	FRM-DR-12
	FRM-DR-12 Doktora Tezi Etik Kurul Muafiyeti Formu <i>Ethics Board Form for PhD Thesis</i>	Yayın Tarihi Date of Pub.	22.11.2023
		Revizyon No Rev. No.	02
		Revizyon Tarihi Rev. Date	25.01.2024

HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ MÜTERCİM VE TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞINA
Tarih: 22/07/2025
Tez Başlığı: Türkiye'de Çocuk Edebiyatında Geleneksel Olmayan Toplumsal Cinsiyet Rollerinin Çeviri ve Özgün Eserlerde Temsili
Yukarıda başlığı verilen tez çalışmam: <ol style="list-style-type: none"> 1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır. 2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir. 3. Beden bütünlüğüne veya ruh sağlığına müdahale içermemektedir. 4. Anket, ölçek (test), mülakat, odak grup çalışması, gözlem, deney, görüşme gibi teknikler kullanılarak katılımcılardan veri toplanmasını gerektiren nitel ya da nicel yaklaşımlarla yürütülen araştırma niteliğinde değildir. 5. Diğer kişi ve kurumlardan temin edilen veri kullanımını (kitap, belge vs.) gerektirmektedir. Ancak bu kullanım, diğer kişi ve kurumların izin verdiği ölçüde Kişisel Bilgilerin Korunması Kanuna riayet edilerek gerçekleştirilecektir. <p>Hacettepe Üniversitesi Etik Kurullarının Yönergelerini inceledim ve bunlara göre çalışmamın yürütülebilmesi için herhangi bir Etik Kuruldan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.</p> <p>Gereğini saygılarımla arz ederim.</p> <p style="text-align: right;">Esra Duygu Özdoğan</p>

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HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF TRANSLATION AND INTERPRETING

Date: 22/07/2025

Thesis Title: The Representation of Nontraditional Gender Roles in Translated and Indigenous Children's Literature in Türkiye

My thesis work with the title given above:

- Does not perform experimentation on people or animals.
- Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).
- Does not involve any interference of the body's integrity.
- Is not a research conducted with qualitative or quantitative approaches that require data collection from the participants by using techniques such as survey, scale (test), interview, focus group work, observation, experiment, interview.
- Requires the use of data (books, documents, etc.) obtained from other people and institutions. However, this use will be carried out in accordance with the Personal Information Protection Law to the extent permitted by other persons and institutions.

I hereby declare that I reviewed the Directives of Ethics Boards of Hacettepe University and in regard to these directives it is not necessary to obtain permission from any Ethics Board in order to carry out my thesis study; I accept all legal responsibilities that may arise in any infringement of the directives and that the information I have given above is correct.

I respectfully submit this for approval.

Esra Duygu Özdoğan

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SUPERVISOR'S APPROVAL

APPROVED
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