

INSTITUTIONAL PATRONAGE  
IN THE TRANSLATION OF CHILDREN'S LITERATURE  
IN THE YOUNG TURKISH REPUBLIC (1939-1945)



DENİZ MALAYMAR BUTS

BOĞAZIÇI UNIVERSITY

2025

INSTITUTIONAL PATRONAGE  
IN THE TRANSLATION OF CHILDREN'S LITERATURE  
IN THE YOUNG TURKISH REPUBLIC (1939-1945)

Thesis submitted to the  
Institute for Graduate Studies in Social Sciences  
in partial fulfillment of the requirements for the degree of

Doctor of Philosophy  
in  
Translation Studies

by  
Deniz Malaymar Buts

Boğaziçi University

2025

Institutional Patronage in the Translation of Children's Literature  
in the Young Turkish Republic (1939-1945)

The thesis of Deniz Malaymar Buts

has been approved by:

Assist. Prof. Ayşenaz Cengiz  
(Thesis Advisor)

\_\_\_\_\_

Prof. Halim Kara

\_\_\_\_\_

Assoc. Prof. Şule Demirkol Ertürk

\_\_\_\_\_

Assist. Prof. Seyhan Bozkurt Jobanputra  
(External Member)

\_\_\_\_\_

Assist. Prof. İrem Konca  
(External Member)

\_\_\_\_\_

January 2025

## DECLARATION OF ORIGINALITY

I, Deniz Malaymar Buts, certify that

- I am the sole author of this thesis and that I have fully acknowledged and documented in my thesis all sources of ideas and words, including digital resources, which have been produced or published by another person or institution;
- this thesis contains no material that has been submitted or accepted for a degree or diploma in any other educational institution;
- this is a true copy of the thesis approved by my advisor and thesis committee at Boğaziçi University, including final revisions required by them.

Signature.....

Date .....

## ABSTRACT

### Institutional Patronage in the Translation of Children's Literature in the Young Turkish Republic (1939-1945)

This study explores the translation and publishing activities of the Society for the Protection of Children in the period following the second half of the 1930s, particularly between 1939 and 1945. It examines two sets of primary source material specifically aimed at children, namely the series titled *Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları* (School and Student Books of the Society for the Protection of Children) (1943-1945), and ten selected issues of the magazine *Çocuk* (The Child) (1936-1948). Given the Society's ideological stance on effecting positive change in the lives of Turkish children, this thesis addresses the Society as a planner, and examines its initiatives in the spheres of culture, education and children's literature as acts of "culture planning" (Even-Zohar, 1997, 2002). In view of the state's involvement in the affairs of the Society, the planning project is conceptualized as an act of patronage (Lefevre, 1992), and the Society is conceived as an institution of control over the system of children's literature during the period under study. Adopting an agent-oriented approach, this thesis explores the manner in which key figures and translators associated with the Society exercised their symbolic power over the production of the translated texts analysed within the study. Lastly, it provides an in-depth analysis of two selected case studies, with a view to illustrating the position of children's literature within the literary polysystem in Türkiye during the given period. The analysis further discusses the norms that govern the field of translated children's literature, and identifies the values (re)produced by the translators and the Society for the ideal Turkish child.

## ÖZET

Genç Türkiye Cumhuriyeti'nde Çocuk Edebiyatı Çevirisinde Kurumsal Himaye  
(1939-1945)

Bu çalışma, Çocuk Esirgeme Kurumu'nun 1930'ların ikinci yarısından sonraki, özellikle de 1939-1945 yılları arasındaki çeviri ve yayın faaliyetlerini incelemektedir. Çalışmada, *Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları* (1943-1945) başlıklı kitap serisi ve *Çocuk* (1936-1948) dergisinin seçilen on sayısı olmak üzere, özellikle çocuklara yönelik iki ayrı birincil kaynak materyal ele alınmaktadır. Kurum'un Türk çocuklarının yaşamlarında olumlu değişim yaratmaya yönelik ideolojik duruşu göz önünde bulundurularak bu tez, Çocuk Esirgeme Kurumu'nu bir planlamacı olarak ele almakta ve Kurum'un kültür, eğitim ve çocuk edebiyatı alanlarındaki girişimlerini "kültür planlaması" (Even-Zohar, 1997, 2002) eylemleri olarak değerlendirmektedir. Devletin Kurum'un işlerine müdahalesi dolayısıyla söz konusu planlama projesi bir himaye eylemi (Lefevre, 1992) olarak kavramsallaştırılmakta ve Kurum, incelenen dönemde çocuk edebiyatı dizgesi üzerinde bir denetim kurumu olarak görülmektedir. Eyleyici odaklı bir yaklaşım benimseyen bu tez, Kurum ile bağlantılı kilit figürlerin ve çevirmenlerin, çalışma kapsamında incelenen çeviri eserlerin üretimi üzerindeki sembolik güçlerini ne şekillerde kullandıklarını araştırmaktadır. Son olarak, söz konusu dönemde çocuk edebiyatının Türkiye'deki yazınsal çoğuldizge içindeki konumunu ortaya koymak amacıyla seçilen iki vaka çalışmasının derinlemesine bir incelemesini sunmaktadır. İncelemede ayrıca, çeviri çocuk edebiyatı alanını yöneten normlar tartışılmakta ve ideal Türk çocuğu için çevirmenler ve Kurum tarafından (yeniden) üretilen değerler ortaya konmaktadır.

## CURRICULUM VITAE

NAME: Deniz Malaymar Buts

### DEGREES AWARDED

PhD in Translation Studies, 2025, Boğaziçi University

MA in Translation, 2017, Boğaziçi University

BA in Translation and Interpreting Studies, 2014, Marmara University

### AREAS OF SPECIAL INTEREST

Translation history, translation of children's literature, translation sociology, ideology and translation, periodical studies, Turkish literature in English translation

### PROFESSIONAL EXPERIENCE

Research Assistant, Department of Translation and Interpreting Studies, Boğaziçi University (2017-present)

Guest Researcher, Department of Culture Studies and Oriental Languages, University of Oslo (October 2024-December 2024)

### GRANTS

The IATI Student Grant for Participation in SummerTrans VII, University of Innsbruck, Austria, 2016

### PUBLICATIONS

#### *Journal Articles*

Buts, J. & Malaymar, D. (2024). A look at what is lost: Combining bibliographic and corpus data to study clichés of translation. *Corpus-based Studies across Humanities*. doi:10.1515/csh-2023-0015

Malaymar, D. (2021). Revealing the translator as a political and cultural agent: An archival research on Sabahattin Ali's translational practices. *TTR*, 34(2), 43-68. doi:10.7202/1086622ar

#### *Translations*

Arnaldi, M. (2024). Synopsis: Anlatısal tıpta çeviri "dönüşü": Margherita Guidacci'nin *Neurosuite*'i üzerine bir çalışma (D. Malaymar Buts, Trans.). *Encounters in translation*, (2). doi:10.35562/encounters-in-translation.612

Forsdick, C. (2024). Synopsis: Dünya edebiyatının çeviri epistemolojileri (D. Malaymar Buts, Trans.). *Encounters in translation*, (2). doi:10.35562/encounters-in-translation.565

Ortaylı, İ. (2021). Chapter VI: The reformers' dilemma (D. Malaymar, Trans.). In J. Ross (Ed.), *The empire's longest century*. Istanbul: Kronik, pp. 259-292.

#### *Conference Presentations*

Malaymar Buts, D. (2024). Representations of Ideal Childhood in the Young Republic of Turkey (1930-1945), *Idéhistorisk lunşseminar*, Department of Philosophy, Classics, History of Art and Ideas, University of Oslo, Norway, 13 December.

Malaymar Buts, D. (2024). Translating for the Future: Patronage and ideology in the translation of children's literature in early republican Turkey, *International Conference in Children's Literature and Translation Studies (CLTS), New Voices in Children's Literature in Translation: Culture, Power and Transnational Approaches*, Stockholm University, Sweden, 22-23 August.

Malaymar, D. (2023). Borrowed Depictions of the Ideal Child: Translation and paratextual practice in *Çocuk* magazine, *Translation and the Periodical*, Ghent University, Belgium, 13-15 September.

Malaymar, D. (2022). Çeviri Yoluyla Yeni Bir Kuşak İnşası: Türkiye Çocuk Esirgeme Kurumu'nun Çeviri Faaliyetleri Üzerine Bir İnceleme, *Elif Daldeniz Baysan Çeviribilimde Lisansüstü Çalışmalar Kolokiyumu – 11*, Istanbul University, Türkiye, 8 April.

Malaymar, D. (2021). Intralingual Translation for the sake of Comprehensibility: The 'doctored' Patient Information Leaflets (PILs) in Turkish, *15th ESSE Conference*, Lyon, France (online), 30 August-3 September.

Malaymar, D. (2020). Exploring the Personal History of the Translator: An Inquiry on Orhan Suda's Intellectual and Political Agenda, *The 3<sup>rd</sup> ID-TS Graduate Event for Doctoral Students, (Hi)stories of Translation and Translators: Past, Present and Future*, Boğaziçi University, Türkiye (online), 12-13 November.

Malaymar, D. (2019). The Role of the Translator in the Dissemination of Political Ideas: The case of Sabahattin Ali as an 'idea-maker', *Translation as Political Act*, University of Perugia, Italy, 9-11 May.

Malaymar, D. (2017). Translating a Minor(ity) Language Bestseller into English: (Re)contextualizing the case of *Madonna in a Fur Coat*, *2017 Leeds CTS Postgraduate Translation and Interpreting Conference: Power, Ideology and Beyond - New Perspectives in Translation and Interpreting Studies*, University of Leeds, UK, 22 June.

## ACKNOWLEDGMENTS

The completion of this thesis has been rendered possible by the profound support and encouragement of numerous individuals, and I am grateful to all those who have accompanied me on this journey.

First and foremost, I would like to extend my deepest gratitude to my thesis advisor, Assist. Prof. Ayşenaz Cengiz, for her invaluable support and guidance throughout this journey. I am immensely thankful to her for her meticulous revisions and constructive comments, which have significantly enhanced the quality of this thesis.

I would like to extend my sincere gratitude to Prof. Halim Kara and Assoc. Prof. Şule Demirkol Ertürk for their engagement with the progression of my research and for their insightful remarks. I also wish to express my thanks to the external jury members, Assist. Prof. Seyhan Bozkurt Jobanputra and Assist. Prof. İrem Konca, for kindly accepting to be the members of my thesis defense committee, and for their contributions in finalising this thesis. I also thank Prof. Mehmet Şahin and Prof. Oğuz Baykara for their participation in the thesis defense, and for the comments and feedback they have provided.

Special thanks to each and every member of the Department of Translation and Interpreting Studies at Boğaziçi University for their invaluable contributions to my academic development over the years. I would also like to thank my dear colleagues, Emine Özdemir and Erdem Hürer, for their continuous support and understanding. My deepest gratitude extends to my exceptional colleagues and friends in the doctoral group, N. Zeynep Kürük Erçetin, Nesrin Conker and Ümit Türe Pekel, who have made this journey a truly memorable and enjoyable one.

I wish to extend a particular expression of gratitude to my dearest friend, İnci Kılıç, for her readiness to provide a sympathetic ear in times of both joy and worry. I consider myself fortunate to have her friendship. I would also like to thank my dear friend, Azra Özay, for the support and understanding she has demonstrated throughout this journey. Last, but certainly not least, I wish to express my sincerest gratitude to Songül Bakar Karakoç, not just for her friendship but also for her constant capacity to bring a smile to my face.

I owe an enormous debt of gratitude to my remarkable mother, Özden Malaymar, whose love for me knows no bounds. I am beyond grateful for her constant support and unshakeable trust in every decision that I have made throughout my life. I am also deeply thankful to my dearest sister, Dicle Malaymar Pinar, for all the love and support she has given me. My warmest thanks to my charming nephew, Uzay Pinar, whose presence has brought immeasurable joy to our lives. I also owe a profound debt of gratitude to my beloved grandparents, Demir Ali and Neriman Malaymar, for giving me the most wonderful childhood imaginable. Their boundless love has left me with the fondest memories, filled with joy, that I will cherish for a lifetime.

My most heartfelt thanks are reserved for my dear husband, Jan Buts, for always being there for me, and for supporting me through thick and thin. This thesis would not have been possible without his academic guidance and emotional support. His faith in me has been like a warm, soothing breeze; it has gently pushed me forward when I felt stuck and helped me overcome any worries I have had along the way. I count myself lucky to have him in my life, and I look forward to the new chapter we are about to embark on together.



*To my grandparents,  
Demir Ali and Neriman Malaymar*

## TABLE OF CONTENTS

|   |     |
|---|-----|
| CHAPTER 1: INTRODUCTION .....   | 1   |
| CHAPTER 2: LITERATURE REVIEW .....  | 13  |
| 2.1 The status of children’s literature .....   | 13  |
| 2.2 Children’s literature in translation .....  | 16  |
| 2.3 The history of translated children’s literature in Türkiye .....                                    | 23  |
| CHAPTER 3: THEORETICAL FRAMEWORK AND METHODOLOGY .....  | 32  |
| 3.1 The position of children’s literature within the literary polysystem.....                           | 33  |
| 3.2 Culture planning and culture repertoire .....   | 42  |
| 3.3 The patronage structure .....   | 46  |
| 3.4 Agents of translation.....  | 50  |
| 3.5 Methodology.....  | 54  |
| CHAPTER 4: THE CHILD AS A CITIZEN-IN-THE-MAKING AND THE<br>SOCIETY FOR THE PROTECTION OF CHILDREN ..... | 62  |
| 4.1 The “child question” in early republican Türkiye .....  | 62  |
| 4.2 Shaping the ideal child as the future of the young Republic .....                                   | 71  |
| 4.3 The Society for the Protection of Children.....   | 80  |
| 4.4 Dr Mehmet Fuad Umay and his network.....  | 84  |
| 4.5 The Society’s cultural initiatives .....  | 90  |
| 4.6 Translation and publishing activities of the Society .....  | 93  |
| CHAPTER 5: MEETING THE INTELLECTUAL NEEDS OF THE IDEAL<br>TURKISH CHILD .....                           | 103 |
| 5.1 The magazine <i>Çocuk</i> (The Child) (1936-1948).....  | 103 |
| 5.2 In-depth analysis of selected issues of <i>Çocuk</i> .....  | 110 |

|   |     |
|---|-----|
| 5.3 The series <i>Okul ve Öğrenci Kitapları</i> (School and Student Books) (1943-1945).....     | 126 |
| 5.4 In-depth analysis of the series <i>Okul ve Öğrenci Kitapları</i> .....                      | 128 |
| CHAPTER 6: THE CONSPICUOUS VISIBILITY OF THE TRANSLATOR: AN AGENT-ORIENTED ANALYSIS .....       | 144 |
| 6.1 Prominent translators affiliated with the Society.....                                      | 144 |
| 6.2 The visibility ascribed to translators .....  | 154 |
| 6.3 The conceptualisation of translation by translators .....                                   | 159 |
| CHAPTER 7: TRANSLATION CONSTRAINTS AND THE (RE)PRODUCTION OF VALUES: A TEXTUAL ANALYSIS.....    | 163 |
| 7.1 Case Study I: <i>Rikki-Tikki-Tavi</i> by Rudyard Kipling.....                               | 163 |
| 7.2 Case Study II: <i>İlk Matbaa (Jan Gutenberg)</i> by Maurice Farney.....                     | 186 |
| 7.3 Implications of the case studies .....  | 201 |
| CHAPTER 8: CONCLUSION.....  | 206 |
| APPENDIX A: SOURCE TEXTS OF THE TRANSLATED QUOTES .....   | 219 |
| APPENDIX B: LIST OF CHILDREN’S BOOKS PUBLISHED IN TÜRKİYE (1940-1949).....                      | 224 |
| APPENDIX C: TABLE OF CONTENTS OF SELECTED ISSUES OF THE MAGAZINE <i>ÇOCUK</i> .....             | 276 |
| APPENDIX D: LIST OF BOOKS PUBLISHED IN THE SERIES <i>OKUL VE ÖĞRENCİ KİTAPLARI</i> .....        | 286 |
| APPENDIX E: LIST OF TRANSLATED BOOKS BY PROMINENT TRANSLATORS AFFILIATED WITH THE SOCIETY ..... | 293 |
| REFERENCES.....   | 302 |

## LIST OF TABLES

|  |     |
|--|-----|
| Table 1. List of the Society's Instructive Books on Maternal and Child Health .....        | 94  |
| Table 2. List of Books in the Series <i>Himaye-i Etfal Cemiyeti Çocuk Külliyyatı</i> ..... | 97  |
| Table 3. Selected Issues of the Magazine <i>Çocuk</i> .....                                | 110 |
| Table 4. Character Names in the Translations of <i>Rikki-Tikki-Tavi</i> .....              | 168 |
| Table 5. Personal Names in the Translation of <i>Jean Gutenberg</i> .....                  | 190 |



## LIST OF FIGURES

|  |     |
|--|-----|
| Figure 1. Children's books published in Türkiye between 1940 and 1949 .....  | 38  |
| Figure 2. Source literatures of children's books translated into Turkish (1940-1949)<br>.....                                    | 40  |
| Figure 3. Winners of the robust child contest held during Children's Week in 1929<br>.....                                       | 73  |
| Figure 4. A representative image depicting the ideal appearance of the Turkish child<br>.....                                    | 77  |
| Figure 5. Cover page of the last issue of <i>Gürbüz Türk Çocuğu</i> dated December 1935<br>.....                                 | 104 |
| Figure 6. Cover page of the first issue of <i>Çocuk</i> dated January 1936.....  | 105 |
| Figure 7. Illustration for the riddle based on the book <i>The Dutch Twins</i> .....   | 109 |
| Figure 8. A Western Tale: <i>The White Pigeon I</i> , translated by Ragıp Şevki .....  | 113 |
| Figure 9. A Western Tale: <i>The White Pigeon II</i> , written by Ragıp Şevki .....  | 114 |
| Figure 10. Covers of the magazine <i>Çocuk</i> borrowed from <i>The Saturday Evening<br/>Post</i> .....                          | 118 |
| Figure 11. Covers of the magazine <i>Çocuk</i> borrowed from <i>Good Housekeeping</i> ....                                       | 121 |
| Figure 12. Translated and indigenous books in the series <i>Okul ve Öğrenci Kitapları</i><br>.....                               | 129 |
| Figure 13. The image used on the front covers of the initial fifty books of the series<br><i>Okul ve Öğrenci Kitapları</i> ..... | 136 |
| Figure 14. Covers of some translated books in the series <i>Okul ve Öğrenci Kitapları</i><br>.....                               | 155 |

Figure 15. Title pages of some translated books in the series *Okul ve Öğrenci*

*Kitapları* ..... 156



## CHAPTER 1

### INTRODUCTION

In a book that covers the early history of the Society for the Protection of Children (*Himayei Etfal Cemiyeti/Çocuk Esirgeme Kurumu*),<sup>1</sup> mention is made of a telegram sent in the early 1920s, during the Turkish War of Independence. The telegram was addressed to the Ankara office of the Society<sup>2</sup> and signed by Field Marshal Fevzi Çakmak. The message focused on the plight of the villages ravaged by the ongoing war, and particularly on the fate of orphaned children. Those children, the Marshal urged, needed help. Arrangements were duly made by the Society to facilitate the relocation of 1,500 children to Ankara, where they were provided with temporary shelter. Thereafter, a considerable number of these children were placed in orphanages (*darüleytam*), where they were afforded the opportunity to pursue an education. The book homes in on an anecdote: after several years at an orphanage, one of the children, named Hayri, had established a successful career as a public prosecutor.

As illustrated in the above account, the Society for the Protection of Children was founded during a period of great turbulence, amidst the Turkish War of Independence. The situation of orphaned children in the war-torn regions and villages across the country was dire. Immediate action was needed. In response to this pressing need, the Society initially concentrated its efforts on providing secure shelter for children. Once the war had come to an end, the gravity of the situation

---

<sup>1</sup> *Türkiye Çocuk Esirgeme Kurumunun küçük bir tarihçesi 1921-1939*. (1940). Istanbul: Resimli Ay Matbaası, pp. 4-6.

<sup>2</sup> In this thesis, the designation ‘the Society’ will be used on occasion in lieu of the full title, namely the Society for the Protection of Children, for the sake of brevity.

became even more apparent, indicating the presence of a “child question” (*çocuk meselesi*) (Libal, 2001, 2003) on a national scale.

It was evident that a decisive course of action was necessary at the state level. While a number of measures were implemented by the state to protect child health and decrease child mortality, the desired outcome was far from reached (“T.C. sıhhat ve içtimaî,” 1933, p. 75). Poverty, in particular, constituted a substantial source of concern. The impact was not limited to the physical health of children but also extended to their educational prospects. Children were either unable to attend school as they were required to care for their younger siblings at home while their mothers were at work, or they failed their classes as a result of the adverse effects of hunger on their ability to learn (Derviş, 1935a, 1935b). The problems faced by children were given due consideration by the Society, informing its subsequent actions and initiatives, including the provision of financial assistance, food, school supplies, and the establishment of day-care centres for working mothers (“Türkiye Çocuk Esirgeme Kurumunun ilk,” 1946).

In the aftermath of the war, the discourse formulated by state officials and intellectuals highlighted the pivotal role of the child as the future of the nation, which provided the impetus for the provision of immediate solutions to the child question. This discourse was also reflected in the overarching vision of the Society, which it referred to as its “child cause” (“Çocuk dâvamız,” 1944). The objective was no longer solely to provide assistance to orphaned and neglected children, but also to ensure that *all children in the country* were nurtured in a manner that would contribute to the overall national development and prosperity. In the eyes of the Society, children were regarded as the property of the nation (“Türkiye Çocuk

Esirgeme Kurumunun ilk,” 1946, p. 3). It was therefore of the utmost importance to shape the Turkish child in line with the ideals of the emerging Turkish nation.

The first decades of the young Republic witnessed a series of state-led reforms with the explicit goal of modernising and westernising the country. The formation of the new Turkish child was often viewed as an effective means of achieving this goal. The child represented a fresh start, a clean slate, unburdened by the weight of the past and free from the influence of the Ottoman legacy. Politicians regarded the child as the sole means of attaining ‘complete’ westernisation (Rıfkı, 1929, p. 30). However, prior to the formation of the child in accordance with western ideals and values, it was essential to ensure that they were nurtured and developed into a *robust* individual. A positive correlation was established between the robustness of children and the future strength of the country (“Güzel ve gürbüz,” 1932, p. 6). The Society assumed an initiative role on this matter and expanded the scope of its activities to encompass the objective of raising robust children. In order to attain this objective, a variety of propaganda instruments were employed, of which the publication of educational and instructive materials constituted a notable component.

The publishing activities of the Society were shaped in accordance with the prevailing socio-political discourse surrounding the child question of the era and the requirements of children. Over a period of ten years, from 1926 to 1936, for instance, the Society engaged with the publication of materials pertaining predominantly to matters of childcare and child well-being. At this juncture, however, the intended audience was usually not children, but rather professionals and parents who were responsible for their care. The main objective of these publications was to raise awareness about the child question and offer guidance on child rearing practices. In

the mid-1930s, a notable shift was observed in the Society's publishing policy. The question of children's well-being, particularly with regard to matters of health and care, continued to be a source of concern, informing the content of some of its publications. From the second half of the 1930s onwards, however, the Society adopted a policy of directing its publications *exclusively* towards a child audience with aim of meeting their intellectual needs. This was to be achieved through the translation of works for children imported from western literatures.

The time of the shift in the Society's publication objectives, namely, a transition from a focus on child welfare to one on enhancing the intellectual development of children, was not arbitrary; rather, it was a meaningful response to the changing socio-political and cultural context in which it operated. The 1930s saw a growing emphasis among intellectuals on the importance of translating literary works, particularly classics, in order to facilitate the process of westernisation. As indicated by Tahir Gürçağlar, "education and publishing activity as well as literature were seen as integral and indispensable components of the process of nation-building and of placing Turkey on a westward path" (2008, p. 68). The discourse concerning the relation between translation and westernisation ultimately prompted the state to intervene, which led to the establishment of the Translation Bureau in 1940 under the aegis of the Ministry of Education. Nevertheless, the Bureau was primarily engaged in the translation of classics, with a notably limited involvement in the field of children's literature.

In consideration of the aforementioned socio-cultural and political context, along with the shift in the Society's editorial objectives, this thesis argues that the prevailing discourse on the role of translation and literature in the context of education and westernisation had a significant impact on the Society's publishing

policy, which prompted an expansion of the scope of the child question to encompass the necessity of addressing the intellectual needs of children. The Bureau's lack of engagement with the field of children's literature is well-documented (Tahir Gürçağlar, 2008, p. 30). Little is known, however, about how this lack was addressed. This thesis is the first detailed study that illustrates why and how the Society for the Protection of Children assumed the role of addressing the gap in the Turkish repertoire of children's literature. Given its unique historical role, this thesis hypothesizes that the Society employed specific translation strategies pertaining to factors such as the selection of suitable works as well as translators as a means of shaping the ideal Turkish child in line with the westernisation project in the young Republic.

Accordingly, the present study focuses on the publishing activities of the Society in the 1940s, specifically between 1939 and 1945. It draws upon a corpus comprising two sets of primary source material. The study employs an initial analysis of the magazine *Çocuk* (The Child) (1936-1948), providing a detailed examination of ten issues selected on the basis of their covers. As explained in the methodology section of this study, some of the cover images displayed in the magazine *Çocuk* were borrowed from two American magazines published in the 1930s. The issues with borrowed covers are subjected to a more detailed analysis as they provide insight into the manner in which the Society sought to represent the ideal Turkish child. Additionally, this thesis examines the series *Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları* (School and Student Books of the Society for the Protection of Children), which was published between the years 1943 and 1945. The series consisted of 100 children's books, including both translated and indigenous

works, designed with the intention of providing supplementary educational and literary material for children.

In accordance with the initial findings on the publishing practices of the Society aimed at children, this study raises a series of questions to be addressed throughout the thesis:

(1) What was the prevailing discourse on the issue of children's education in the early republican period, and what impact did this discourse have on the representation of the ideal Turkish child?

(2) What influence did this ideal exert on the formation of a Turkish repertoire of children's literature, and what was the role attributed to translation in this endeavour?

(3) What was the role of the Society for the Protection of Children in the production of translated children's literature, and how did this institution thus provide patronage to a developing culture repertoire meant to fortify the future of the young Republic?

The subsequent chapters of this thesis seek to provide responses to these questions. Additionally, this study addresses the motives and ideological factors that informed the publishing activities of the Society, the types of texts that were deemed appropriate for the ideal Turkish child to read, and the broader function assigned to translation by the Society. The thesis has a strong focus on texts, but also considers in-depth the contribution of key figures behind the Society's publishing activities. Translators are also identified, and their areas of expertise are discussed in detail. On

the textual level, this study explores the translation strategies adopted by the translators, as well as the norms and values governing the translation process.

Thus, this thesis aims to demonstrate not only the role of the Society in developing the Turkish repertoire of children's literature but also the socio-cultural and political factors that affected the selection, production and presentation of the translated children's books published by the Society in the 1940s. Accordingly, the present study seeks to identify the political, ideological and educational function ascribed to the translation of children's literature both by the Society and the state at large during the period in question. By problematizing the role assigned to translation of children's literature, this study aims to contribute not only to the body of research on translated children's literature but also to the broader literature on the social, cultural and historical aspects of translation activity in the early republican era. By illustrating the prevailing social and ideological norms governing the field of translated children's literature, it attempts to determine whether the norms observed in this study correspond to those highlighted in the studies that focus on the general translation practices of the time. In this sense, this study aims to enrich our historical knowledge about translation practices in the early republican period.

Given that the present study is exclusively concerned with the translation of children's literature, the following chapter will initially present a review of the existing literature on this particular field of research. The review consists of three distinct sections. The first section discusses the status of children's literature, and provides an overview of the diverse definitions and functions associated with children's literature in order to gain a comprehensive understanding of the field of study. The second section concentrates on the translation of children's literature, with a particular focus on its characteristics, the role that it assumes, and the

prevailing strategies and norms that govern this specific field. In the last section, attention is directed towards the Turkish context. This section discusses the role of translation in the historical development of children's literature in Türkiye, and offers a critical overview of existing studies on the history of translated children's literature and on the Society for the Protection of Children.

Chapter Three will provide the theoretical framework and methodology of this study. The theoretical framework of the thesis rests upon four fundamental pillars. Firstly, this study adopts a systemic approach by making use of Itamar Even-Zohar's polysystem theory (1979, 1990a), and examines the position of children's literature within the literary polysystem in Türkiye in the 1940s. Its position is explored through an examination of a list of children's books published between 1940 and 1949. The list has been compiled on the basis of data provided by *Türkiye Bibliyografyası* (Turkish Bibliography), covering the years between 1940 and 1949. This analysis enables a discussion to be held on the evolution of the field of children's literature during the period under study. The systemic view, furthermore, facilitates a more comprehensive understanding of the influence of the wider educational, political and literary systems on the development of children's literature in 1940s Türkiye.

Secondly, this thesis employs the concept of "culture planning" proposed by Even-Zohar (2002, 2008) in order to explore the cultural and educational initiatives undertaken by the Society for the Protection of Children. Given that the act of planning is typically driven by a set of underlying ideological objectives, whose achievement necessitates the presence of a power base, this study addresses the Society as a planner and examines its initiatives in the spheres of culture, education and children's literature as acts of culture planning. Additionally, its publishing

activities are regarded as an endeavour to offer new options for the Turkish repertoire of children's literature based on western sources perceived to possess qualities absent in the home repertoire.

Thirdly, the planning project of the Society is conceptualized as an act of patronage. As indicated by André Lefevere (1992), the concept of patronage pertains to the individuals or institutions that hold or exercise power and control over the literary system. The Society for the Protection of Children was, in essence, a philanthropic institution with no legal or official ties to the state; however, as will be outlined in the following chapters, it was founded and operated by members of parliament, with the endorsement of Mustafa Kemal Atatürk and the Grand National Assembly of Türkiye. Considering the state's interference in the affairs of the Society, this thesis conceives the Society as an institution of control over the system of children's literature during the period under study. Accordingly, it discusses its role in shaping the poetics of translated children's literature through the options it imported from western literatures.

Following the discussion on the institutional patronage held by the Society, this thesis addresses the role of agents involved in this planning project. It focuses on the translators working for the Society, and explores their agency by addressing their *habitus* and symbolic capital (Bourdieu, 1993). The adoption of an agent-oriented approach allows for the examination of the ways in which the translators exerted their agentive power over the production of the translations to be analysed in this thesis. In addition, this thesis addresses Dr Mehmet Fuad Umay, a Member of Parliament and the head of the Society, as a "cultural entrepreneur" (Even-Zohar, 2023), as he assumed a pivotal role in the Society's planning project, and attempted

to import new ideas into the Turkish education system and children's literature by means of the high political and symbolic power he wielded.

The final section of Chapter Three will deal with the methodology of this thesis, and provide an overview of the various methodological tools employed in the course of this study. This thesis adopts a combined methodology, employing contextual, paratextual and textual analysis, in order to gain a fuller understanding of the function attributed by the Society to translation of children's literature during the period in question. Accordingly, this section discusses Gérard Genette's (1987/1997) taxonomy of paratexts and Gideon Toury's Descriptive Translation Studies (DTS) framework, particularly the concept of norms (2012). Lastly, it outlines the process of selecting and gathering materials for analysis.

Chapter Four will initially present a historical overview of the child question that arose in the early republican period. It illustrates the manner in which state officials and intellectuals constructed the discourse surrounding the significance of the child question. Subsequently, this chapter discusses the ideological factors and attempts to give shape the ideal Turkish child as the future of the young Republic. The second part of this chapter is reserved for the historical background of the Society for the Protection of Children, namely its establishment, objectives and responsibilities. This part also discusses the cultural initiatives undertaken by the Society and provides a broad overview of its translation and publishing activities.

Chapter Five will focus on the primary source material upon which this study based, namely the magazine *Çocuk* (The Child) and the series *Okul ve Öğrenci Kitapları* (School and Student Books). This chapter begins with an overview of the magazine *Çocuk* and outlines its editorial objectives, intended readership, and the scope of the material it offered. This overview then proceeds to undertake a detailed

analysis of selected issues of the magazine, focusing on both translation and paratextual practices observed within them. Afterwards, the series *Okul ve Öğrenci Kitapları* is subjected to a thorough and detailed examination. This analysis encompasses not only translated but also indigenous titles in the series, as well as the accompanying peritextual elements, in order to gain a comprehensive understanding of the corpus.

In Chapter Six, the status of the translators who worked for the Society will be discussed in detail. The first section of this chapter focuses on the prominent translators affiliated with the Society, and offers biographical information about those who were most engaged with both the magazine *Çocuk* (The Child) and the series *Okul ve Öğrenci Kitapları* (School and Student Books). In the next section, the degree of visibility enjoyed by the translators is addressed through the examination of paratextual materials observed both in selected issues of the magazine and in the translated books published in the series. This analysis provides a basis for discussion of the status attained by the translators and the role attributed to them by the Society within its publishing activities. This chapter will lastly discuss the conceptualisation of translation by the translators and the Society. The discussion focuses on different types of translation-oriented text production practices, as revealed in the presentation of the translators, such as *çeviren* (the one who translated), *tercüme eden* (the one who translated), *Türkçeleştiren* (the one who rendered into Turkish), *nakleden* (the one who conveyed), *tertip eden* (the one who compiled), and *çeviren ve genişleten* (the one who translated and extended).

Chapter Seven will present an in-depth examination of two case studies selected from the series *Okul ve Öğrenci Kitapları* and the magazine *Çocuk*. The first case study deals with the two indirect translations of the short story *Rikki-Tikki-Tavi*

by Rudyard Kipling, which were presented as ‘translated’ into Turkish, with one being published in book form as part of the series and the other being serialised in the magazine. The second case study focuses on a biographical narrative, namely the Turkish translation of *Jean Gutenberg* by Maurice Farney, which was published in the series as a ‘conveyed’ text. Considering the differences observed in their paratextual presentations and text types, the textual analysis explores the constraints that influenced the decisions made and strategies employed by the translators. The case study analysis will assist in demonstrating the position of children’s literature within the literary polysystem in Türkiye in the 1940s, in determining the norms governing the field of translated children’s literature, and in identifying the values (re)produced by the translators and the Society for the ideal Turkish child.

In the final chapter, namely Chapter Eight, following an overview of the thesis, the findings of the contextual, paratextual and textual analysis carried out throughout the course of this study will be presented and discussed in a comprehensive and integrated manner. This chapter also serves to address the limitations of this thesis, and discuss its contributions to the field of translation studies.

## CHAPTER 2

### LITERATURE REVIEW

This chapter aims to offer a comprehensive review of existing research on children's literature in translation. Firstly, it discusses the status of children's literature by providing information regarding the various definitions and functions of children's literature in order to better identify the area of study. Secondly, it explains the defining characteristics of translated children's literature, and discusses the ways in which these characteristics relate to the approaches and strategies employed by translators. In addition, it explores the prevailing literary, socio-cultural, ideological and educational norms governing the translation process, with a view to demonstrating the role and function of translation in children's literature. Lastly, this chapter discusses the role of translation in the historical development of children's literature in Türkiye, and presents a critical overview of studies pertaining to the history of translated children's literature in the Turkish context.

#### 2.1 The status of children's literature

Children's literature is a relatively new area of scholarly research that has been growing steadily since the 1960s (Kruger, 2012, p. 12). In fact, until quite recently, children's literature was not always recognized as a legitimate field of study since it was largely regarded as an instrument for attaining certain objectives in the education of children, which resulted in the belief that "children's literature could not be accepted by high-brow society as having a status equal to that of adult literature" (Shavit, 1986, p. ix), a phenomenon often seen as an artistic rather than instrumental.

Despite the recent inclusion of children's literature in the broader field of literary and cultural studies, however, there seems to be little agreement among scholars as to the definition of children's literature. As Gillian Lathey (2016) suggests, there are various definitions of children's literature, "ranging from a pragmatic focus on texts intentionally published for children to the unlimited scope of any text read by a child" (p. 2). In broad terms, Murray Knowles and Kirsten Malmkjær (1996) define children's literature as "any narrative written and published for children" (p. 2). Riitta Oittinen (2000), on the other hand, acknowledges the fact that "there is little consensus on the definition of childhood, child, and children's literature" and explains children's literature as "literature read silently by children and aloud to children" (p. 4).

The difficulty in defining children's literature seems to arise from the fact that the boundaries of the concept are quite blurred. According to Eithne O'Connell (2006), "one of the primary difficulties in defining what is meant by 'children's literature' is the enormously inclusive scope and potentially vague nature of the semantic fields covered by the concepts referred to using the nouns 'children' and 'literature'" (p. 16). In a similar vein, the complex composition of children's literature is characterized by Peter Hunt (2001) as follows:

The definition of children's literature is an immensely complex and variable one, and generally rests upon authorial intention (however deduced), or the reader 'implied' in the text (however deduced), rather than a factual examination of which books were or are marketed for, adopted by, or imposed upon children. As if that were not tricky enough, as childhood changes, books that were once for adults are read by children and vice versa. (p. xvi)

The discussions about what constitutes children's literature also indicate the ambivalent nature of children's books. The Israeli scholar Zohar Shavit (1986)

describes ambivalent texts as those that are rejected by the adult system but are not yet accepted by the children's, and she draws attention to the peculiar status of well-known examples of children's literature such as *Alice in Wonderland*, *Watership Down*, *Winnie-the-Pooh*, *The Little Prince*, and *The Hobbit* (pp. 66-67). Similarly, concerning the notion of ambivalence in children's literature, John Rowe Townsend (1974) indicates the following:

Surely *Robinson Crusoe* was not written for children, and do not the *Alice* books appeal at least as much to grown ups?; if *Tom Sawyer* is children's literature, what about *Huckleberry Finn*?; if the *Jungle Books* are children's literature, what about *Kim* or *Stalky*? and if *The Wind in the Willows* is children's literature, what about *The Golden Age*?; and so on. (p. 94)

Moreover, it should be noted that children's books are produced by adults who have their own perceptions of and expectations from children. They are "written for a special readership but not, normally, by members of that readership; both the writing and quite often the buying of them are carried out by adult non-members on behalf of child members" (Briggs, 1989, p. 4). As noted by Emer O'Sullivan (2010), "[a]dults act on behalf of children at every stage of literary communication: they write, edit, translate, publish, promote, review, sell, buy, recommend, lend, and teach children's books" (p. 4). It can therefore be suggested that children's literature serves multiple functions and purposes. In its capacity as an educational, social and ideological instrument, children's literature is considered to act as "an important conveyor of world knowledge, ideas, values, and accepted behaviour" (Puurтинен, 1998, p. 2). Here it should also be noted that some children's literature critics believe that one should abstain from defining children's literature as pedagogical and educational texts since it "is supposed to speak to the reading child through

amusement and inherent appeal, and not through primarily didactic messages (Lesnik-Oberstein, 1999, p. 21).

Concerning the characteristics of children's literature, Myles McDowell (1973) provides a comprehensive overview, which reads:

[C]hildren's books are generally shorter; they tend to favour an active rather than a passive treatment, with dialogue and incident rather than description and introspection; child protagonists are the rule; conventions are much used; the story develops within a clear-cut moral schematism which much adult fiction ignores; children's books tend to be optimistic rather than depressive; language is child-oriented; plots are of a distinctive order, probability is often disregarded; and one could go on endlessly talking of magic, and fantasy, and simplicity, and adventure. (p. 51)

Since children's literature has its own distinctive characteristics and functions that make it different from adult literature, it poses a number of challenges not only to the author but also to the translator. When translating children's literature, the translator is constrained by various factors, including the purpose or function of the text and the presence of dual readership, and is expected to meet not only the children's expectations but also "the needs and demands of different readers who are often hidden" (Pascua-Febles, 2006, p. 111). This will be discussed in more detail in the following section.

## 2.2 Children's literature in translation

Given that the field of children's literature as a whole has been the subject of limited scholarly activity, it is unsurprising that the translation of children's literature has also received scant academic attention. Over the course of the past six decades, however, the steadily increasing significance of children's literature in translation studies is manifested in the growing number of studies. The earliest of these studies

date back to the 1960s and represent “an idealized belief typical for the immediate postwar era that a peaceful future could be guaranteed by the (proper upbringing of) the younger generation” (Van Coillie & McMartin, 2020, p. 16). In his review of theoretical approaches to the translation of children’s literature since 1960, Reinbert Tabbert (2002) identifies four significant factors that have triggered these studies:

(1) the assumption that translated children’s books build bridges between different cultures, (2) text-specific challenges to the translator, (3) the polysystem theory which classifies children’s literature as a subsystem of minor prestige within literature, and (4) the age-specific addressees either as implied or as real readers. (p. 303)

A collection of articles on translated children’s literature edited by Lisa Christina Persson (1962) stands as one of the first studies acknowledging the need for identifying, understanding, and addressing the role and function of translation and translators in children’s literature. Persson’s volume serves as an invaluable resource for translation scholars and researchers particularly because it reflects upon the approaches of librarians, editors and translators to translating children’s books. One of the contributors, the British editor and translator Monica Burns, for instance, openly suggests that “children’s books must be tailored to their new country”, and she elaborates on her argument by asserting that the “tailoring may fall partly on the translator and partly on the editor” (Persson, 1962, p. 78). This prescriptive approach prevailed for decades in the discussions about the alleged benefits or drawbacks of target-oriented approach (or domestication and adaptation) in the translation of children’s literature.

It was particularly towards the end of the 1970s that the study of translated children’s literature began to achieve academic credibility with the publication of the international volume edited by Klingberg, Ørvig and Amor (1978), the proceedings

of the third symposium of the IRSCS (International Research Society for Children's Literature) on *Children's Books in Translation*. In this volume, Göte Klingberg, a Swedish educationist and a pioneer in the scholarly field of children's literature in translation, introduced the phrase "context adaptation" (1978), later further specified as "cultural context adaptation" (1986), to address the "modifications that aim to adjust a text to the prospective readers' frames of reference" (Alvstad, 2010, p. 22). In his influential study, Klingberg (1978) questions whether culture-specific references may be preserved in translated children's books. In a conference paper, he explains the problematic aspects of the practice of contextual adaptation for children as follows:

The problem of context adaptation is that on the one hand it is necessary in translations of children's books if one wants to retain the degree of adaptation of the source text, but, on the other hand, that one of the aims of translating children's books must be to further the international outlook and the international understanding of the young readers. (Klingberg, 1978, p. 86)

The tone used by Klingberg clearly indicates a prescriptive stance. He emphasises the source-text oriented approach to the translation of children's literature and suggests that "the source text must have the priority, and cultural context adaptation ought to be the exception rather than the rule. At all events it should always be borne in mind that the source text is to be manipulated as little as possible" (1986, p. 17).

It should be noted, however, that from the 1980s onwards, the study of translated children's literature witnessed a methodological shift from source-orientedness to target-orientedness. Zohar Shavit (1981, 1986), who has applied polysystem theory to the study of children's literature, adopts a target-oriented approach and proposes two principles on which translation for children is based:

an adjustment of the text to make it appropriate and useful to the child, in accordance with what society regards (at a certain point in time) as educationally “good for the child”; and an adjustment of plot, characterization, and language to prevailing society’s perceptions of the child’s ability to read and comprehend. (1986, p. 113)

Shavit explains these principles with reference to the peripheral position children’s literature occupies within the literary polysystem, which, she suggests, enables the translator to freely manipulate or adapt the text for children.<sup>3</sup> Approaching this issue from another angle, Maria Nikolajeva (1996) regards the translation of children’s books as an act that requires not only the transfer of meaning but also “the ability to arouse in the reader the same feelings, thoughts and associations experienced by readers of the source text” (p. 28). She argues for the adaptation of culture-specific items in the translation of children’s literature as long as it meets the demands of the reader.

In a similar vein, as manifested in the title of her book *Translating for Children*, Riitta Oittinen (2000) puts the expectations of the target-language readers ahead, which she sees as “a sign of loyalty to the original author” (p. 84). In her seminal study, she applies Mikhail Bakhtin’s concept of dialogics to translating for children and defines translation as a process where different voices meet (i.e. the voices of authors, illustrators, translators and readers), which, at every contact point, leads to the emergence of new meanings (Oittinen, 2000, p. 161). Considering this dialogic interaction as a way to create a fresh new interpretation for the target-language reader, she expresses her disagreement with Shavit’s and Klingberg’s views on the dichotomy of translation versus adaptation and suggests that the very act of translation involves both adaptation and domestication:

---

<sup>3</sup> See the section “Theoretical Framework” for a more comprehensive discussion of the position of children’s literature within the literary polysystem.

[I]f we try to define adaptation and translation as separate issues, we face a dilemma, as we are actually mixing terms on different levels: when translating, we are always adapting our texts for certain purposes and certain readers, both children and adults. The translation process as such brings the text closer to the target-language readers by speaking a familiar language. Domestication is part of translation, and not a parallel process. There is no real methodological difference between the two. (Oittinen, 2000, pp. 83-84)

When translating for children, therefore, she sees adaptation as a matter of loyalty to children. She considers it necessary to listen to the child, and in an explicitly prescriptive manner, she demands from the translators of children's literature to "reach out to the children of their own culture" (Oittinen, 2000, p. 168).

Concerning the scholarly debate for and against the adaptation of culture-specific elements in translated children's books, Emer O'Sullivan (2005) points out the paradoxical nature of the translation of children's literature, in which, on the one hand, the pursued goal is to enrich children's knowledge about foreign cultures, while, on the other hand, this leads to a tendency to reduce the foreignness of the source text in order to make it fully understandable for the child reader. She then describes the translation of children's literature as "a balancing act between the adaptation of foreign elements to the child reader's level of comprehension, and preservation of the differences that constitute a translated foreign text's potential for enrichment of the target culture" (O'Sullivan, 2005, p. 64). She particularly draws attention to the influence of the literary, social, political, and educational norms of the target culture on the translator's strategies and decisions, and argues that this is most evident in the translation of children's books "where norms and values are explicitly transmitted and the educational factor predominates" (O'Sullivan, 2005, p. 70).

There is little reason to doubt that the prevailing literary, socio-cultural, ideological and educational norms play a definitive role in shaping the production,

selection and presentation of translated children's books. As Puurtinen (1995) points out, children's literature serves numerous functions, and operates under different cultural constraints mainly because it:

belongs simultaneously to the literary system and the social-educational system, i.e. it is not only read for entertainment, recreation and literary experience but also used as a tool for education and socialization. This dual character affects both the writing and the translation of children's literature, whose relationships with literary, social and educational norms make it a fascinating and fruitful field of research. (p. 17)

In this sense, it would not be wrong to argue that the translator of children's literature is subjected to additional constraints and norms imposed by the nature of the children's text itself. As for the norms involved in the translation process, for instance, Isabelle Desmidt (2006) suggests that the translation of children's literature is governed not only by the general translational norms, i.e. (1) source-text related norms (the pursuit of adequacy rather than acceptability), (2) literary, aesthetic norms (trying to translate in an artistic way), (3) business norms (adhering to the commercial nature of the editing, publication and distributing process), but also by its own distinct norms, namely (4) didactic norms, (5) pedagogical norms and (6) technical norms (p. 86). In accordance with these norms, the translation of children's book is expected to promote the intellectual and educational advancement of the children and set examples and values for them to follow. This also indicates the significant role translations play in children's literature. As Rita Ghesquière (2006) argues, it is indeed hard to "imagine a history of children's literature, not even conceived from a national point of view, without mentioning translations" (p. 20). They have a major part in all children's literature by supporting the canonization process, improving the status of children's literature, stimulating the production of

literature in national languages, and enhancing the sharing of creativity, new ideas and literary models (Ghesquière, 2006, p. 25).

Here it should also be noted that translation can be used not only as an educational but also an ideological tool in children's literature, as has been demonstrated in recent studies on translated children's literature. Gaby Thomson-Wohlgemuth (2009), for instance, addresses the ideological influence on the translation of children's books from English in the former German Democratic Republic (GDR), where literature for children was considered as a vehicle of ideological education to "encourage the children's readiness for constructing socialism" (p. 4). Her study clearly illustrates that the GDR regime strictly monitored and controlled the publishing industry and children's book sector, and severe censorship was imposed on the translated children's books published at the given time. In a similar vein but different context, Haidee Kruger (2012) examines the specific cultural and ideological forces that shape the production and reception of translated children's literature in South Africa, and she suggests that "the particular configuration of sociolinguistic power differentials and ideology in post- and neocolonial South Africa" influences not only the selection of children's books to be translated but also the approaches and strategies adopted by translators, namely the norms governing the translation process (p. 115).

Finally, the study of translated children's literature has further broadened its scope of research into a variety of areas including, but not limited to, the functions of proper names in translated children's books (Nord, 2003), readability and speakability of translated children's texts (Puurtinen, 1994; 1998 and Dollerup, 2003), censorship of children's literature in translation (Craig, 2001), the relationship between the verbal and the visual in translating picture books (O'Sullivan, 1999 and

Oittinen, 2001; 2003), and the role of tense in the narrative of translated children's texts (Lathey, 2003). As is evident from the existing literature, the field of translated children's literature has concerned itself with a broad variety of topics, from discussions over target-oriented and source-oriented approaches to translating children's books, to the social, cultural, ideological, and educational role and function played by the translation of children's literature. Nevertheless, despite this growing academic interest, it would not be wrong to argue that this area of research still remains relatively unexplored and needs to be further expanded, as is also the case in the Turkish context.

### 2.3 The history of translated children's literature in Türkiye

Translation occupied a significant place in the historical development of children's literature in Türkiye. The foundations of children's literature were laid during the *Tanzimat* era (1839-1876), in which a number of classic fables and children's tales were translated into Turkish (Erten, 2011, pp. 32-33). In the context of *Tanzimat* (Ottoman Reformation), which is described by Saliha Paker as "the series of political, social and institutional reforms that initiated in 1839 the gradual but conscious shift towards a Western outlook" (2009, p. 552), the nineteenth-century intellectuals who embraced the ideas of Enlightenment became closely involved in translations from European sources. Authors and translators of the *Tanzimat* period relied on translation as a source of inspiration and as a means of introducing new literary models and genres, which also included examples of children's literature.

The year 1859 is widely regarded by scholars as a pivotal moment in the history of children's literature in Türkiye (Çıkla, 2005, p. 94). It is commonly understood that this period marked the introduction of the earliest examples of

children's literature to the Ottoman-Turkish literary system through translation. The details of those translations are as follows: (1) İbrahim Şinasi's translations of La Fontaine's fables published in his book *Tercüme-i Manzume* (Translations of Verse), which also included selected verses from prominent French poets such as Racine, Lamartine, Gilbert and Fénelon, (2) Dr Mehmed Rüşdi's translations of children's stories and fables published at the end of his book *Nuhbetü'l-Etfâl* (Distinguished Children), and (3) The Grand Vizier Yusuf Kamil Pasha's translation of Fénelon's *Les aventures de Télémaque* (The Adventures of Telemachus), entitled *Terceme-i Telemak*, which is also regarded as the first novel translated into Ottoman Turkish (Çikla, 2005, pp. 94-95). Here it should be noted, however, that literary translations into Armeno-Turkish and Karamanli commenced prior to those into Ottoman-Turkish, with the publication of one children's book, specifically Dimitrakis Çelebi's translation of Daniel Defoe's *Robinson Crusoe* (utilising Greek characters) dating from 1853 (Demirkol Ertürk, 2021, pp. 150-151).

In the following years, the growing interest in European classics resulted in an increase in the number of translated children's books, which can also be considered "as a reflection of the enlightenment process of the West in the Ottoman era" (Neydim, 2020, p. 49). In 1864, for instance, Ahmed Lütfi's translation of Daniel Defoe's *Robinson Crusoe* was published under the title *Hikaye-i Robinson*, and in 1872 Mahmut Nedim translated Jonathan Swift's *Gulliver's Travels*,<sup>4</sup> which was published under the title *Güliver Nam Müellifin Seyahatnamesi*. These translations were followed by those of Jules Verne by Ahmed İhsan Tokgöz, for which he would become well-known.<sup>5</sup> These particular translations instantiate the

---

<sup>4</sup> The book was originally published under the title *Travels into Several Remote Nations of the World, in Four Parts. By Lemuel Gulliver, First a Surgeon, and then a Captain of Several Ships* in 1726.

<sup>5</sup> For detailed information on the translations of Jules Verne by Ahmed İhsan Tokgöz published in the Ottoman script between 1875 and 1902, see Karadağ (2012).

large set of children's literature translated from French and English sources in the *Tanzimat* period. They are of significance for the present study particularly because they served as the initial instances of westernisation attempts in the field of children's literature. As will be further elaborated on below, translation continued to maintain its role as a shaping force in the formation of children's literature in early republican Türkiye, the period which this study covers.

Here one should note that children's literature only received sustained attention during the republican period (Kakıncı, Alpay & Erdoğan, 1991, p. 11). The first decades of the Republic, in particular, were characterized by the planning efforts to build a modernized and westernized Turkish identity (Berk, 2004, p. 140). Not surprisingly, the child as a citizen-in-the-making, who "symbolized a nation-state embarked on a progressive march toward future prosperity and greatness" (Libal, 2000, p. 58), held a crucial place within the nation-building project of the young Republic. The state officials attached particular importance to the issue of children's education. They considered education and publishing activity along with literature as key elements of the nation-building and westernization project (Tahir Gürçağlar, 2008, p. 68). They attributed a major role to translation in terms of educating children and society as a whole, which resulted in the growing number of indigenous and translated works of children's literature.

A substantial part of the translation activity in early republican Türkiye was carried out by the state-sponsored Translation Bureau, which was established in 1940 under the auspices of the Ministry of Education, and continued to publish a total of 1,247 works, selected predominantly from among western classics, until its closure in 1966 (Tahir Gürçağlar, 2003, p. 117). The intended mission of the Bureau, as

explained by Hasan Âli Yücel (1897-1961), founder of the Translation Bureau and Minister of Education (1938-1946), was as follows:

Republican Turkey, which aspires to and is determined to become a distinguished member of Western culture and thinking, is obliged to translate into its own language the works of the old and new thinking of the modern world and thus to strengthen its own existence with their perception and thought. This obligation invites us to start a full-scale translation project. (Yücel, 1939, p. 125, cited in Aksoy, 2010, p. 444)

However, as Tahir Gürçağlar suggests, the Bureau remained inactive in translating and publishing works of children's literature (2008, p. 30). According to data provided by *Türkiye Bibliyografyası* (Turkish Bibliography) covering the years between 1938 and 1948, the total number of English and American children's books translated and published in Türkiye was 64; however, out of the 64 titles, only 1 was translated and published by the Translation Bureau<sup>6</sup> (Tahir Gürçağlar, 2008, p. 30). During this period, however, the Society for the Protection of Children (*Himayei Etfal Cemiyeti/Çocuk Esirgeme Kurumu*) took the initiative in publishing translated and indigenous books and magazines for children with the purpose of improving the educational level of the country's children and of meeting their reading needs, which will be discussed in detail in Chapter Four and Five.

Additionally, private publishers were actively involved in the translation of children's literature in the early republican era. Between 1926 and 1927, for instance, Resimli Ay, owned by the leftist journalists Sabiha and Zekeriya Sertel, launched a series called *On Kuruşa Bir Kitap* (Books for Ten Kurush), which published translations of children's books such as Daniel Defoe's *Robinson Crusoe* (*Robenson*

---

<sup>6</sup> Here it should be noted that between 1929 and 1932, before the foundation of the Translation Bureau, the Ministry of Education published some translated children's and youth books by, for example, Louisa May Alcott, Francis Burnett, Edmondo de Amicis, Waldemar Bonsels and Mood Lindsay (Tahir Gürçağlar, 2008, p. 156).

*Kruzoe*), Jonathan Swift's *Gulliver's Travels* (*Cüceler Memleketinde*), Edward Everett Hale's *The Man Without a Country* (*Vatansız Adam*), and Jules Verne's *De la Terre à la Lune* (*From the Earth to the Moon*) (*Aya Seyahat*) (Karadağ, Bozkurt and Alimen, 2015, p. 104). Also, between 1927 and 1928, Resimli Ay published another series of translated books under the title *Himaye-i Etfal Cemiyeti Çocuk Kütüphanesi* (Children's Library of the Society for the Protection of Children). The series, whose purpose was to provide entertaining and instructive works not only for children but also for mothers, was commissioned to Sabiha and Zekeriya Sertel by the Society for the Protection of Children, which will also be discussed in Chapter Four. As a publishing company working particularly in the field of children's literature, Resimli Ay also published the four-volume *Çocuk Ansiklopedisi* (Children's Encyclopaedia) translated by Sabiha and Zekeriya Sertel and Faik Sabri Duran between 1927 and 1928. It was a compilative translation, meaning that multiple source texts were used in the production of a single target text (Ivaska and Paloposki, 2018). The structure and content of the encyclopaedia, however, were primarily based on the nine volumes of *The Book of Knowledge: The Children's Encyclopaedia*, published between 1911 and 1918 by Arthur Mee (Alimen, 2015, pp. 60-61).

In 1932, Tefeyyüz, a publishing company largely involved in the field of popular literature, published a series titled *Küçük Romanlar Serisi* (The Novella Series), which consisted of a total of 24 books including both adult and children's literature by writers such as Louis Kaye, Leonard Merrick, Dale Collins and May Edginton (*Türkiye Bibliyografyası 1928-38* Vol. II, 1939, pp. 111-113). All the books in the series were presented as translated by Vasıf K. M.; however, Tahir Gürçağlar (2008) argues that since the Catalogue of the Library of Congress provides

very little information on these writers, it is not definitely known whether these books were genuine or pseudotranslations (p. 177).

Doğan Kardeş Publishing House was another publishing company mainly active in the field of children's literature from its establishment in 1946 until its closure in 1988. The publishing house relied heavily on translated children's literature throughout its long publishing life. Between 1946 and 1973, for instance, 168 out of 267 books published by Doğan Kardeş Publishing House were explicitly presented as translations, which amounts to 63 per cent<sup>7</sup> (Tahir Gürçağlar, 2014, p. 25). The translated books it published were advertised in the children's magazine *Doğan Kardeş* (Brother Doğan), which began to be published in 1945, one year before the founding of the publishing house. As a result of the organic relationship between the publishing house and the magazine, the translated novels serialized in the magazine were later published in book format by the publishing house. *Doğan Kardeş*, as one of the most influential and long-lived children's magazines in Türkiye, published a total of 1,247 issues until its closing in 1993 (Arzuk, 2007, p. 19).

Despite the heavy reliance on translation in the process of developing a corpus of children's literature in the given period, there has been little scholarly interest in studying translated children's literature published in early republican Türkiye. The existing works on the history of translated children's literature in Türkiye present an overview of the impact of translation on the social construction of childhood or focus on the development of children's literature in certain time periods. Necdet Neydim (1995, 2000, 2020), a Turkish translation scholar who has worked extensively on the translation of children's literature, provides significant

---

<sup>7</sup> Tahir Gürçağlar notes, however, that this rate increases up to 75 per cent when the books without the names of authors or translators on their covers are included (2014, p. 25).

insights into the historical background of children's literature in translation in the Turkish context. In his studies, Neydim particularly examines the position of translated children's literature within the literary polysystem in the *Tanzimat* and the republican eras. He suggests that the initial examples of children's literature were introduced to the Turkish literary polysystem through translations carried out as part of the modernization efforts in the *Tanzimat* period. Neydim also emphasises the fact that the interest in children's literature increased enormously in the single-party era of 1923-1945, during which an intensive translation activity in children's literature took place in accordance with the westernist ideology of the state (Neydim, 2020, p. 52). However, along with his emphasis on the increased reliance on translation in the process of developing a corpus of children's literature in the given period, Neydim refrains from problematizing the role attributed to the translation of children's literature by intellectuals or state officials within the project of westernization, and he avoids defining and examining the translated children's books published in the early republican period, which poses a gap in the literature in need of inquiry.

Nilüfer Alimen (2015), on the other hand, focuses on the translated children's literature in the early republican period and analyses Sabiha and Zekeriya Sertel's translations of children's books published between the years 1926 and 1928. She discusses the Sertels' manipulative role in the Turkish literary and cultural system through their translations of children's literature. Along with the books in the series of *On Kuruşa Bir Kitap* (Books for Ten Kurush) and *Çocuk Ansiklopedisi* (Children's Encyclopaedia), she examines the series titled *Himaye-i Etfal Cemiyeti Çocuk Kütüphanesi* (Children's Library of the Society for the Protection of Children). In her analysis, Alimen indicates that these translations were selected and carried out by the Sertels to educate and entertain children as well as to enrich their imaginations.

She also suggests that the Sertels aimed to manipulate the target literary and cultural system and to create a western-oriented cultural repertoire through the translated children's literature they published. By this means, she argues, they served the dominant ideology of the period, which was westernization (Alimen, 2015, pp. 98-100). However, since her focus is on the translation practices of the Sertels and their attempts to create options for the cultural repertoire, she does not delve deep into the details of the objectives of the Society for the Protection of Children, which commissioned the Sertels to prepare a series of translated books under the title *Himaye-i Etfal Cemiyeti Çocuk K ulliyatı*. In my view, such an analysis would provide a fuller picture of the socio-cultural and political determinants governing the production of the series by demonstrating the state involvement in the translation of children's literature in early republican T rkiye.

In fact, the translation activities in which the Society was involved have hardly attracted any attention from academics and researchers. Although there has been some valuable research undertaken on the history and activities of the Society (Okay, 1999; Libal, 2000, 2001; Acar, 2011; Sarıkaya, 2011), these studies offer only general information about which books were translated and published by the Society. For this reason, the present study aims to elaborate the underlying socio-cultural and political factors that shaped the selection and translation of the children's books published by the Society in order to reveal the function attributed to the translation of children's literature in the early republican era.

Before proceeding to the discussion on the historical and political context in which the translation of children's literature assumed a significant role, the following chapter will present the theoretical and methodological framework that has been

employed in this thesis to investigate the initiatives of the Society in the field of children's education and literature.



## CHAPTER 3

### THEORETICAL FRAMEWORK AND METHODOLOGY

Throughout the study, the concept of “culture planning” proposed by Itamar Even-Zohar (2002, 2008) will be used to explore the Society’s initiatives taken in order to achieve the project of creating a republican generation. Since the concept of culture planning is essentially based on Even-Zohar’s own polysystem theory (1979, 1990a), which provides a framework for examining and explaining the behaviour and evolution of literary systems, a systemic approach will be needed to discuss the position of children’s literature within the literary polysystem in Türkiye in the 1940s. This systemic view will also enable me to explore how and in what ways the interaction among the educational, ideological and literary systems affected the development of (translated) children’s literature during the period under study. In this respect, the activities of the Society in the field of children’s literature and education will be tackled as acts of planning, and the options it offered for the repertoire of children’s literature will be explained. Furthermore, the planning project of the Society will be conceptualized as an act of patronage (Lefevere, 1992) on account of the state’s interference in the affairs of the Society, and the Society’s role as an institution of control over the system of children’s literature will be discussed. Lastly, the concept of agency will be used to explore the role of the agents such as state officials, publishers and translators who were involved in the Society’s planning project.

### 3.1 The position of children's literature within the literary polysystem

Starting from the 1960s, the field of translation studies witnessed a significant shift in focus from the static prescriptive models to a functionalist-descriptive approach, which associates language with its sociocultural function and regards translation as an act of intercultural communication (Munday, 2008, pp. 107-108). Following this shift of approach to the study and practice of translation, polysystem theory was devised in the early 1970s by the Israeli scholar Itamar Even-Zohar "as an alternative to the then current ahistorical, static, and text-oriented approaches to literature" (Codde, 2003, p. 91). Through his polysystem theory, Even-Zohar suggests a conception of all semiotic phenomena as belonging to a set of larger systems, namely a "polysystem", which he defines as "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" (1990a, p. 11). By combining a structuralist and functionalist approach with a focus on culture, polysystem theory regards the cultural system as a dynamic, compound, heterogeneous entity defined by continuous change both synchronically and diachronically (Codde, 2003, p. 93). The systemic approach, therefore, allows for an understanding of the interrelations among distinct systems, which enables one, for instance, to observe "how literature correlates with language, society, economy, politics, ideology, etc." (Even-Zohar, 1979, p. 300). Crucial to the polysystem theory is the ongoing process of evolution and struggle of the various systems within the polysystem, which is described by Even-Zohar as follows:

These systems are not equal, but hierarchized within the polysystem. It is the permanent tension between the various strata which constitutes the (dynamic) *synchronic* state of the system. It is the prevalence of one set of systemic options over another which constitutes the change on the *diachronic* axis. In

this centrifugal vs. centripetal motion, systemic options may be driven from a central position to a marginal one while others may be pushed into the center and prevail. However, with a polysystem one must not think in terms of *one* center and *one* periphery, since several such positions are hypothesized. (2005, p. 42)

In the case of the literary polysystem, therefore, there is a constant competition among the literary systems for the central position. As a consequence of the hierarchical structure of literary systems, some occupy a more central position than the others within the literary polysystem. In other words, some maintain a primary position whereas others are secondary. As for the literary systems that have been traditionally treated as secondary, Even Zohar argues that “one could suggest that the whole of non-canonized literature, literature for youth and children, epigonic literature<sup>8</sup> and the whole corpus of translated literature be considered secondary systems” (1978, p. 16).

With regard to the position of children’s literature within the literary polysystem, as briefly discussed earlier, Shavit (1986) suggests that children’s literature suffers from an inferior and peripheral status within the literary polysystem. This is primarily attributed to its predominant perception as an educational tool controlled by adults, as opposed to being regarded as a literary and artistic phenomenon. Consequently, it is not perceived as having an equal status to adult literature. On the other hand, she notes that classics in children’s literature, which address a dual audience of children and adults, occupy a more dominant position at the centre of the canonized system for children by means of the recognition they receive from the adults (Shavit, 1986, p. 65). According to Shavit, the generally accepted peripheral position of children’s literature within the literary polysystem

---

<sup>8</sup> Even-Zohar defines epigonic literature as written works that are deemed to be based on previously dominant norms which have become peripheral or even obsolete, but that still have their public (1978, p. 15).

allows the translator “to manipulate the text in various ways by changing, enlarging, or abridging it or by deleting or adding to it” (1986, p. 112). These manipulations in translated children’s literature, as in adult literature, can be driven by the ideology or the norms of the target culture, particularly, as Ben-Ari argues, by the didactic/pedagogical set of norms operating both in children’s literature and in translated children’s literature (1992, p. 222). For this reason, as far as children’s literature is concerned, “the combination of the peripheral position of translated children’s literature and the pedagogical intent or nature of its agents has had one main result: a greater rigidity in the application of TL translation norms to children’s books” (Ben-Ari, 1992, p. 222). In this respect, the analysis of the translations published by the Society for the Protection of Children, which was closely linked with an ideological project, will be instrumental in revealing the ideology and norms governing the selection, production and presentation of the translated children’s books in the early republican era.

Even-Zohar notes, however, that translated literature may maintain a primary position within a given polysystem depending on “the specific constellation of the polysystem under study” (1990b, p. 46). He forms his argument around three major cases in which translated literature may occupy a central position:

(a) when a polysystem has not yet been crystallized, that is to say, when a literature is “young,” in the process of being established; (b) when a literature is either “peripheral” (within a large group of correlated literatures) or “weak,” or both; and (c) when there are turning points, crises, or literary vacuums in a literature. (Even-Zohar, 1990b, p. 47)

In such instances, translated literature, as an innovatory force, plays an active part in major events in literary history, and thus in shaping the centre of the polysystem (Even-Zohar, 1990b, p. 46). Translation, therefore, serves as a means of transferring

new literary models and developing the new repertoire. As briefly discussed above in explaining the historical development of the children's literature in Türkiye, perhaps one of the most illustrative examples in this regard from the Ottoman-Turkish context is the *Tanzimat* period, when translation activity served an innovative function in the Ottoman literary polysystem in the nineteenth century. The *Tanzimat*, “in which ‘established models’ were considered outdated and rejected by those who now looked to the West, especially to France for innovations of all kinds” (Paker, 1991, p. 30), was an important historical turning point, which brought translated literature to the central position in the Ottoman socio-cultural and literary polysystem. Paker explains the function assumed by translation in the *Tanzimat* era as follows:

[...] translated European literature assumed a twofold ‘central’ function, or a function that was manifested on two levels in the *Tanzimat* period: while translation of European works of canonized status (such as Şinasi’s *Translations of Verse*, Münif Paşa’s *Philosophical Dialogues*, Şemsettin Sami’s translation of *Les Misérables*, Ahmed Vefik Paşa’s translations from Molière) functioned as a shaping force on the level of ‘high literature’, non-canonized/popular translated literature and adaptations for the theatre were active on a lower level. It was the dynamic interaction between these two levels (or strata) that contributed to such linguistic and literary innovations as the simplification of prose style and the introduction of the drama, the novel and the short story as the new *genres* into Ottoman literature. (Paker, 1991, p. 30)

On the other hand, translations produced during the *Tanzimat* period were largely regarded as “scattered and haphazard” (Ülken, 1935/1997, p. 347). The formation of a veritable translation movement, therefore, did not reach completion.

The year 1940, however, became a turning point in Turkish cultural and literary history since it was the year when the Translation Bureau was established, which “assumed a pivotal role in the canon formation process in early republican

Turkey” (Tahir Gürçağlar, 2008, p. 72). The leading state officials and intellectuals of the young Republic relied heavily on the translation of western classics in order to establish a new literary canon for Türkiye, “affecting the selection of works to be placed in the ‘centre’ of the literary polysystem” (Tahir Gürçağlar, 2008, p. 141).

As for children’s literature, private publishers, rather than the Translation Bureau, played the key part in shaping the Turkish system of children’s literature. In the first two decades of the Republic, intense efforts were made to realise the aspirations of the *Tanzimat* period, however, the translation of children’s literature hardly remained an area of major concern (Neydim, 2020, p. 52). The prevailing attitude towards the republican westernisation project was not to import the intellectual products of western civilisations, but to rise to their level of thinking and produce products of the same value (Erhat, 1944, p. 319). This approach was also reflected in children’s literature and stimulated indigenous literary production.

As illustrated in Figure 1 below, an increase was observed in the number of indigenous children’s books in the 1940s. A total of 264 indigenous books have been identified among the 791 children’s books published in Türkiye between 1940 and 1949, which amounts to 33 per cent, as shown in the chart presented below. Similarly, the total number of translated books identified is 292, which represents 37 per cent of the total.

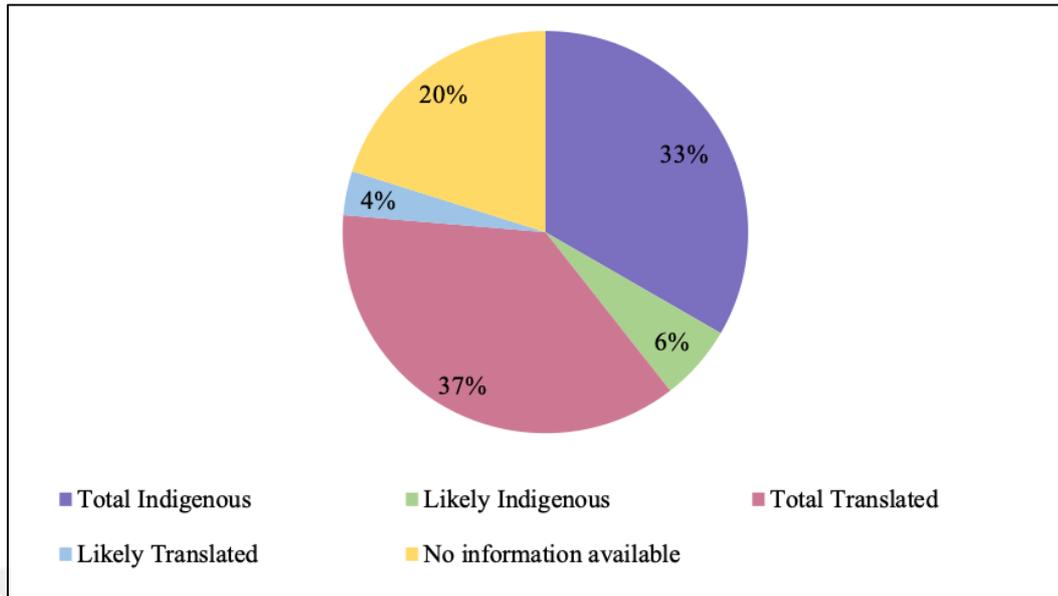


Figure 1. Children's books published in Türkiye between 1940 and 1949<sup>9</sup>

Authors who were engaged in the modernization efforts during the *Tanzimat* period began to produce indigenous writing for children, which led to an emerging centre in the system of children's literature in the early years of the Republic. In fact, the formation of a 'national literature' was one of the most discussed issues since the Second Constitutional Period starting in 1908. As can be inferred from the interviews Safa Nusret Coşkun (1938) conducted with the intellectuals and writers of the turn of

<sup>9</sup> For the list of children's books published in Türkiye between 1940 and 1949, see Appendix B. The list has been compiled on the basis of children's books published in the Turkish Bibliography (*Türkiye Bibliyografyası*) covering the years between 1940 and 1949. These books have been selected based on their categorisation under the specific headings 'Children's Literature' and 'Series' or 'Books Published in Series.' However, the veracity of information pertaining to authors, translators and publishers has been corroborated through online research and consultation with the database of the National Library of Türkiye (*Millî Kütüphane*). In accordance with this research, changes have been made to the data provided by the Turkish Bibliography in cases where deemed necessary. It should also be noted that the list does not comprise any reprints. Furthermore, the compiled list includes works for which no information is available regarding the authors or the translators. However, given that certain works feature titles that include the names of Turkish political and literary figures, or geographical locations in Türkiye, they have been classified as a distinct category under the title 'Likely Indigenous.' In a similar vein, the books bearing titles that include the names of foreign authors, characters, or other elements have been classified under the category 'Likely Translated,' based on the inferences derived from their title. Lastly, the category designated 'No information available' has been allocated for books which do not have the name of the author or translator and whose title does not indicate whether they are indigenous or translated.

the century, the debate around the formation of a ‘national literature’ covered a range of topics, with the role of translation in the emergence of modern Turkish literature at the forefront.<sup>10</sup> In a similar vein, in the article *Bize Bir Çocuk Edebiyatı Lâzım* (We Need a Children’s Literature) published in the newspaper *Vakit* (Time) in 1944, Sunullah Arısoy, a Turkish author and poet, underlined the immediate need to create a children’s literature of artistic value based on national and humanist ideas (p. 2). Intellectuals and authors, therefore, attempted to propose a new centre for the Turkish system of children’s literature, which was aimed to be filled with indigenous literary production.

However, as Figure 1 also indicates, the translation of children’s literature, which rose to a central position during the *Tanzimat* period by compensating for the lack of indigenous children’s literature that could meet the demands of the intellectuals of the time, still maintained its prominent position within the system of children’s literature in the 1940s. As quoted by Even-Zohar above, polysystem theory allows the possibility for the coexistence of more than one centre and one periphery within the same system (2005, p. 42). In this sense, when looking at the Turkish system of children’s literature in the 1940s, it can be suggested that there was a continuous competition between the translated and indigenous children’s literature for the central position particularly because the translation of children’s classics gained momentum in the 1940s, especially after 1945 (Neydim, 2020, p. 52). This competition is also evidenced in Figure 1 above. Moreover, in this period, the (re)translations of the children’s classics, i.e. *The Adventures of Huckleberry Finn* and *The Adventures of Tom Sawyer* by Mark Twain, *Gulliver’s Travels* by Jonathan Swift, *Alice’s Adventures in Wonderland* by Lewis Carroll, occupied a dominant

---

<sup>10</sup> For further information about the different views concerning the formation of a ‘national literature’ in the 1920s and 1940s, see Coşkun (1938).

position at the centre of the system for children mainly because they were intended both for adults and for children.<sup>11</sup>

Furthermore, as Even-Zohar suggests, “while one section of translated literature may assume a central position, another may remain quite peripheral”, which is usually determined by “the portion of translated literature deriving from a major source literature which is likely to assume a central position” (1990b, p. 49). As shown in Figure 2 below, the preferred source literature for the translation of children’s books in the 1940s was English. According to data provided by the *Türkiye Bibliyografyası*, 97 English children’s books were translated into Turkish between 1940 and 1949, compared to 70 French and 36 German books.<sup>12</sup>

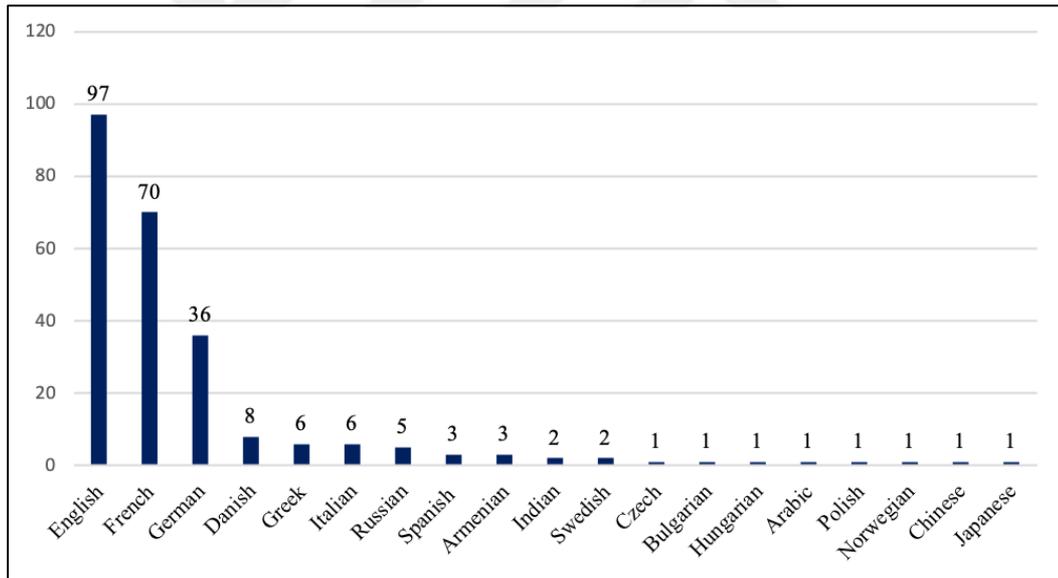


Figure 2. Source literatures of children’s books translated into Turkish (1940-1949)

<sup>11</sup> In fact, the anonymous preface to the 1943 Turkish translation of *Gulliver’s Travels* (Gulliver’in Seyahatleri) by İrfan Şahinbaş indicated that the translation was aimed at an adult readership rather than children. For more information, see Tahir Gürçağlar, 2008, p. 271.

<sup>12</sup> The books categorised under the headings ‘English,’ ‘French’ and ‘German’ should be understood as those listed under the categories ‘English Literature,’ ‘French Literature’ and ‘German Literature’ in the Turkish Bibliography. It is important to note, however, that these categories encompass not only children’s books from English, French and German national literatures, but also works from other literatures written in English, French and German, including American, Canadian, Scottish, Belgian, Swiss and Austrian literatures.

This also demonstrates that children's literature translated from the English and French assumed a central position, whereas works translated from the German, Danish, Greek, Italian, and other literatures assumed a peripheral one.

Another striking aspect of the children's books produced in the 1940s was that there were cases of concealed translations where "the very distinction between 'translations' and 'non-translations' is non-operational, sometimes so much as blurred" (Toury, 2012, p. 94). The practice of concealed translation was relatively commonly encountered in twentieth-century Türkiye, when the borders between translation and indigenous writing were quite porous, and therefore "Turkish writers and poets made use of foreign sources to create works which they presented as their own" (Tahir Gürçağlar, 2010, p. 174). The data offered by the *Türkiye Bibliyografyası* also reveal the existence of concealed translations in the field of children's literature. For instance, the book titled *Donkişot'un Gülünç ve Acıklı Maceraları* (The Hilarious and Tragic Adventures of Don Quixote) published by Kanaat Kitabevi in 1943 was presented as an indigenous work written by Ahmet Hidayet, and was classified under 'Turkish Literature' (see *Türkiye Bibliyografyası 1943* Vol II, 1943, p. 66).

In sum, it can be suggested that translation gained a prominent position in the field of children's literature and developed in tandem with indigenous literary production during the 1940s. It should also be noted that many actors, i.e. translators, publishers and readers are not necessarily consciously involved in the competition between centre and periphery, or at all concerned with the distinction between indigenous and translated literature. That being said, in the period under discussion there were a number of agents and initiatives that consciously sought to promote, for a variety of ideological reasons, the introduction of particular types of children's

literature into the centre of the Turkish literary polysystem. This phenomenon will be discussed in the next section.

### 3.2 Culture planning and culture repertoire

In his later works from the 1990s onwards, Even-Zohar largely focuses on the study of culture, particularly on culture planning in the creation of socio-political entities. He builds the concept of culture planning mainly on his own polysystem theory, which offers a model, as discussed above, for examining and describing how cultural and literary systems are formed and shaped over time. Nevertheless, polysystem theory focuses essentially on the formation and evolution of systems and therefore neglects to address the human factor behind these systems, for which it has been criticised by various scholars (see, for instance, Hermans, 2020, pp. 117-118; Tahir Gürçağlar, 2008, pp. 42-43).

With his later concept of culture planning, however, Even-Zohar accentuates the initiatives undertaken by planners located within or away from the centre of power. He explains his conception of culture planning as “a deliberate act of intervention, either by power holders or by ‘free agents,’ into an extant or a crystallizing repertoire” (2002, p. 45). Planning can therefore be carried out not only by powerful entities such as state authorities and institutions of various kinds but also by free agents in society. However, for the successful implementation of planning, Even-Zohar argues that it is of crucial importance for planners to “have the power, get the power, or obtain the endorsement of those who possess power” (2008, p. 283). Here it should be noted that planning activities do not always have to be implemented successfully. Regardless of success or failure, the planning activity itself leads to, in Even-Zohar’s terms, a creation of “energy,” meaning that “the

relevant entity – or the agglomerate of people – may have achieved improvement of life, although not necessarily according to the planners’ design or in terms of satisfying the goals and ambitions of their partners in power” (Even-Zohar, 2023, p. 92).

Based on the above, this study will address the Society for the Protection of Children as a planner and examine its initiatives in the spheres of culture, education and also children’s literature as acts of culture planning. The reasons for this decision are manifold. First and foremost, planning involves consciously taking action in line with an ideological drive to bring about change in individual and social life. This has direct relevance to the main objective behind the Society’s cultural and educational initiatives, namely the project of creating the ideal Turkish child.

Secondly, planning requires a power base for its implementation in the desired manner. The Society seems to have attained power in a number of ways: (1) In the first place, at the time of its foundation, it received the support of a significant power holder, namely Mustafa Kemal Atatürk, the planner at the centre of the political system. This support manifested itself in all the endeavours of the Society. (2) Power is also evident in the way the Society was established; although it was not a state institution, it was founded by members of the parliament, the other planners at the centre of the political system, meaning that it was an institution operating in line with the policies of the state. (3) The Society was also an institution that placed the utmost importance on education and undertook several initiatives in this field. Therefore, its strong ties with the Ministry of Education can also be considered another factor that enabled it to acquire power.

Lastly, planning involves creating new or alternative options for the culture repertoire, which Even-Zohar defines as “the aggregate of options utilized by a group

of people, and by the individual members of the group, for the organization of life” (1997, p. 355). Cultural initiatives such as establishing children’s libraries, or opening museums for mothers and cinemas for children can be viewed as the Society’s efforts to offer new options for the Turkish cultural repertoire. These initiatives will be further elaborated on in Chapter Four. Even more remarkable than the Society’s cultural initiatives, given the scope of this study, are its activities in the field of education and literature carried out mainly through its publications. The publishing activities of the Society, which largely relied on translation, were concentrated in the field of children’s literature. These activities can therefore be considered as its attempts to introduce new options to the repertoire of children’s literature. As this study will illustrate, the Society endeavoured to establish a western-oriented repertoire of children’s literature through publishing children’s books translated from western literatures.

Even-Zohar also suggests that the making of repertoires involves two major procedures, namely “invention” and “import” (1997, p. 358). The latter requires organisational and promotional skills, and takes place when the goods, be they material or semiotic, are not present in the home repertoire, as a result of which “a willingness to consume them is somehow aroused among the members of the targeted group” (Even-Zohar, 1997, pp. 358-359). In this study, the term “import” will be used to describe the method adopted by the Society in order to create a repertoire of children’s literature. The new repertoire it intended to create was largely based on western sources perceived to possess qualities absent in the Turkish repertoire of children’s literature. Moreover, the Society as a reputable institution seems to have been equipped with the aforementioned skills necessary for import given that it promoted and even propagandised its publishing activities throughout

the country through various means such as conferences, events, radio broadcasts, periodicals, and so on.

Furthermore, in case of successful realisation of the import procedure, Even-Zohar argues that the “transfer” of imported options takes place, which is defined as “the state of integrated importation in a home repertoire” (1997, p. 359). The propaganda activities of the Society can therefore be interpreted as its efforts to integrate the imported new options into the target repertoire. This is not to say, however, that all imported options result in transfers, or that all transfers have a major impact on the home repertoire (Even-Zohar, 1997, p. 359). Therefore, in order to determine whether the options imported by the Society were integrated into the Turkish repertoire of children’s literature, it can be revealing to take a closer look not only at the translated books it published, but also at the indigenous literary production in which it was involved. As indicated above, the Society resorted to translation in order to fill the supposed gap in the Turkish repertoire of children’s literature. Nonetheless, it should be borne in mind that it also published a large number of indigenous books for children. Therefore, by drawing on Even-Zohar’s concepts of “import” and “transfer,” I will examine the relationship between the translated and indigenous books published by the Society in the series *Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları* (School and Student Books of the Society for the Protection of Children), which serves as the main corpus of this study. Through this analysis, I will discuss whether the translations published by the Society as imported options coincided with its own indigenous literary production and whether this constituted a successful act of transfer.

So far, I have argued that the Society acted as a planner not only on the level of culture but also on the level of the Turkish repertoire of children’s literature. It

purposefully imported certain types of children's literature through translation, namely children's books from western literatures, and sought to place them at the centre of the Turkish system of children's literature. Of particular note is the fact that the decision of the Society to undertake such planning was initially and explicitly motivated by an ideological project, which brings us back to the subject of power.

### 3.3 The patronage structure

In his seminal book *Translation, Rewriting, and the Manipulation of Literary Fame*, André Lefevere suggests that the literary system is controlled by two main factors: the internal factor of control is governed by professionals such as translators, critics, reviewers, and teachers operating within the system, whereas the second factor seeks to control the literary system from the outside, which Lefevere calls "patronage" (1992, pp. 14-15). He explains the concept of patronage as "the powers (persons, institutions) that can further or hinder the reading, writing, and rewriting of literature" (Lefevere, 1992, p. 15). Of particular importance here is the term "rewriting," defined as text production "in the service, or under the constraints, of certain ideological and/or poetological currents" (Lefevere, 1992, p. 5). Given this definition, Lefevere makes the claim that translation stands out as "the most obviously recognizable type of rewriting" (1992, p. 9) particularly considering the fact that:

[a]ll rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power, and in its positive aspect can help in the evolution of a literature and a society. Rewriting can introduce new concepts, new genres, new devices and the history of translation is the history also of literary innovation, of the shaping power of one culture upon another. (Bassnett and Lefevere, 1992, p. vii)

The conceptualisation of translation as rewriting, therefore, allows translation to be addressed as an act intertwined with notions of power, ideology and patronage. As the key concept in Lefevere's paradigm, patronage consists of three components that interact with one another, namely the ideological component, economic component and status component. Patrons trying to construct a culture enforce their own ideology within the literary system. In doing so, they resort to institutions, among which educational establishments are of the greatest importance (Lefevere, 1992, p. 15). There is little doubt that this holds true for the Society for the Protection of Children. Even though it was not originally an educational institution, it placed the issue of children's education high on the list of its priorities in order to realize its project of creating the ideal Turkish child, which undoubtedly implies an ideological agenda. In this respect, one can argue that the Society acted as a patron or, in other words, as an institution of control over the system of children's literature during the period under study. Secondly, the economic component of patronage pertains to the economic well-being of translators. Patrons ensure that writers and rewriters are able to earn a living, for instance by paying them fees or, in some cases, royalties on book sales, and they tend to favour the employment of professionals as teachers and reviewers (Lefevere, 1992, p. 16). This component of patronage can also be observed in the activities of the Society. As a voluntary and philanthropic association, the Society, according to Article 50 of the 1935 Constitution, generated revenue from (1) annual membership fees, (2) allocations from the government, foundations and municipalities, (3) movable and immovable properties, and workshops, (4) fundraisers such as exhibitions, performances, excursions, flower sales, competitions, welfare bazaars, rosette distributions, raffles, (5) and charity and

donations (“Türkiye Çocuk Esirgeme Kurumu anayasası,” 1935, p. 19). A substantial portion of the Society’s annual budget was allocated to salaries and administrative costs. The expenditure tables of the Society demonstrate that it allocated a separate budget for the salaries of the employees of the Publication Branch. Besides, this budget increased over the years.<sup>13</sup> In this respect, one can infer that as its income increased, the Society used its financial resources to pay writers and translators more. Furthermore, we know that the Society also employed professionals as teachers. In fact, it prioritised the recruitment of translators from among qualified teachers. As for the third component of patronage, namely the status component, Lefevere argues that “acceptance of patronage implies integration into a certain support group and its lifestyle” (1992, p. 16). The translators working for the Society enjoyed high social status by taking an active role in the education policies of the state. As will be further discussed in Chapter Six, most of the translators affiliated with the Society also worked for the state-sponsored Translation Bureau, which provided its associates with a special status by favourably changing their standing in the eyes of the public at the time (Tahir-Gürçağlar, 2008, p. 118). The translators also held various positions in the Ministry of Education. During the course of their employment by the Society, they also worked, for instance, as inspectors of primary education or as teachers in prominent educational institutes, which enabled them to attain high status and heightened the credibility of the publications of the Society.

Nonetheless, it would be misleading to conceive of the Society as the only patron attempting to control the system of translated children’s literature in the early

---

<sup>13</sup> For instance, while the budget allocated by the Society for the salaries of the employees of the Publication Branch was 1,922 liras 60 *kuruş* in 1936, this figure almost doubled to 3,460 liras 34 *kuruş* in 1937. In addition, publication and propaganda expenses jumped from 2,173 liras 85 *kuruş* in 1936 to 22,070 liras 02 *kuruş* in 1937. (“On beşinci,” 1938, p. 22) *Kuruş* is the subunit of the Turkish lira, with one lira equal to 100 *kuruş*.

republican period. As discussed earlier, the state-sponsored Translation Bureau, which Tahir-Gürçağlar calls “a patron of the classics” (2008, p. 117), functioned as the main source of control over the system of translated literature in the 1940s. However, it was not actively involved in the publication of children’s literature. I therefore argue that the Translation Bureau left a gap in the system of translated children’s literature, which could be exploited by the Society. As illustrated in Chapter Two, the private publishers, unlike the Translation Bureau, were highly active in the publication of children’s literature. In this sense, the patronage held by the Society can be defined as “differentiated,” which occurs “in a situation in which different patrons represent different, conflicting ideologies” (Lefevere, 2012, p. 206). On the other hand, it can still be suggested that the Society operated as a significant source of control over the system of translated children’s literature through the political/institutional power it wielded.

Lastly, the Society was influential in shaping the poetics of translated children’s literature during the period under study. Lefevere maintains that the concept of “poetics” consists of two components: “one is an inventory of literary devices, genres, motifs, prototypical characters and situations, and symbols; the other a concept of what the role of literature is, or should be, in the social system as a whole” (Lefevere, 1992, p. 26). In this study, I argue that the system of translated children’s literature was governed by the poetics offered by the Society, which was largely based on western children’s literature imported for educational and aesthetic purposes. This poetics was created by state officials and intellectuals who were closely and professionally involved in children’s education and literature. In this respect, it can be suggested that the Society adopted the poetics and ideology defined by the state to control the system of children’s literature. Since poetics is concerned

with what the role and function of literature in society should be, it represents the internal control factor in the literary system, which, as explained above, is regulated by professionals, i.e. cultural and literary agents. For this reason, in order to determine how and on what basis the poetics offered by the Society was formed, it is also necessary to address the role and function of the agents involved in this process, which will be discussed in detail in the following section.

### 3.4 Agents of translation

In light of the recent paradigm shift within the field of translation studies, which has led to the recognition of translation as a social practice, a “sociological turn” (Angelelli, 2014) has been observed within the discipline. The concept of agency has been widely acknowledged among translation scholars to explore the social nature of translation and to study the role of translators, interpreters, and other translational and cultural actors. Particular importance has been attached to the complex question of agency “in the endeavour to make descriptive theoretical approaches more ‘agent aware’ and translators and interpreters more visible as social actors” (Inghilleri, 2005, p. 142). Throughout this endeavour, rigorous efforts have been made to establish a definition for the concept of agency. Several translation scholars seem to have come to the consensus that agency can be defined as “the willingness and ability to act” (Koskinen & Kinnunen, 2010, p. 6) as it concerns the capacity and capability of actors to exercise power and influence in a deliberate way.

The concept of ‘agent’ has also been subject to various definitions in the field of translation studies. According to Juan Sager’s definition, for instance, an agent is the person who holds an intermediary position between a translator and an end user of a translation, namely an editor, a commissioner, a publisher, etc. (Sager, 1994, p.

321, cited in Shuttleworth & Cowie, 1997, p. 7). On the other hand, while drawing on Sager's definition, Milton & Bandia position translators among agents, who may also be politicians or patrons of literature, and further argue that an agent of translation may be not only a person but also an institution or a journal engaged in major historical and cultural innovations and changes through translation (2009, p. 1). Lastly, Simeoni defines the agent as "the 'subject,' but *socialized*. To speak of a translating agent, therefore, suggests that the reference is a 'voice,' or a pen (more likely a computer today), inextricably linked to networks of other social agents" (1995, p. 452). Based on these definitions, it can then be suggested that agents of translation can be understood not only as humans, i.e. translators and political and cultural power-holders, but also as non-humans, i.e. institutions and magazines, interacting with other cultural and social agents.

Early studies on agency in translation have largely addressed the translator as agent. Anthony Pym, for instance, underlines the significant role of translators in the history of translation by describing them as "active effective causes, with their own identity and agenda as a professional group" (1998, p. 160). He also advocates "humanizing" the study of translation history (Pym, 2009). One of the most influential contributions to the study of translators, however, has been provided by Daniel Simeoni through his seminal article "The Pivotal Status of the Translator's Habitus" (1998). In this article, Simeoni introduces the concept of *habitus*, inspired by the work of Pierre Bourdieu, to the field of Translator Studies<sup>14</sup> by integrating it into Toury's Descriptive Translation Studies, particularly translational norms (1995).

---

<sup>14</sup> In his article titled "The Name and Nature of Translator Studies," Andrew Chesterman argues that the increasing number of studies focusing on the translator rather than translation has recently led to the development of a new sub-field in translation studies, which he calls *Translator Studies* and which encompasses research "primarily and explicitly on the agents involved in translation, for instance on their activities or attitudes, their interaction with their social and technical environment, or their history and influence" (2009, p. 20).

In Simeoni's view, translators do not always have to adhere to translational norms as they "govern norms as much as their behaviour is governed by them" (Simeoni, 1998, pp. 23-24). By emphasising the translator's *habitus*, which refers to "the elaborate result of a personalized social and cultural history" (Simeoni, 1998, p. 32), Simeoni further argues that translators take part in the perpetuation and formation of translational norms:

Toury places the focus of relevance on the preeminence of what *controls* the agents' behaviour — "translational norms". A habitus-governed account, by contrast, emphasizes the extent to which translators themselves play a role in the maintenance and perhaps the creation of norms. (Simeoni, 1998, p. 26)

The integration of Bourdieu's concept of *habitus* into Descriptive Translation Studies has been greatly influential in the development of the sociology of translation as it places the focus on the agentic power of translators in the field of cultural production.

Adopting an agent-oriented approach, this study focuses on the translators working for the Society for the Protection of Children, and explores their agency in the Society's planning project. By addressing their *habitus*, namely a set of dispositions generating their practices and perceptions (Bourdieu, 1993, p. 5), it will discuss the ways in which they exercised their agentic power in the production of the translations that constitute the corpus of this study. In this discussion, particular importance will be attached to their "symbolic capital," i.e. "a degree of accumulated prestige, celebrity, consecration or honour" (Bourdieu, 1993, p. 7). As already mentioned above – and as will be discussed in greater detail in Chapter Six – the translators working for the Society possessed high symbolic status both because they were professionally involved in the education of children and because they were

active in the official planning carried out by the power holders located at the centre of the system of translation. For this reason, by examining their experiences, motivations and definitions of translation, this study aims to determine the degree of impact of the translators involved in the planning project of the Society on the Turkish system of translated children's literature during the period under study.

It is crucial to note, however, that the scope of agent-oriented research in translation studies has recently expanded to include other agents of translation such as politicians, authors, and prominent figures in the literary world. These individuals have been engaged in translational activities with the aim of building a new culture, creating a new literature, or disseminating new ideas (Bastin, 2009; Tahir Gürçağlar, 2009; Malaymar, 2021). Although these agents seemingly have no immediate involvement in translation, they may exert a substantial influence on “the selection, production and reception of translations through their cultural practices” (Tahir Gürçağlar, 2009, p. 163). Since they also tend to possess a high degree of “symbolic capital,” they assume a pivotal role in “culture planning” by acting as producers, or in Toury's terms, “agents of change” (2002, p. 151) on the level of the cultural repertoire through the new options they introduce. In a similar vein, Even-Zohar calls these intellectuals “cultural entrepreneurs” since they not only produce and preach their ideas but also are actively “engaged in the creation of new or alternative ideas for the repertoires of culture” (2023, p. 66). In this study, I will address Dr Mehmet Fuad Umay, a Member of Parliament and the head of the Society, as a cultural entrepreneur, as he appears to have acted as a key decision-maker in the Society's culture planning project by virtue of the high political and symbolic power he wielded. As the section devoted to him in the next chapter will further demonstrate, Dr Mehmet Fuad Umay, as the founding father of the Society, attempted to import

and implement new ideas into the Turkish education system and children's literature through his cultural initiatives and translational activities.

It is also true that the Society, as a state-supported institution, enjoyed considerable political and symbolic power, which provided it with the necessary means to make its planning project more effective and credible. The Society was, therefore, in a suitable position to launch the required initiatives to control the system of children's education and literature. Among these initiatives, the magazines and translated works it published are of the utmost importance in terms of the scope of this study. In this respect, the Society itself can also be considered as a powerful agent of translation as it resorted to translation with the intention of bringing significant innovations and changes in the field of children's literature and education. It can furthermore be argued that both the Society and other agents of translation associated with the Society were influential in determining the norms, ideology and poetics that governed the system of translated children's literature in early republican Türkiye.

### 3.5 Methodology

This study presents research on the translation activities of the Society for the Protection of Children from a historical, descriptive, qualitative perspective. In this section, I outline my approach in detail, by explaining which materials were selected for study, and how those materials were gathered and analysed. Where relevant and potentially meaningful for other researchers, the section also reflects on difficulties of access and interpretation that are perhaps inherent in the study of historical phenomena.

The present study is limited to an analysis of historical data from the early republican period with a particular focus on the 1940s, specifically 1939-1945. This decision is based on two key factors. Firstly, after the second half of the 1930s, a shift was observed in the publishing policy of the Society. Rather than publishing materials on child welfare intended for mothers and teachers, the decision was taken to limit publications to those designed only for children, with the intention of meeting their intellectual needs. Secondly, as discussed above with reference to the patronage structure in the system of translated literature, the year 1940, in which the Translation Bureau was established, constituted a pivotal moment in Turkish translation history; however, the Bureau's involvement in the translation of children's literature was minimal. It is assumed, therefore, that the gap left by the Bureau in the system of translated children's literature could be filled by the Society through its translation activities. Accordingly, this study takes as its corpus two sets of primary source material. Firstly, the series titled *Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları* (School and Student Books of the Society for the Protection of Children), which was published between 1943 and 1945. Secondly, ten issues of the magazine *Çocuk* (The Child) (1936-1948), selected on the basis of their covers. Some issues in the magazine contain cover images copied from two American magazines published in the 1930s, namely *The Saturday Evening Post* and *Good Housekeeping*. Ten of those were selected for closer scrutiny, as the provenance of the covers suggests a potentially interesting intercultural perspective on the representation of the ideal Turkish child.

The main objective of this study is to explore the role attributed by the Society to translation and translators in realising its project, namely shaping the ideal Turkish child as the future of the young Republic. In accordance with this objective,

I conduct qualitative research into the discourse formed around the “child question,” the issue of children’s education, and the need for children’s literature during the early republican period. Where necessary, I supplement qualitative observations with findings based on numerical analyses, for instance relating to the proportion of translated and indigenous children’s books published during the period under consideration.

In this study, I use the term “discourse” as employed by Norman Fairclough. Discourse, in this sense, refers to “language use as a form of social practice, rather than a purely individual activity or a reflex of situational variables” (Fairclough, 1992, p. 63). In considering discourse as a means of social action and interaction, I examine the relationship between the discourse on children’s literature formed by the Society and the social and ideological context in which it was produced. The discourse is traced through the examination of statements made by the state officials and literary figures, who were engaged in the Society’s cultural, educational and publishing initiatives.

In order to reveal additional aspects of the discourse developed around the translation of children’s literature, I make use of paratexts, which are materials surrounding and presenting the translated books, such as covers and title pages. Gérard Genette (1987/1997) defines the paratext as the element that “enables a text to become a book and to be offered as such to its readers and, more generally, to the public” (p. 1). Paratexts can prove to be rich sources of “meta-discourses on translation and help to capture the general socio-cultural forces giving shape to translations” (Tahir Gürçağlar, 2002, p. 58). As the present study concerns itself with historical research, the paratext, in its function as a *threshold* or, alternatively, an

“undefined zone” (Genette, 1997, p. 2), serves to situate social interaction within the context of the historical material consulted.

Genette uses *paratext* as an umbrella term, which refers to materials located within the same volume (*peritexts*) as the text, as well as to materials circulated at a respectful distance from the main text (*epitexts*) (1997, pp. 4-5). In this study, I explore peritextual elements accompanying the translated books published in the series *Okul ve Öğrenci Kitapları*, namely information presented on the covers and title pages, such as the title of the books, the names of the authors, the names and affiliations of the translators, the categorisation of the books, the publisher’s notes, and also other information that appeared inside the books, such as announcements, advertisements and explanatory notes. Additionally, I analyse the paratextual practice in selected issues of the magazine *Çocuk*, particularly in its covers. As for the epitextual materials, I examine the annual work and activity reports about the publishing activities of the Society, and other textual materials offering information about the books under study. The analysis of the paratexts allows me to demonstrate the manner in which the translations were presented to the target audience, and to discuss the conceptualisation of translation by the translators and the Society.

Moreover, paratexts have been shown to serve a function as a medium through which translators can gain and enhance visibility, a phenomenon referred to by Kaisa Koskinen as “paratextual visibility” (2000, p. 99). It has become a truism in the field of translation studies that translators operate largely in a state of invisibility (Venuti, 1995), remaining unacknowledged for their contributions. This is all the more evident in the translation of children’s books, as the literature on translators for children corroborates their status as “invisible storytellers” (Lathey, 2010). In this study, however, I argue that translators of children’s literature may attain a great

amount of visibility when they enhance the prestige and credibility of the translated works. To support this argument, I focus on the paratextual visibility of the translators and examine their status and role in the Society's project of creating the ideal Turkish child.

Here it should be noted that even though the study of paratextual materials offers significant information regarding the discourse on translation and the status of translators, it can fall short if it is not accompanied by textual analysis. A close analysis of texts allows the researcher to gain access to the primary source material, namely the translated texts themselves. In this thesis, the textual analysis is carried out through two case studies selected on the basis of their distinct paratextual presentations and text types. According to Şebnem Susam-Sarajeva (2009), in translation studies a case can be defined as “a unit of translation or interpreting-related activity, product, person, etc. in real life, which can only be studied or understood in the context in which it is embedded” (p. 40). I focus on two specific cases, which are subjected to close analysis, in order to identify and capture the contextual factors that shaped the translations, and shed light on the underlying norms that inform the translation process.

I conduct a textual analysis by drawing on Gideon Toury's Descriptive Translation Studies (DTS) framework, and particularly on the concept of norms (2012). Toury distinguishes two groups of translational norms, namely preliminary and operational norms. While preliminary norms pertain to the existence and nature of a translation policy, and to expectations concerning the directness of translation, operational norms govern the decisions made during the act of translation itself (Toury, 2012, p. 82). These decisions can be governed by matricial norms, which impact the fullness, distribution and segmentation of the translated text, or by

textual-linguistic norms, which affect the selection of linguistic material when formulating the target text (Toury, 2012, pp. 82-83). In this study, preliminary norms enable me to discuss the policy behind the selection of the texts to be imported into the Turkish repertoire of children's literature, and the practice of indirect translation employed by the Society. During the analysis of the translations, I primarily concentrate on the matricial norms that governed the strategies of the translators and examine the omissions, retentions and manipulations present in the target texts as they provide insights into the translators' intention to (re)produce and (re)present the source text to the target audience in a particular manner. In addition to the translational norms provided by Toury, I make use of the distinct norms that govern the translation of children's literature, namely didactic norms and pedagogical norms (Desmidt, 2006, p. 86), with the aim of attaining a comprehensive understanding of the decisions taken by the translators.

Given that the present study is focused on the activities of an institution within a specific historical period, it was essential to gain access to the relevant historical material. This proved to be a challenging task. In order to search for the relevant material, I visited a number of places and institutions, including the following libraries: (1) The National Library of Türkiye (*Millî Kütüphane*) in Ankara, to obtain certain primary sources such as the books published in the series *Okul ve Öğrenci Kitapları*, the annual work and activity reports and statute of the Society for the Protection of Children, and other sources pertaining to the Society and its publications, (2) The Atatürk Library (*Atatürk Kitaplığı*) in Istanbul, to access selected issues of the magazine *Çocuk*, and (3) The National Library of France (*Bibliothèque Nationale de France*) in Paris, to obtain the French original of one of

the texts to be analysed in the thesis, namely *Jean Gutenberg* by Maurice Farney (1929).

In the course of my research, I also visited two archives under the purview of the Ministry of Family and Social Services of the Republic of Türkiye (*Türkiye Cumhuriyeti Aile ve Sosyal Hizmetler Bakanlığı*) with the objective of examining the historical documents stored in the archive of the Society for the Protection of Children. Once I was granted the Ministry's permission to consult the Society's documents, I was directed to the archive held within the Ministry's Department of Support Services (*Destek Hizmetleri Dairesi Başkanlığı*) on 20 October 2022. There, I discovered that documents dated prior to 1980 are in fact stored in the Directorate of State Archives of the Presidency of the Republic of Türkiye (*Türkiye Cumhuriyeti Cumhurbaşkanlığı Devlet Arşivleri Başkanlığı*). Following the second grant of permission by the Ministry to access the Society's documents, held in the State Archives, I visited the archive on 23 March 2023, and located the Decisions of the Board of Directors of the Society for the Protection of Children, spanning the period from 1928 to 1983. However, the records for the years between 1933 and 1946, which correspond to the period of study addressed in this thesis, were absent. The decisions of the Board of Directors that I could access, mostly relating to the end of the 1920s, included matters pertaining to the provision of food and clothing assistance to children, the organisation of events to commemorate Children's Day, budgetary arrangements, and general administrative issues pertaining to the Society. However, almost no information was found regarding its general publishing activities. After scanning over 100 pages of meeting minutes, I could only identify a single decision that pertained to publications, namely the decision taken on 16 February 1932 to print 5,000 copies of a newspaper, entitled *Ankara Çocuğu* (The

Child of Ankara), dedicated specifically to the occasion of Children's Day on 23 April. While the absence of archival material about the publishing activities of the Society presents a challenge to the present study, it also sheds light on a crucial point. Despite the Society's long-standing commitment to children's literature through the publication of numerous books and periodicals, its primary objective originated from an idea to protect children, ensure their well-being, and provide them with essential necessities such as shelter, food and clothing. This is the defining feature that set the Society apart from other publishers of children's literature: the objective was not merely to provide reading material for children, but also to educate them, and to *nurture* them, as will be elaborated on in the following chapter.

## CHAPTER 4

### THE CHILD AS A CITIZEN-IN-THE-MAKING AND THE SOCIETY FOR THE PROTECTION OF CHILDREN

This chapter aims to provide a broad overview of the historical background of the “child question” in early republican Türkiye and to discuss the attempts to shape the ideal Turkish child as the future of the young Republic. It will then offer an insight into the foundation, aim, and mission of the Society for the Protection of Children.

Subsequently, I will focus on Dr Mehmet Fuad Umay and his network to give an account of his role and impact on the planning project the Society. I will also explain the cultural initiatives undertaken by the Society to enhance the physical and intellectual development of children. The focus, however, will primarily be on its translation and publishing activities. I will provide information on the Society’s publications produced as part of the westernization project in the young Republic and demonstrate how and to what extent the Society relied on translation to realise its project.

#### 4.1 The “child question” in early republican Türkiye

An article published in the daily newspaper *Cumhuriyet* on January 11, 1931 carried the following title: “Street children will be sent to school.” The article included statements by Muhittin Üstündağ, the then Governor and Mayor of Istanbul, who stressed the necessity of saving and educating orphaned and homeless children (“Sokaktaki çocuklar,” 1931, pp. 1-2). A few months later, it was announced in *Cumhuriyet* that orphaned children would be collected, and a committee would be set up to provide them with shelter, food and education (“Kimsesiz çocuklar,” 1931, p.

2). One should note, however, that the plight of the children was certainly a matter of more than local concern; rather, it became a national issue.

The problem of orphaned children had already arisen during the Turkish War of Independence. Sabiha Sertel, in her memoirs, relates a letter she received from Ankara amid the ongoing war, which clearly reveals the deplorable condition of children, as follows:

From the hunger and misery in Anatolia, the letter went on to describe the plight of orphaned children: droves of children whose parents had been killed on the eastern front were languishing in the streets. ‘There are 90,000 Turkish orphans,’ it said. ‘The orphanages can only hold around 12,000...’ (Sertel, 2019, p. 25)

With the end of the War of Independence, the overall picture became even clearer and more worrisome. Republican officials and intellectuals were confronted with a major challenge: the child question (*çocuk meselesi*). It constituted one of the most serious social problems on their agenda, and urgently needed to be addressed and solved. Kemalism<sup>15</sup> as the official state ideology was presented as the key to overcoming this challenge, as pointed out by Ahmet Cevat in his article titled “The Child Question” (*Çocuk Meselesi*) in the magazine *Muhit*: “Kemalism will solve the ‘child question’ by endowing the Turkish child with qualities and virtues that we do not possess”<sup>16</sup> (Cevat, 1931, pp. 3-4, own translation).

---

<sup>15</sup> Kemalism refers to the founding ideology of the Republic of Türkiye, based on the modernist and secular ideas of Mustafa Kemal Atatürk. The basic principles of Kemalism, set out in the 1931 programme of the Republican People’s Party, were republicanism, secularism, nationalism, populism, statism and revolutionism (or reformism) (Zürcher, 2004, p. 181). Kemalist reforms implemented during the transition to a secular nation-state included, but were not limited to, the abolition of the Caliphate (1924), the Hat Reform (1925), the adoption of Western timing and the Western calendar (1925), the adoption of the Turkish Civil Code (1926), the adoption of the international numeral system (1928), the Alphabet Reform (1928) and the Turkish Language Reform (1932).

<sup>16</sup> Kemalizm “Çocuk mes’elesini” Türk çocuğuna bizde olmayan hassa ve meziyetleri vermekle hall eecek [sic]! (Cevat, 1931, pp. 3-4)

The child question represented a wide-ranging issue encompassing a variety of child-related concerns, including, but not limited to, “high infant and child mortality rates; the large number of orphaned, abandoned, or poor children; malnourishment; disease; child labor; homelessness; begging; child abuse; child abandonment; child prostitution; and delinquency” (Libal, 2003, p. 260). Children’s lack of access to education was also another issue to be addressed within the scope of the child question. Kâzım Karabekir, a Turkish general and politician known as ‘the father of orphans’ for taking under his protection thousands of Turkish children orphaned by war, considered it a ‘cause’ for the state to save, protect and educate poor and neglected children:

Bringing poor and neglected children under state protection and equipping them with practical and intellectual education and training that will make them, like other children of the country, strong in the struggle for a successful life is a cause that I have been pursuing all along. I call it “Our Child Cause.”<sup>17</sup> (Karabekir, 2020, p. 11, own translation)

Here it should be noted that there was a strong correlation between the child question and the population question (*nüfus meselesi*). Following the proclamation of the Republic, intense efforts were made by the policy-makers to promote childbirth and reduce infant mortality rates. On April 24, 1930, for instance, the Law on Public Hygiene (*Umumî Hıfzıssıhha Kanunu*) was enacted, which authorised the Ministry of Health and Social Welfare (*Sıhhat ve İçtimaî Muavenet Vekâleti*) to implement measures to increase childbirth and decrease infant mortality, and to protect the health of mothers before and after childbirth. After the promulgation of the law, the

---

<sup>17</sup> Yoksul ve bakımsız çocukları devlet himayesine alarak memleketin diğer çocukları gibi muvaffakiyetli hayat mücadelesinde kudretli kılacak maddî ve fikrî bir talim ve terbiye ile teşhiz etmek benim öteden beri güttüğüm bir davadır. Ben buna “Çocuk Davamız” diyorum. (Karabekir, 2020, p. 11)

state introduced the practice of ‘rewarding’ women with six or more living children with a sum of money to be paid annually from the budget of the Ministry of Health and Social Welfare. Women who did not wish to receive a monetary reward could also be awarded a medal.<sup>18</sup> Indeed, the pronatalist policies of the state, intended to increase the population, seemed to have been successful. The results of the second official census, which was carried out on October 20, 1935, revealed figures in line with the aspirations of the state authorities. In the Official Gazette dated November 4, 1935, the total population of Türkiye was announced to be 16,188,767, of which 8,213,842 were women and 7,974,925 were men. The population, which was recorded as 13,648,270 in the 1927 census, had apparently increased by 2,540,494 persons in eight years.<sup>19</sup> Such a population increase, which “until then had no precedent in the world,” was received as “great good news” (“Büyük müjde,” 1935, p. 5).

Nevertheless, the progress achieved in the population question did not eliminate the child question, since it constituted a wide-ranging social issue, as indicated above. The 1930s particularly witnessed an increase in the number of articles on child poverty in the print media. The daily *Cumhuriyet*, for instance, frequently placed this issue on the agenda in the articles it published. In 1935, Suad Derviş, a Turkish author, journalist and political activist, exposed the social and economic difficulties faced by children by publishing a series of articles titled “What state are our children in?” (*Çocuklarımız ne halde?*) in her column in *Cumhuriyet*. In her column, she reported on her interviews with doctors, working mothers, street children, children living in orphanages and officials of philanthropic associations.

---

<sup>18</sup> For further information about the Law No. 1953 dated 24/4/1930 on Public Hygiene, see <https://www.resmigazete.gov.tr/arsiv/1489.pdf> (accessed February 23, 2024).

<sup>19</sup> For the official announcement of the General Directorate of Statistics regarding the results of the 1935 Census, see <https://www.resmigazete.gov.tr/arsiv/3147.pdf> (accessed February 23, 2024).

The interviews were striking in their vivid portrayal of the ongoing plight of children and the need to address the child question from a variety of angles. In an interview that she conducted to illustrate the difficulties faced by working mothers, for instance, a woman named Fatma recounted a tragic incident she experienced to explain why she could not leave her children alone at home even though she needed to work:

I am not afraid to work, but my mind stays at home. Last year, one of them [my children] fell into the fire and burnt [to death]. Now I cannot leave my youngest alone out of fear and I cannot send the others to school because they look after him/her [the youngest].<sup>20</sup> (Derviş, 1935a, p. 5, own translation)

Her account was particularly telling in that it revealed that the child question extended beyond low birth rates and high infant mortality rates. Poverty was one of the biggest social problems to be solved in order to secure not only the health but also the education of children. In an interview with children conducted by Suad Derviş, the severity of chronic hunger and malnutrition to which children were exposed was expressed by a little girl as follows:

At the end of each year, we are chastised for not studying and for failing. We go to class hungry, we feel dizzy when the teacher is lecturing, pardon my language, but we feel nauseous... I do not know if you have ever gone hungry. It is a terrible thing. You cannot listen to the lecture. The teacher is lecturing, I am thinking about food, I cannot listen to the lecture.<sup>21</sup> (Derviş, 1935b, p. 5, own translation).

---

<sup>20</sup> Ben çalışmaktan korkmam aklım evde kalıyor... Geçen sene birisi mangala düşerek yandı. Şimdi korkumdan en küçüğü yalnız bırakamıyor, ona baksınlar diye ötekileri de mektebe gönderemiyorum. (Derviş, 1935a, p. 5)

<sup>21</sup> Biz her sene sonunda çalışmıyorsunuz, sınıfta kalıyorsunuz, diye azarlıyorlar. Biz sınıfa aç gidiyoruz. Hoca ders anlatırken başımız dönüyor, affedersiniz, içimiz bulanıyor... Bilmem siz aç kaldınız mı? Çok fena bir şeydir. İnsan ders dinliyemiyor ki. Hoca ders anlatıyor, ben kendi hesabıma yemek düşünüyorum, ders dinliyemiyorum. (Derviş, 1935b, p. 5)

Although the education of children was also on the agenda of those concerned with the child question, as is evident from the above, poverty stood out as a priority issue that needed to be addressed. One of the columnists of the daily *Cumhuriyet* pointed out the importance of this series of interviews conducted by Suad Derviş, as it revealed the state of children in all clarity, and argued that the remedy for poverty lay solely in the hands of the state:

[W]e are poor, very poor. We have thousands, hundreds of thousands of children roaming the streets, hungry and neglected. Many of them die, and most of them cannot be brought up properly. We must know that these dying children, these children who cannot be brought up, are our pure blood flowing through our veins. If we cannot save them from death and poverty, we will never be able to feel the real pleasure of living, and we will never be able to say that we have done our duty towards the future. The child question in our country is not an easy matter that a few organisations can cope with. The state must take it upon itself as one of the most significant tasks, because the state is an expression of the society, and our society is in need of being managed by a single hand for a long time to come. (“Biz bize,” 1935, p. 5, own translation; Appendix A, 1<sup>22</sup>)

As illustrated above, in the newspaper articles drawing attention to the gravity of the child question, the state was frequently the target of criticism and called upon to take action. In a similar vein, Yunus Nadi (Abalıoğlu), a renowned journalist and the founder of the daily *Cumhuriyet*, considered the protection of children by everyone in the whole country as “the strongest proof of the strongest society” and an act of civilisation (Nadi, 1936, p. 1). He was also of the view that it was the duty of the state to address the issues of children, which was reflected in his following remarks: “[T]he truth is that the issue of our little ones is the greatest issue of all... It is such an

---

<sup>22</sup> The original passages of all the translated quotes are available in Appendix A with the relevant numbering tag.

issue that it can only be overcome when the whole society is concerned with it. The whole society, namely the state!”<sup>23</sup> (Nadi, 1936, p. 1, own translation).

The most prominent measure taken by the state to combat child mortality was the establishment of maternity and childcare centres (*doğum ve çocuk bakım evleri*) by the Ministry of Health and Social Welfare. Between 1926 and 1932, the yearly number of children treated in these centres, of which there were only nine throughout the country, increased significantly from 6,446 to 22,458. The total number of children treated in these centres in seven years was 88,933, of whom only 931 received inpatient treatment (“T.C. sıhhat ve içtimaî,” 1933, p. 78). Moreover, in 1935, there was only one children’s hospital in the country. This hospital, called Şişli Etfal Hospital in Istanbul, had a capacity of only 45 beds (“Doktorlarımıza göre,” 1935, p. 28). Although the state undertook a number of initiatives to protect child health and reduce child mortality, as can be observed from the above-mentioned figures, their efforts still proved to be insufficient. This fact was also recognised by the Ministry of Health and Social Welfare itself, which noted that Türkiye lagged far behind other countries in the fight against child mortality (“T.C. sıhhat ve içtimaî,” 1933, p. 75). Under these circumstances, remedies were sought in leading philanthropic organisations, namely the Turkish Red Crescent Society (*Türkiye Hilal-i Ahmer Cemiyeti*) and the Society for the Protection of Children (*Himayei Etfal Cemiyeti/Çocuk Esirgeme Kurumu*).

The Turkish Red Crescent Society was first established in 1868 under the name of the Ottoman Society for Aid to Wounded and Sick Soldiers (*Osmanlı Yaralı ve Hasta Askerlere Yardım Cemiyeti*), and then reorganised in 1877 as the Ottoman

---

<sup>23</sup> [H]akikat budur ki küçüklerimizin meselesi, meselelerin en büyüğüdür... Bu mesele öyle bir meseledir ki onunla bütün cemiyet alâkadar olduğu zaman ancak onun hakkından gelinebilir. Bütün cemiyet, yani devlet! (Nadi, 1936, p. 1)

Red Crescent Society (*Osmanlı Hilal-i Ahmer Cemiyeti*)<sup>24</sup> in order to provide assistance to soldiers wounded in the Russo-Ottoman War of 1877-1878. Following the proclamation of the Turkish Republic in 1923, it underwent a renaming process, becoming known as the Turkish Red Crescent Society, and “took up postwar efforts for reconstruction and relocation of orphaned or displaced children and widows with children” (Libal, 2003, p. 263). It also published a magazine titled the Turkish Red Crescent Magazine (*Türkiye Hilal-i Ahmer Mecmuası*), which devoted extensive coverage to issues of childcare, child diseases and child mortality. In particular, the Women’s Centre (*Hanımlar Merkezi*) of the Turkish Red Crescent Society, established in 1912, sought to prevent child mortality, provided treatment to sick children and food aid to children in need (Karal Akgün & Uluğtekin, 2020, p. 291). From August 1, 1923 to the end of 1924, for instance, a total of 36,500 children were provided with food aid in the form of milk powder and rice flour, 391 children were treated as outpatients, 150 children were monitored at home by nurses, and 20 children received inpatient treatment (Karal Akgün & Uluğtekin, 2020, p. 295). Despite the economic turmoil caused by World War II, food aid provided by the Turkish Red Crescent Society to malnourished children of underprivileged families and orphans continued to increase. For instance, while 27,212.12 liras were spent for food aid in Istanbul in 1940, this figure reached 54,879.24 liras in 1942 (Karal Akgün & Uluğtekin, 2020, p. 296).

The Society for the Protection of Children was another semi-voluntary association that attached the utmost importance to the child question. As will be elaborated on in the following sections, it committed itself to providing solutions to children’s issues and, similar to Kâzım Karabekir’s approach described above,

---

<sup>24</sup> For detailed information on the foundation and charitable activities of the Ottoman Red Crescent Society, see Ada, H. (2021). *Osmanlı Hilâl-i Ahmer Cemiyeti (1868-1911)*. Istanbul: Timaş Akademi.

embraced it as a cause. For instance, in a booklet titled *Çocuk Dâvamız* (Our Child Cause) published by the Society in 1944, the significance of the child cause for the country was highlighted as follows: “The child cause is the cause of the Turkish nation and motherland to survive and prosper”<sup>25</sup> (“Çocuk dâvamız,” 1944, p. 1, own translation).

Not surprisingly, given the aforementioned poor socio-economic conditions in the country, increasing the number of childbirths and ensuring the survival of infants were among the top priorities identified by the Society to serve its child cause. In fact, in its early years, the work of the Society for children was structured under three headings, namely medical care and treatment, financial assistance, and protection. Between the years 1922 and 1946, for instance, 612,044 children underwent medical examination and treatment, 99,286 children received financial assistance, and 11,474 children were provided with protection (“Türkiye Çocuk Esirgeme Kurumunun ilk,” 1946, p. 9). Moreover, the Society implemented measures to address child hunger and malnutrition and to ensure children’s access to education. In accordance with these measures, in the 20-year period between 1926 and 1946, 6,014,415 children were provided with food, 227,622 with school supplies, and 4,852 children were placed in schools (“Türkiye Çocuk Esirgeme Kurumunun ilk,” 1946, p. 11). The Society also responded to the concerns of working mothers and established day-care centres (*gündüz bakımevi*), where working mothers could leave their babies and children for a nominal fee.

Indeed, these efforts were encouraged by the Society’s commitment to succeed in its ‘child cause,’ which was described by the Society itself as follows:

---

<sup>25</sup> Çocuk davası, Türk milletinin ve Türk vatanının yaşama ve yücelme davasıdır. (“Çocuk dâvamız,” 1944, p. 1)

The child cause is, on the one hand, to protect the neglected ones [children] and, on the other hand, to ensure that all children grow up in the best conditions and in the most perfect way for this nation and for this country by exhausting all the possibilities of science and technology. This is because the child is not only the property of the parents, but rather the property of the nation and the country, the future of the nation and the country. (“Türkiye Çocuk Esirgeme Kurumunun ilk,” 1946, p. 3, own translation; Appendix A, 2).

As can also be deduced from the excerpt above, all the aforementioned initiatives for children, carried out by both the state and philanthropic organisations, served one common purpose: to shape the ideal Turkish child as the future of the young Republic. The next section will therefore focus on the portrayal of the ideal Turkish child in the minds of the republican officials and intellectuals and discuss the roles and expectations placed upon children in building the future of the young Republic.

#### 4.2 Shaping the ideal child as the future of the young Republic

With the proclamation of the Republic in 1923, Türkiye sought to sever its ties with the past and turned over a new leaf with immediate western-inspired reforms carried out in the socio-cultural and educational spheres. In the first two decades of the Republic, in particular, reforms aimed at the modernisation and westernisation of the country often revolved around the child. As the following remarks by Falih Rıfki (Atay), a Member of Parliament and a prominent journalist, indicate, the child was considered to be the only hope for the country to heal the wounds of the past:

... The wound of Orientalism has scabbed over us, but there is still a crust on our skin. A hard friction may redden it again, perhaps it may reopen the wound. We are half humans; our right ideas are still struggling with our wrong feelings... We will see in our children what it means to be fully westernised. Just as they will not read the Latin alphabet syllable by syllable, they will also not feel the recurrence of orientalism in their minds and nerves when they ask for something. The revolution must take care of this child. Today, no matter who their father and mother are, their only guardian is the

revolution. We cannot commit the crime of infecting our children with any of the diseases that make us half-human. In other nations, the child represents a continuation and a fulfilment, whereas in ours the child is a birth. Türkiye is growing in today's child, we are all growing up in them. (Rıfki, 1929, p. 30, own translation; Appendix A, 3)

As is evident from the above, the child of the young Republic was deemed to be the key to westernisation. Only through the child could one be saved from the past, in other words, from being Oriental. The term 'Orientalism' was generally used by Kemalist reformers to refer to practices and traditions inherited from the Ottoman period, especially those associated with Islam. The shift from the Ottoman/Arabic script to the Latin alphabet, for instance, was "the result of deliberate attempts to break people's ties with their Ottoman heritage" (Tahir Gürçağlar, 2008, p. 103). Thus, as indicated above, the capacity of the children of the young Republic to read the Latin alphabet fluently was considered to be a sign of being 'fully westernised.' Kemalist reformers and intellectuals were therefore obliged to ensure that the disease of Orientalism, in Falih Rıfki's terms, did not spread to the children of the Republic, and this could only be achieved by truly embracing westernisation.

The child represented not only the birth but also the future of the Republic. A great responsibility was therefore placed upon parents, especially mothers, to raise the ideal Turkish child who would secure the future of the Turkish nation. This child was first and foremost expected to be robust (*gürbüz*) because raising a robust child would pave the way for a strong future, as highlighted in the following statement: "A child is the future of a nation. Nations with robust children also have a strong future"<sup>26</sup> ("Güzel ve gürbüz," 1932, p. 6, own translation). This statement was included in the announcement of "robust child contests" (*gürbüz çocuk*

---

<sup>26</sup> Çocuk bir milletin istikbalidir. Çocuğu gürbüz olan milletlerin istikbali de kuvvetlidir. ("Güzel ve gürbüz," 1932, p. 6)

*müsabakaları*) published in the newspaper *Vakit*. The robust child contest was first organised by the Society for the Protection of Children in 1926. Parents interested in participating in the contest were asked to send pictures of their children aged 0-5 years along with information such as their name, age, weight and the type of milk they were fed (Sarıkaya, 2016, pp. 204-205). The robustness of the children who qualified for the contest was assessed by a committee of doctors, child welfare experts and newspaper editors based solely on their physical appearance and well-being. The contest garnered a great deal of interest across the country since it provided parents with the chance to prove the robustness of their children and thus their own parenting success. The winning children and their parents were also rewarded with various gifts. In particular, the Children's Week celebrations in late April, which will be detailed in the following sections, provided a setting for the organisation of robust child contests on a larger scale. Pictures of the winners were featured in the periodical *Çocuk Haftası* (Children's Week) published by the Society for the Protection of Children, as illustrated in Figure 3 below.



Figure 3. Winners of the robust child contest held during Children's Week in 1929  
Source: Gürbüz çocuk müsabakası. (1929). *Çocuk Haftası*, 1, 31.

By displaying pictures of robust Turkish children all over the country, republican officials and intellectuals sought to create a vision of a nation with a strong and healthy future. Such a vision could be realised through the modernisation of the nation in all respects. With regard to raising robust children, therefore, doctors emphasised the need to “acculturate mothers with *moderne* childcare techniques” (Belen, 1935, p. 8). These techniques needed to be based on scientific principles, drawing, for instance, on the sciences of pedagogy and *puériculture*, an approach to rearing healthy children developed in France. As Dr Kutsi Halkacı noted in his book *Çocukları Esirgemenin Modern Tekniği* (The Modern Technique of Protecting Children), which was published by the Society for the Protection of Children in 1937, adopting the principles of *puériculture* would ensure that mothers were informed about how to raise their children properly, which was an essential and paramount duty for the future of the society (Halkacı, 1937, p. 10).

Thus, robustness symbolised the future of the young Republic, namely the vision of a westernised and modernised nation. It was also recognised by Kemalist reformers as a remedy for the weakness caused by the ‘disease’ of Orientalism. With this ideal in mind, pictures of western children and articles on their living standards were often featured in newspapers and magazines and held up as examples to the public. An article that appeared in the Society’s publication *Çocuk Haftası* (Children’s Week), for instance, included pictures of western children skiing and argued that winter sports develop children’s mental and physical strength. It also noted that western children (*garp çocukları*), unlike Turkish children, “look forward to the winter season as if it were a holiday” (“Kış... Çocukların,” 1929, pp. 50-51). In a similar vein, another article in the same volume, entitled “How and in what way are children educated in the USA, the country where children are blessed?”,

highlighted the strengths of the American education system, such as the existence of co-education, the special attention given to each child according to his or her skills and interests, and the availability of books in every classroom selected by a committee of teachers for children to read (“Çocukların bahtiyar,” 1929, pp. 158-160). The article further argued that children in the USA were blessed by virtue of the education they received, which, in turn, brought happiness to the whole country. Based on the western-oriented examples given, it can then be suggested that providing the Turkish child with not only a ‘robust’ but also a carefree childhood was set as an ideal to secure the future of the Republic.

In addition, practices concerning the protection of children in the West were the subject of articles published in newspapers and magazines. As already discussed above, the 1920s and 1930s in Türkiye were characterised by the population question and thus the child question, resulting primarily from low birth rates and high infant mortality rates. In order to grasp the severity of the population question and to produce the necessary solutions, it was necessary to establish a statistical institution based on modern methods, yet there was a lack of experts with sufficient knowledge and experience. The solution was then sought from the West. Camille Jacquart (1867-1931), a Belgian demographer and statistician and a member of the International Statistical Institute (ISI), was invited to Türkiye and appointed as the General Director of the Central Statistics Office established in 1926. Jacquart, who played a pioneering role in establishing modern statistics in Türkiye, (Yıldırım, 2010), possessed the expertise that the young Republic needed in the field of statistics. The aim of the republican government was “to use Jacquart’s international capital as an active and respected ISI member to affirm the modernity of Turkish bureaucracy and statistics” (Dogan, 2023, p. 78). Furthermore, Jacquart had

experience in dealing with the issues of the population question and infant mortality in Belgium and had authored works titled “*Mouvement de l'état civil et de la population en Belgique : pendant les années 1876 à 1900*” (1906) (Changes in civil status and population in Belgium during the years 1876 to 1900) and “*La Mortalité Infantile dans les Flandres. Étude de Démographie Belge*” (1907) (Infant Mortality in Flanders. A study of Belgian demography). Thus, the Turkish authorities regarded him as a distinguished international expert whose insights could prove to be of significant value with regard to issues relating to population and children in Türkiye. The Society for the Protection of Children, for instance, asked him to write an article on the practices of child protection in Belgium, which was published in the Society's publication *Çocuk Haftası* (Children's Week) in 1929. In his article titled *Belçikada Himayei Etfal* (Child Protection in Belgium), Jacquart addressed the high infant mortality rates in Belgium from 1880 to 1900 and described the measures taken to prevent it, namely the establishment of *l'Œuvre Nationale de l'Enfance* (ONE) (The National Children's Agency) by a law enacted on September 5, 1919 to develop and implement measures for the protection of children, the foundation of early childhood education and care centres called *colonies scolaires* (school camps) for poor and weak children, and various initiatives to provide financial and medical support for mothers and children before, during and after birth (Jacquart, 1929, pp. 130-133). He further suggested that Türkiye lagged behind Belgium in the areas of welfare and education and that it needed to be *westernised* in terms of milk distribution to children (Jacquart, 1929, p. 134, emphasis added). It is interesting to note that the initiatives implemented by the Society for the Protection of Children, which will be elaborated on in the following section, bear similarities with the child protection practices in Belgium identified by Camille Jacquart in his above-mentioned article.

In this sense, child welfare practices in the West set an example for the policies of the authorities to protect the children of the young Republic.

Westernisation was also pursued in the way the children looked and dressed. In the 1944 Activity Report of the Society for the Protection of Children, for instance, the reader was presented with a representative image of two children. This image, illustrated in Figure 4 below, was intended to depict the ideal appearance of the Turkish child.



Figure 4. A representative image depicting the ideal appearance of the Turkish child  
Source: Ahenkli aile muhiti. (1945). In *Çocuk Esirgeme Kurumu İzmir Merkezi 1944 Yılı Faaliyet Raporu* (p. 39). İzmir: Meşher Matbaası.

In the text accompanying the above figure, it was noted that this image represented “a picture of a cheerful family atmosphere” (*neşeli aile muhiti tablosu*), and that the two well-groomed children in the picture fit into the Turkish society in all respects (“Ahenkli aile,” 1945, p. 39). I argue that this image provides interesting clues about the new Turkish child. Even though the text attached to the image describes it as a ‘family atmosphere,’ the image only features a picture of two children

unaccompanied by their parents. Thus, it seems to be more concerned with the appearance of the children than with the portrayal of a happy family. Although the source of the image has not been identified, it is highly likely that it was borrowed from a western source such as a book or magazine, given the western-style clothing the children are dressed in. Moreover, as will be exemplified in Chapter Five, borrowing children's pictures from western sources, particularly American magazines, was a practice frequently resorted to by the Society. In the 1900s, as revealed by research on the history of western children's clothing, "[y]oung girls wore knee-length dresses, often starched and decorated with lace, with black stockings and shoes or boots. They tied ribbons in their hair; fancier outfits may have included a hat" (Morton, 2020). The description given here about the clothing style of western children at that time overlaps to a great extent with the image favoured by the Society as an example for the Turkish child. In this respect, it can safely be argued that the presentation of this image of 'two well-groomed children' as a model 'befitting Turkish society' served the Republic's policy of creating a westernised child.

The implementation of a series of clothing reforms after the proclamation of the Republic also reveals that the appearance not only of children but also of all Turkish citizens was deemed to be a key aspect that would contribute to modernisation. One of the most striking of the clothing reforms of the Republic was "the Law on the Wearing of the Hat" (*Şapka İktisâsı Hakkında Kanun*) issued on November 25, 1925, which prohibited men from wearing a fez in public places and required them to wear a western-style hat instead. In his famous 'hat speech' on August 28, 1925 in İnebolu, Mustafa Kemal Atatürk underlined that the adoption of western-style clothing was a crucial step towards modernisation by declaring "[a]

civilised and international clothing is of great value and worthy of our nation”<sup>27</sup> (“Atatürk’ün söylev,” 1997, p. 220, own translation). In the same speech, he also remarked on the appearance of women, noting that women, like men, are insightful and thoughtful human beings, and called for the abandonment of the veil, saying “Let them show their faces to the world. And let them see the world carefully with their eyes. There is nothing to fear in this”<sup>28</sup> (“Atatürk’ün söylev,” 1997, p. 221, own translation).

The republican clothing reforms, along with other reforms aimed at abandoning the rules and practices inherited from the Ottoman legacy associated with Islam, were of the utmost importance in the process of shaping the ideal Turkish child. With these reforms, the new Republic, free from the ties of the past, could achieve the desired future for the Turkish child. In an article that appeared in the second volume of the Society’s publication *Çocuk Haftası* (Children’s Week) in 1930, Falih Rıfkı called the child of the Republic “the child of 923,” referring to the year 1923 when the Republic was proclaimed, and pointed out the significance of Atatürk’s reforms in the upbringing of this new child as follows:

... This Turkish child represents a complete, sharp and absolute dividing line between the past and the future. This child’s ears did not hear the following words: Padishah, Caliph, Grand Vizier, Shaykh al-Islām, dervish, sheikh, etc. Their eyes did not see a fez, turban, taqiyah and madrasah. They will never know what an Arabic letter is! ... All our national concern is the education of the child of 923. A mixed-up education is just as harmful to them as the old one... In addition to schools, we must strengthen as far as possible children’s societies, children’s literature and all other organisations that will protect children from the poison of the home environment. By the time the child of 923 educated in the schools of the Republic reaches adulthood, the Türkiye of 1950 or 1960 will be home to a completely different humanity, free from the taint of Asiaticism. (Rıfkı, 1930, p. 14, own translation; Appendix A, 4)

---

<sup>27</sup> Medeni ve beynelmilel kıyafet bizim için çok cevherli, milletimiz için lâyık bir kıyafettir. (“Atatürk’ün söylev,” 1997, p. 220)

<sup>28</sup> Onlar yüzlerini cihana gösterecekler. Ve gözleriyle cihanı dikkatle görebilecekler. Bunda korkulacak bir şey yoktur. (“Atatürk’ün söylev,” 1997, p. 221)

The child of the Republic represented the success of the reforms carried out to modernise and westernise Turkish society, and to get rid of the stain of ‘Asiaticism,’ (*Asyalılık*) as Falih Rıfkı called it, that is, the stain left by the Ottoman legacy.

However, the real work had only just begun. This child as a citizen-in-the-making was in need of a proper education, which in turn heightened the need for the schools of the Republic and for children’s literature. As can be inferred from the references to its name in the foregoing examples, the Society for the Protection of Children was the leading institution that took the initiative in this regard and endeavoured to create the ideal Turkish child, who was conceived as robust, westernised and well-educated.

#### 4.3 The Society for the Protection of Children

The foundation date of the Society for the Protection of Children, which pioneered the project of creating a republican generation (Acar, 2011, p. 1), is generally considered to be June 30, 1921, the date when it was established in Ankara under the aegis of Mustafa Kemal Atatürk, the founder and the first President of the Republic of Türkiye. However, there has long been considerable uncertainty among researchers regarding when exactly and by whom the Society was founded. For instance, some historical accounts indicate that it was first established in 1908 in Kırklareli and continued its activities at the local level until the Balkan Wars (1912-1913) (Akbayrak, 1988, p. 31), while other historians suggest that it was founded by a group of doctors, lawyers, and businessmen in Istanbul in 1917 with the aim of protecting orphaned and homeless children victimised by the wars<sup>29</sup> (Okay, 1999; Çavuşoğlu, 2005).

---

<sup>29</sup> The Directorate General of Child Services affiliated to the Ministry of Family and Social Services of the Republic of Türkiye also dates its foundation to 1908, when the Society began to operate at the

In the early years of its operation, the Society founded in Istanbul attached high priority to promoting child health and wellbeing. On November 28, 1917, the Children's Guesthouse (*Çocuk Misafirhanesi*) was opened in Firuz Ağa, and children under the age of thirteen were sent to the Guesthouse from the War Academy (*Harbiye Mektebi*), where the homeless children from the war zones were temporarily housed (Okay, 1999, pp. 30-32). The total number of children housed in the Children's Guesthouse between 1917 and 1922 was 2,027 (Okay, 1999, p. 32). Its initial activities included providing sick or under- and malnourished children with healthcare, feeding and educating children within the Guesthouse, adopting the older children out to the families deemed appropriate, and placing children in various workshops as apprentices or students in order to enable them to learn trade skills. One year after its foundation, the Society began to experience major difficulties in operating and fulfilling its activities due to the occupation of Istanbul in the aftermath of World War I. This also led to a significant increase in the number of children in need of care and protection.

Thereupon, a new society under the same name was formed in Ankara on June 30, 1921 by some of the members of the Grand National Assembly of Türkiye<sup>30</sup>, which was established in Ankara on April 23, 1920. The aim and objective of the Society founded in Ankara, as stated in its Statute, was to ensure that

---

local level in Kırklareli. For more information, see its official website at <https://www.aile.gov.tr/chgm/teskilat-yapisi/kurum-hakkinda/> (accessed December 21, 2022).

<sup>30</sup> The founding committee of the Society consisted of 21 members: Rauf Bey, the second President of the Grand National Assembly of Türkiye, Nafiz Bey, a merchant from Erzurum, Vasif Bey, and some Members of Parliament, namely Muhtar Bey, Fevzi Pasha, Dr Adnan Bey, Dr Fuad Bey, Yunus Nadi Bey, Dr Rıza Nur Bey, Dr Refik Bey, İbrahim Süreyya Bey, Necati Bey, Abdullah Azmi Bey, Vehbi Bey, Faik Bey, Şeref Bey, Eyyüp Sabri Bey, Hoca Esad Efendi, Hamdi Bey, Emin Bey and Enver Bey, respectively representing Istanbul, Kozan, Istanbul, Bolu, İzmir, Sinop, Bayezid, Saruhan, Saruhan, Eskişehir, Niğde, Edirne, Edirne, Eskişehir, Aydın, Ertuğrul (Bilecik), Canik and İzmir (Sarıkaya, 2011, pp. 50-51). Here one should note that the Surname Law was enacted in Türkiye on June 21, 1934. Therefore, the above-mentioned founding members of the Society had no surnames, but instead they carried titles such as 'Paşa' (Pasha), 'Efendi' (Sir) and 'Bey' (Mister), which would follow, rather than precede, the name.

children were raised in a way that would be beneficial for the country and humanity and to protect their rights and health (“Türkiye Çocuk Esirgeme Kurumu tüzüğü,” 1921/1973, p. 2), which was later described by Dr Mehmet Fuad Umay, a Member of Parliament and the head of the Society, as “a great and holy cause” (Umay, 1929, p. 8). The Statute also stated that the Society would provide material assistance to children up to the age of twelve and moral assistance to those over the age of twelve (“Türkiye Himayei Etfal,” 1930, p. 3). Although it was founded on June 30, 1921, the Society could not start its activities immediately as its foundation coincided with the most turbulent period of the War of Independence. Therefore, the date it officially started its operations was accepted to be October 1, 1921, three months later (“Türkiye Çocuk Esirgeme Kurumunun ilk,” 1946, p. 8). In the meantime, several meetings were held and correspondence was conducted between the Istanbul and Ankara societies. No consensus, however, could be reached on the issue of unification. After the victory of the War of Independence in 1923, the Ankara society received the support of Mustafa Kemal Atatürk and started to operate throughout the country. The Istanbul society, on the other hand, ceased its operations and was dissolved after its General Assembly in 1923 (Çavuşoğlu, 2005, pp. 11-12).

Even though the foundation of the Society dates back to the Young Turk era (1908-1918), it would not be wrong to suggest that it became widely recognized and began to operate at the national level during the early republican period. In this time of national struggle, the Society took over the responsibility of protecting the nation’s children as well as enhancing their physical and intellectual development. Recognising modern social services as part of public services, it was committed to implementing the goals and measures of the state in the field of social services (Sarıkaya, 2011, p. 48). In accordance with this purpose, it provided financial,

medical, and educational support for children and families by establishing children's clinics and orphanages, carrying out milk distribution, setting up children's playgrounds and libraries, publishing reading and educational materials useful for children, and protecting children against harmful publications ("Türkiye Çocuk Esirgeme Kurumu tüzüğü," 1921/1973, pp. 2-3).

After its establishment, the Society was not only organised in Türkiye but also opened several branches abroad. Branches opened in the United States of America, Germany, Austria, Cyprus and Egypt promoted the work of the Society and raised funds by organising events, conferences, exhibitions and competitions (Sarıkaya, 2011, p. 72). Furthermore, Dr Mehmet Fuad Umay, as the head of the Society, paid a four-month visit to the USA in 1923, which will be further addressed in the next section.

Lastly, it should also be noted that the Society, classified as an association, did not have official and legal ties to the state. However, Latife Hanım,<sup>31</sup> the wife of Mustafa Kemal Atatürk, served as its honorary chairperson (Sertel, 2019, p. 42), and its executive board consisted largely of members of parliament and political agents. During the period examined in this study (1942-1945), for instance, the president of the executive board was Dr Mehmet Fuad Umay, a Member of Parliament representing Kırklareli, its vice president was Kemal Gedeleş, Secretary-General of the Presidency, and the secretary-general of the executive board was İhsan Pehlivanlı, a member of the Council of State ("Yirmi birinci," 1944, p. 4; "Genel kongre," 1946, p. 5). Furthermore, the activities of the Society were supported by the Grand National Assembly of Türkiye with "a well-deserved trust," and the Society

---

<sup>31</sup> Latife Hanım (Latife Uşşaki) (1899-1975) studied law at Sorbonne University in Paris. Although she did not graduate from the Sorbonne, she received an excellent education. She was fluent in Arabic, Persian, Latin, English, German, French, Italian and Greek (Çalışlar, 2019, p. 42). She was married to Mustafa Kemal Atatürk for two and a half years, from 29 January 1923 to 5 August 1925.

was included as a member in the committee authorised to issue decisions on books, magazines and pamphlets that were deemed to have a harmful effect on the spirituality of minors (“Türkiye Çocuk Esirgeme Kurumunun İlk,” 1946, p. 13). As stipulated in Article 2 of the Law No. 1117 dated 21/6/1927 on the Protection of Minors from Harmful Publications, this committee was also composed of representatives selected from the Ministry of the Interior, the Press Association, the Ministry of Justice and the Department of Education and Training under the Ministry of Education.<sup>32</sup> In addition to being a member of the committee, the Society was also granted the right to request the examination of works deemed to be harmful (“Türkiye Çocuk Esirgeme Kurumunun İlk,” 1946, p. 13). For this reason, the Society can be conceived as an institution that was in practice governed by the state. It can safely be suggested that the Society supported the state’s policy on children and operated by adhering to the educational and cultural policies of the single-party regime.

#### 4.4 Dr Mehmet Fuad Umay and his network

Among the agents associated with the Society for the Protection of Children, Dr Mehmet Fuad Umay (1885-1963), described by Cahit Kayra as a “revolutionary physician” (Umay, 2003), stands out as the foremost decision-maker in every activity of the Society. He distinguished himself as a physician, Member of Parliament and head of the Society. In 1910, Umay graduated from the Faculty of Medicine of Istanbul University, and started his medical career in Tirnovacık,<sup>33</sup> where he

---

<sup>32</sup> For further information about the Law No. 1117 dated 21/6/1927 on the Protection of Minors from Harmful Publications, see <https://www.mevzuat.gov.tr/MevzuatMetin/5.3.1117.pdf> (accessed September 27, 2023).

<sup>33</sup> The city, which is currently called Malko Tarnovo and located in the Burgas Province of Bulgaria, used to be a district of Kırklareli *sanjak* during the Ottoman period.

launched a number of initiatives to fight against syphilis, a common disease at the time (Akın, 2000, pp. 1-2). After the Balkan Wars (1912-1913), during which he worked as a physician at the Military Hospital in the region, he returned to his hometown Kırklareli, and founded the Society for the Protection of Children in Kırklareli (*Kırklareli Himaye-i Etfal Cemiyeti*) to meet the needs of orphaned children affected by the wars (Akın, 2000, p. 2). He continued his medical career in Bolu, where he was appointed as a physician at the beginning of 1919. As a loyal supporter of Mustafa Kemal Atatürk during the national struggle, Umay was elected as a Member of Parliament representing Bolu in 1920 (Deniz & Öztaş, 2020, p. 565). One year later, as explained in detail in the previous section, he founded the Society for the Protection of Children in Ankara together with some of the members of the Grand National Assembly of Türkiye, and began to serve as the head of the Society. Upon being nominated by Mustafa Kemal Atatürk as a parliamentary candidate from Kırklareli in 1923, he also served as a member of parliament representing Kırklareli continuously until 1950 (Akın, 2000, p. 54).

During his parliamentary term, Umay proposed a number of bills to the Grand National Assembly of Türkiye to increase the income of the Society for the Protection of Children and to protect children from harmful products and content.<sup>34</sup> Moreover, Umay's general concern for the education of children sometimes spurred remarkably specific interventions, as when he submitted a parliamentary question to the Presidency of the Grand National Assembly of Türkiye concerning İdil Biret, a "child prodigy", in Umay's own words. In his parliamentary question submitted to Hasan Âli Yücel on January 11, 1946, he asked for Yücel's opinion on what could be done to help İdil Biret, a five-year-old child gifted at the piano, develop her musical

---

<sup>34</sup> For detailed information on all the bills proposed by Dr Mehmet Fuad Umay, see Akın, 2000, pp. 55-73.

talent and become a useful artist for the country (Akın, 2000, p. 73). As no decision was taken on the matter, Umay renewed his parliamentary question on November 11, 1947, and Reşat Şemsettin Sirer, the then Minister of Education, promised that İdil Biret would be sent abroad for education (Akın, 2000, p. 73). Accordingly, the Grand National Assembly of Türkiye passed a law on July 7, 1948 to send Türkiye's child prodigies İdil Biret and Suna Kan, a twelve-year-old violinist, to France to study at the Paris Conservatory in order to develop their outstanding musical talents.<sup>35</sup>

Evidently, Umay had a keen interest in the education of children. As briefly discussed above, he also embarked on a four-month visit in 1923 to the United States of America in order to raise funds on behalf of the Society<sup>36</sup> and to gather information about the education system and child-raising in the USA. He described the purpose of this visit as gaining insight into children's issues and social institutions in the USA, a reputable country in the field of social sciences (Umay, 2003, p. 21). During his trip to the USA, Latife Hanım, the wife of Mustafa Kemal Atatürk and honorary chairperson of the Society, served as the acting head of the Society (Çalışlar, 2019, p. 205). Umay travelled to the USA upon the invitation of the Turkish Solidarity Association (*Türk Teavün Cemiyeti*)<sup>37</sup> in New York. Sabiha Sertel, who was the founding president of the Turkish Solidarity Association, served as his travel companion and interpreter (Sertel, 2019, p. 32). Umay was also

---

<sup>35</sup> For further information about the Law No. 5245 dated 7/VII/1948 on Sending İdil Biret and Suna Kan to Foreign Countries for Music Education, see [https://www5.tbmm.gov.tr/tutanaklar/KANUNLAR\\_KARARLAR/kanuntbmmc030/kanuntbmmc030/kanuntbmmc03005245.pdf](https://www5.tbmm.gov.tr/tutanaklar/KANUNLAR_KARARLAR/kanuntbmmc030/kanuntbmmc030/kanuntbmmc03005245.pdf) (accessed September 27, 2023). This law is also referred to as "the Wonder Child Act" (*Harika Çocuk Yasası*).

<sup>36</sup> Umay's visit to the USA raised more than 1,000,000 Turkish liras through the fundraising campaign organised by the Turkish Solidarity Association, which provided funds to the Society for the Protection of Children for the establishment of the first children's centres, nursing homes, hospitals and kindergartens (Sertel, 2019, p. 33).

<sup>37</sup> The Turkish Solidarity Association (*Türk Teavün Cemiyeti*) was founded in New York by the Turkish community living in the USA during the Turkish War of Independence, not only to improve their lives in the USA, but also to support the War of Independence and to "aid to the homeland in any way possible" (Sertel, 2019, p. 25).

accompanied on several occasions by Zekeriya Sertel, Sabiha's husband and one of the representatives of the Turkish Solidarity Association. In his memoirs, Umay stated that he preferred to visit state institutions for children in the USA together with Sabiha Sertel since she was studying sociology at the Columbia University School of Social Work at the time (Umay, 2003, p. 48). Moreover, since she dealt with children's issues as well as other social issues in the USA, he asked her to work for the Society and to help its board to address children's issues (Sertel, 2019, p. 33). Unable to receive a definite answer then, Umay reiterated his offer to Sabiha Sertel to work together after she returned to Türkiye. She agreed to work as a commissioned expert for the Society, starting with conducting a local survey to understand the extent of children's issues (Sertel, 2019, p. 41). However, this social survey project was never realised, ostensibly due to "trifling bureaucratic matters," but mainly due to the opposition of Latife Hanım (Sertel, 2019, p. 44). She thereupon stepped down from her position in the Society. Nonetheless, this network Umay established during his visit to the USA was still crucial in the sense that it paved the way for Sabiha and Zekeriya Sertel to prepare a series of translated children's books for the Society between 1927 and 1928, which will be detailed in the following sections.

Furthermore, during his stay in the USA, Umay visited Columbia University to meet John Dewey (1859-1952), an American educational reformer and philosopher. He exchanged ideas about the goals of the Turkish education system with Dewey, whom he described as "the world's greatest educationist" (Umay, 2003, p. 64). He then asked Dewey if he would visit Türkiye if invited, but he could not extend an official invitation as he was not authorised to do so (Umay, 2003, p. 65). One year later, however, the Ministry of Education officially invited John Dewey to

Türkiye “to examine the Turkish school system, and to make recommendations to the government for its improvement and modernization” (Cohen, 1983, p. xix). Dewey gladly accepted this invitation and came to Türkiye for two months in July 1924. After two months of observation and evaluation of the education system in Türkiye, he prepared two reports to be submitted to the Ministry of Education: one was a short memorandum titled “Preliminary Report” written while he was still in Türkiye, and the other was a thirty-page final report titled “Report and Recommendation upon Turkish Education” prepared after his return to the USA. This report, together with the Preliminary Report, was first published in 1939, and later in 1952, in the same volume under the title *Türkiye Maarifi Hakkında Rapor* (Report on Education in Türkiye).<sup>38</sup> It was first published in English in 1960 by *Milli Eğitim Bakanlığı Test ve Araştırma Bürosu* (The Testing and Research Bureau of the Ministry of National Education) under the title *The John Dewey Report*. His final report focused on three main issues, namely “the proper treatment of teachers, the wise organization of the schools, and the healthy care of the students” (Cohen, 1983, p. xxi). However, one of the most striking aspects of Dewey’s reports in terms of the present study is his emphasis on the role of translation in the modernisation of education. The first item of his “Preliminary Report,” for instance, reads as follows: “Existing organisations for the translation and publication of foreign works on education should be expanded and strengthened”<sup>39</sup> (Dewey, 1939, p. 3, own translation). Furthermore, in his final report, Dewey stated that “[a]ttention should be given to translating foreign educational literature, especially that of progressive

---

<sup>38</sup> The 1939 edition of the book is available in the Open Access Collection of the Library of the Grand National Assembly of Türkiye. For detailed information, see <https://acikerisim.tbmm.gov.tr/server/api/core/bitstreams/1521fed2-0c14-4548-9f3b-4241e6116a50/content> (accessed September 27, 2023).

<sup>39</sup> Terbiyeye dair ecebi eserlerini tercüme ve neşir için mevcut teşkilât tevsi ve takviye edilmelidir. (Dewey, 1939, p. 3)

schools, giving accounts of practical methods, equipment, etc.” (Dewey, 1983, p. 278). Admittedly, it is difficult to determine to what extent Umay’s meeting with Dewey during his stay in the USA had an impact on Dewey’s decision to visit Türkiye. However, it can be assumed that Umay had an influence on the decision of the Ministry of Education to invite John Dewey to Türkiye in order to benefit from his experience and expertise in the formation of the modern Turkish education system. It can then be argued that Umay endeavoured to import new ideas into the Turkish education system by employing his symbolic capital in the political and social fields.

Additionally, Umay attached great importance to the publishing projects of the Society. As the publisher of the Society’s magazines, which will be further explained below, he was an active and highly influential member of the Society’s publication board. As indicated above, he played an active role in the selection of translators and translations by means of his network. He therefore appears to be one of the key decision-makers behind the Society’s planning project not only through translation, but also through his cultural initiatives, as detailed in the following section. His symbolic capital and network as Member of Parliament and head of the Society seem to have enabled him to act as a “cultural entrepreneur” (Even-Zohar, 2023, p. 66) as he was engaged in the production and implementation of new ideas for the repertoire of Turkish culture, particularly in the fields of children’s education and literature, and played a pivotal role in the Society’s project of creating the ideal Turkish child.

With the Surname Law enacted in 1934, Mustafa Kemal Atatürk granted him the surname Umay, which means “protector of children” in ancient Turkic

mythology, in recognition of his valuable services to Turkish children (Akın, 2000, p. 3).

#### 4.5 The Society's cultural initiatives

The Society for the Protection of Children undertook a number of initiatives in the cultural sphere in an effort to reach a great number of families and children and to raise awareness about the child question throughout the country. To begin with, establishing children's libraries was among the most prominent initiatives of the Society for children. The libraries contained books and periodicals for use not only by children but also by families. In 1940, a total of 241,427 children made use of the children's libraries established by the Society ("Türkiye Çocuk Esirgeme Kurumunun İlk," 1946, p. 11). Additionally, as an institution that attached great importance to education, the Society provided lectures on childcare for mothers at its Head Office, also known as the Children's Palace ("Türkiye Çocuk Esirgeme Kurumunun küçük," 1940, p. 23).

Furthermore, the Society opened several museums in the childcare centres it established in order to inform the public about its activities and childcare. The main aim was to provide maternal and child health education to women through visual materials. Women visiting the childcare centres were to be informed about childcare by means of posters in the waiting rooms ("Türkiye Çocuk Esirgeme Kurumunun küçük," 1940, p. 13). Also, during his stay in the USA, Dr Mehmet Fuad Umay acquired hundreds of posters from the USA, a country where, as he realised, they were used for educational and propaganda purposes. These posters were translated into Turkish and exhibited in various centres of the Society for educational purposes (Sarıkaya, 2011, p. 151).

The cinema was another visual medium used by the Society to reach a wider audience. In fact, the need for movie theatres for children was an issue that the Society frequently emphasised. For instance, on January 17, 1927, Dr Mehmet Fuad Umay introduced a bill to the Grand National Assembly of Türkiye to prohibit children from attending public cinemas and theatres. Drawing attention to the adverse effects of movies on children, Umay argued that it was not appropriate for children to go to the cinema and theatre with their parents, and therefore it was necessary to have children's movie theatres.<sup>40</sup> The bill, however, was not adopted despite being repeatedly brought to the agenda over the years (Sarıkaya, 2011, p. 167). The effects of the cinema on individuals, especially the youth, and its use as a propaganda tool were also a subject of considerable debate at the time ("Sinema ile gelen," 1930; "Sinema üzerimize," 1930). Therefore, acknowledging the fact that the cinema was a powerful instrument for propaganda, the Society maintained its position that there was an urgent need to open children's movie theatres, or at least to have public movie theatres allocating certain days to movies for children, and pointed to Europe as an example in this regard. (Rifat, 1930, p. 8). It frequently published indigenous and translated articles highlighting the necessity of children's movies or plays and their crucial role in child upbringing.<sup>41</sup> With this motivation in mind, it opened its own movie theatres for children both to promote its activities and to show movies and plays for children. By 1942, the Society had seven movie theatres (Sapmazlı, 1943, p. 200).

---

<sup>40</sup> T.B.M.M. Zabıt Ceridesi, Devre: 2, Cilt: 28, İçtima: 25 (Grand National Assembly of Türkiye, Record of Minutes, Term 2, Volume 28, Session 25), January 17, 1927, 325-328. Retrieved from <https://www.tbmm.gov.tr/tutanaklar/TUTANAK/TBMM/d02/c028/tbmm02028025.pdf> (accessed September 27, 2023).

<sup>41</sup> See, for instance, Şevki (1929), Rifat (1930) and Kemal (1930).

Public commemorations and celebrations constituted another means for the Society to reach out to the public (Libal, 2000, p. 68). In Article 61 of the Society's 1927 Statute, it was declared that 23 April was the Children's Day of the Society<sup>42</sup> (Sarıkaya, 2011, p. 268). There are also, however, historical accounts demonstrating that the celebration of 23 April as Children's Day dates back to 1921 (Aslan, 1982, p. 579). In addition, in its issue dated April 23, 1924, the newspaper *Hakimiyet-i Milliye* (National Sovereignty), which was founded by Mustafa Kemal Atatürk in 1920, declared 23 April as the "children's rosette holiday" (Sarıkaya, 2011, p. 269). In 1929, the Society extended this holiday over an entire week, which was explained by Dr Mehmet Fuad Umay as follows:

The Society [for the Protection of Children], which bases all its work on the material and moral support it receives from its great protector Ghazi [Mustafa Kemal], the honourable government and our compassionate people, has introduced the Children's Day on 23 April in order to be successful in its far-reaching mission to increase the interest of our people in children. Encouraged by the Children's Day, which has been celebrated with great joy all over the country for three or four years, the Society has extended this holiday to seven days under the name of "Children's Week." The beginning of the week is 23 April. This joyous date, which coincides with the opening of the National Assembly, will again be celebrated as Children's Day, and for the next six days, children's issues will be raised and addressed through conferences, speeches, entertainment, exhibitions, performances and publications to be held in accordance with the programme throughout the country. (Umay, 1929, p. 8, own translation; Appendix A, 5)

As indicated above, Children's Week provided the Society with an opportunity and a setting in which to celebrate Turkish children and raised an awareness of the child question throughout the country. It also served as a medium for political leaders "to

---

<sup>42</sup> In 1921, 23 April was already declared as a national holiday in Article 1 of the Law No. 112 dated 23/4/1921 on the Declaration of 23 April as a National Holiday, but there was no mention of a Children's Day. For more information, see [https://www5.tbmm.gov.tr/tutanaklar/KANUNLAR\\_KARARLAR/kanuntbmmc001/kanuntbmmc001/kanuntbmmc00100112.pdf](https://www5.tbmm.gov.tr/tutanaklar/KANUNLAR_KARARLAR/kanuntbmmc001/kanuntbmmc001/kanuntbmmc00100112.pdf) (accessed September 27, 2023).

highlight the link between national goals for development and the rearing and protection of Turkish children (Libal, 2000, p. 63). In the article titled “The Child Question: Working Children,” however, Sabiha Zekeriya (Sertel)<sup>43</sup> drew attention to the misunderstanding of 23 April as a day of entertainment by suggesting the following:

23 April is not a day for entertaining children. Those who misapplied the programme implemented by the Society for the Protection of Children regarded it as a day of entertainment... 23 April is the day of the hungry, the sick, and the working children. It is the day for discussing their troubles. (Zekeriya, 1930, p. 29, own translation; Appendix A, 6)

Although there were divergent interpretations of the exact meaning of the Children’s Day celebrations held on 23 April, it continued to be celebrated and in 1981, in Article 2 of the Law No. 2429 dated 17/3/1981 on National Holidays and General Holidays, it was officially declared as “National Sovereignty and Children’s Day.”<sup>44</sup>

#### 4.6 Translation and publishing activities of the Society

As briefly touched upon in Chapter Two, the Society for the Protection of Children played a key role in the development of children’s literature in early republican Türkiye. It published translated and indigenous books and magazines for children not only to meet their reading needs but also to improve their educational and intellectual level. However, the target audience of the Society’s publications was not only

---

<sup>43</sup> Prior to the enactment of the Surname Law in 1934, women adopted their father’s first name or, when married, their husband’s first name as part of their own full name. Therefore, Sabiha Sertel, as she is known today, was previously known as Sabiha Zekeriya, with Zekeriya being her husband’s name.

<sup>44</sup> For further information about the Law No. 2429 dated 17/3/1981 on National Holidays and General Holidays, see <https://www.resmigazete.gov.tr/arsiv/17284.pdf> (accessed September 27, 2023).

limited to children; it also published a number of books, articles and magazines aimed at parents, particularly mothers, and also teachers.

In the 1920s and early 1930s, besides distributing pamphlets on child development and parenthood, the Society also published educational and instructive books especially for mothers in order to provide guidance on maternal and child health, as illustrated in Table 1 below.

Table 1. List of the Society's Instructive Books on Maternal and Child Health<sup>45</sup>

| Publ. Year | Author(s)   | Translator(s)   | Title of the Book   |
|------------|-------------|-----------------|---|
| 1921       | Ali Vahid   | N/A             | <i>Çocukluk ictimâî hıfzıssıhası</i> (Social hygiene of childhood)                                  |
| 1923       | Ali Vahid   | N/A             | <i>Kemik hastalığı</i> (Bone disease)   |
| 1924       | Ali Vahid   | N/A             | <i>Memedeki çocuk nasıl beslenir?</i> (How to breastfeed a baby?)                                   |
| 1924       | Ali Vahid   | N/A             | <i>Çocuk büyütme ilm-i hali</i> (Principles of child-rearing)                                       |
| 1926       | No info     | Ali Vahid       | <i>Annelere nasihat</i> (Advice for mothers)  |
| 1926       | Ali Vahid   | N/A             | <i>Sıtma hastalığı</i> (Malaria)  |
| 1927       | Ali Vahid   | N/A             | <i>Hasta çocuğa bakım ve bulaşıcı hastalıklar</i> (Caring for a sick child and infectious diseases) |
| 1927       | Ali Vahid   | N/A             | <i>Çocuklarda ishâl ve inkıbaz</i> (Diarrhoea and constipation in children)                         |
| 1927       | Ali Vahid   | N/A             | <i>Büyük çocukların beslenme usulleri</i> (Dietary guidelines for older children)                   |
| 1927       | Jerome      | Muhyiddin Celal | <i>Çocuğun sıhhat defteri</i> (The child's health book)   |
| 1927       | No info     | No info         | <i>Annelere ve çocuklara salname</i> (An annual for mothers and children)                           |
| 1930       | No info     | No info         | <i>Annenin Kitabı</i> (The mother's book)   |
| 1932       | Neşet Halil | N/A             | <i>Davamız</i> (Our cause)  |
| 1900?      | No info     | No info         | <i>Dişlerimizi niçin temizleriz?</i> (Why do we brush our teeth?)                                   |
| 1900?      | Faruk Raif  | N/A             | <i>Hamile kadınlara öğütler</i> (Advice for pregnant women)   |
| 1900?      | Ali Vahid   | N/A             | <i>Çocuğun bedeni ve ruhi büyümesi</i> (Physical and spiritual development of the child)            |
| 1900?      | Ali Vahid   | N/A             | <i>Frengi hastalığı</i> (Syphilis)  |

<sup>45</sup> The list is prepared via personal research through the database of the National Library of Türkiye (*Millî Kütüphane*), along with the data obtained from various articles published in the magazine *Gürbüz Türk Çocuğu* (Robust Turkish Child). Please note that in the table '1900?' indicates that the precise year of publication is unknown.

In addition to the books on early child development and care, the Society published a monthly magazine called *Gürbüz Türk Çocuğu* (Robust Turkish Child) between 1926 and 1935 with a total of 108 issues. The first 24 issues of the magazine were published in Ottoman script. After the 1928 alphabet reform, it was continuously published in the Latin alphabet until December 1935. The magazine was owned by Dr Mehmet Fuad Umay, who was closely engaged in the publishing activities of the Society. Neşet Halil Atay, serving as its editorial director, explained the objective of the magazine as follows:

*Gürbüz Türk Çocuğu* is the official organ of the Society for the Protection of Children in its present form. It is not addressed to children, but to those who raise children, and to those who are officially or personally involved in child-rearing practices and institutions. It attempts to find and show the position of the child in the national society. It fights for the child. It provides material to those who are determined to fight for the child. In other words, the magazine attempts to do with its publications all over the country what the Society for the Protection of Children aims to do with its entire organisation... *Gürbüz* aims to promote the child question as a national issue in the whole country and to place the child question at the forefront of all national issues. (Halil, 1934, p. 7, own translation; Appendix A, 7)

As indicated above, the magazine *Gürbüz Türk Çocuğu* was targeted at medical and childcare professionals, and parents and teachers who were looking for materials that could promote children's well-being. More importantly, it served an ideological function and was regarded as a means to draw attention to the importance of the child question as a national issue and to provide guidance to those who were actively involved in child-rearing. For this reason, it published translated and indigenous articles particularly on issues related to child health and childcare. The topics

covered ranged from child mortality<sup>46</sup> and population policies and measures<sup>47</sup> to early childhood education and children's books.<sup>48</sup>

Furthermore, between the years of 1927 and 1928, the Society commissioned Sabiha and Zekeriya Sertel, the owners of the publishing house Resimli Ay, to publish a series of translated books under the title *Himaye-i Etfal Cemiyeti Çocuk Külliyyatı* (Children's Library of the Society for the Protection of Children). In the afterword to the book *Ali'nin Düğmesi* (Teddy's Button), written by Amy Le Fleuvre and translated into Ottoman Turkish by Vedide Baha, the series was introduced as follows:

The Society for the Protection of Children in Ankara has recently decided to establish a children's library by taking into account that there are no clean and decent works in the country that our children can read with benefit. There has been a dire need for works that would contribute to the intellectual, moral and physical upbringing of Turkish children. The Society, which cannot remain indifferent to the deprivation of children in any field, has felt the necessity to respond to this need. It has started to have all the world-renowned children's masterpieces translated into our language. (Le Fleuvre [sic], 1928, p. 3, cited in Alimen, 2015, p. 117, own translation; Appendix A, 8)

As Table 2 below indicates, the series consisted of translations from western languages, and included literary and entertaining works for children as well as instructive books for mothers. It can then be argued that the Society relied on

---

<sup>46</sup> Rifat, A. (1933). Nüfus tenakusu ve çocuk ölümlerinin başlıca sebepleri ve çareleri (The main causes and solutions for population decline and child mortality). *Gürbüz Türk Çocuğu*, (75), 6-13. Doktorlarımıza göre doğumlar ve çocuk ölümleri (Births and child mortality according to our doctors). (1935, August). *Gürbüz Türk Çocuğu*, (104), 22-32. Çocukların ölüm sebepleri ve onları azaltma çareleri (Causes of child mortality and ways to reduce it) (1935, June). *Gürbüz Türk Çocuğu*, (102), 12-14.

<sup>47</sup> The entire October 1935 issue of the magazine, for instance, was devoted to population policies and their impact on socio-economic development. See (1935, October). *Gürbüz Türk Çocuğu*, (106), 1-32.

<sup>48</sup> Baştuğ, T. (1935). Çocuk ve eğitim (The child and education). *Gürbüz Türk Çocuğu*, (102), 3-8.

Hilmi, İ. (1935). Küçüklerin eğitimi (Education of minors). *Gürbüz Türk Çocuğu*, (102), 15-19.

Osman, H. (1935). Çocuklarda cinsî eğitim (Sex education for children). *Gürbüz Türk Çocuğu*, (102), 20-28. Hakkı, İ. (1934). Çocuk kitapları (Children's books). *Gürbüz Türk Çocuğu*, (95), 18-19.

western literatures to ‘establish a children’s library’ and to provide children with ‘clean’ and ‘decent’ works that were regarded to be lacking in Türkiye in the given time.

Table 2. List of Books in the Series *Himaye-i Etfal Cemiyeti Çocuk Külliyyatı*<sup>49</sup>

| Publ. Year | Turkish Title   | Author(s)               | Translator(s)                                  | Original Work  |
|------------|---|-------------------------|--|--|
| 1927       | <i>Sârâ</i>   | Frances Hodgson Burnett | Mehmet Zekeriya                                | <i>A Little Princess: Being the Whole Story of Sara Crewe Now Being Told for the First Time</i> (1905) |
| 1927       | <i>Haydi</i>  | Johanna Spyri           | Sabiha Zekeriya                                | <i>Heidi</i> (1880)  |
| 1927       | <i>Polianna</i>   | Eleonor Porter          | Vedide Baha                                    | <i>Pollyanna</i> (1913)  |
| 1927       | <i>Evde mekteb: Annelere hasbihal</i> (School at home: A talk to mothers)                         | No info                 | Sabiha Zekeriya, Belkıs Halim, Mehmet Zekeriya | No info  |
| 1927       | <i>Evde mekteb: Çocuklara masal ve hikâyeler</i> (School at home: Tales and stories for children) | No info                 | Sabiha Zekeriya, Belkıs Halim, Mehmet Zekeriya | No info  |
| 1927       | <i>Evde mekteb: Oyun ve oyuncaklar</i> (School at home: Games and toys)                           | No info                 | Sabiha Zekeriya, Belkıs Halim, Mehmet Zekeriya | No info  |
| 1927       | <i>Çocuk nasıl ve nelerle oynamalıdır?</i> (How and with what should the child play?)             | No info                 | Münir Hayri Egeli                              | No info  |
| 1928       | <i>Notalı çocuk şarkıları</i> (Children’s songs with notes)                                       | No info                 | No info  | No info  |
| 1928       | <i>Keçi Çobanı</i>  | Johanna Spyri           | Sabiha Zekeriya                                | <i>Moni der Geissbub (Moni the Goat-Boy)</i> (1897)  |
| 1928       | <i>Ali’nin Düğmesi</i>  | Amy Le Feuvre           | Vedide Baha                                    | <i>Teddy’s Button</i> (1895)   |
| 1928       | <i>Bir Yaramazın Hikâyesi</i> (The story of a scamp)  | No info                 | Sabiha Zekeriya                                | No info  |
| 1928       | <i>Peri Masalları</i>   | Jacob and Wilhelm Grimm | Sabiha Zekeriya                                | <i>Kinder- und Hausmärchen (Children’s and Household Tales)</i> (1812)                                 |
| 1928       | <i>Hollandalı İkizler</i>   | Lucy Fitch Perkins      | Mehmet Zekeriya                                | <i>The Dutch Twins</i> (1911)  |

<sup>49</sup> The list is prepared via personal research through the database of the National Library of Türkiye (Milli Kütüphane).

From the second half of the 1930s onwards, the Society shifted its focus away from promoting only child welfare to improving the intellectual development of children. As part of this agenda, it started to publish the magazine *Çocuk* (The Child) (1936-1948) and the series *Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları* (School and Student Books of the Society for the Protection of Children) (1943-1945), which constitute the corpus of this study and will be discussed in detail in the following chapter.

Issues related to child-rearing, however, continued to occupy a prominent place on the Society's agenda. For this reason, it started to publish the magazine *Ana: Aylık Aile Dergisi* (The Mother: Monthly Family Magazine) on January 15, 1938. As the title suggests, the magazine was aimed at an audience of women, most particularly mothers, and dedicated to inform them about motherhood and childcare. In the introductory article in the first issue of the magazine, however, it was also stated that the Society aimed to publish *Ana* not only as a magazine full of articles on the duties of motherhood but also as a salon magazine adorned with pictures and stories in order to prevent it from being a dull and unattractive magazine ("Ana Doğarken," 1938, cited in Davaz-Mardin, 1998, p. 39). In the same article, it was also underlined that *Ana* was the first magazine to appeal not only to middle- and upper-class women but also to peasant women, and included articles that could be read by Turkish peasant women ("Ana Doğarken," 1938, cited in Davaz-Mardin, 1998, pp. 40-41). The circulation of the magazine was 6,000 copies in 1939 ("Türkiye Çocuk Esirgeme Kurumunun küçük," 1940, p. 23). It was continuously published until 1942, the date when it was discontinued due to the paper shortage caused by World War II.

Two years later, in March 1944, the Society started to publish another woman's magazine titled *Türk Kadını: Aylık Aile Dergisi* (The Turkish Woman: Monthly Family Magazine). As with the previous magazines of the Society, it was owned by Dr Mehmet Fuad Umay. In the annual work report of the Society published in 1944, the scope of the magazine was explained as follows:

... As a service not only to Turkish children but also to Turkish mothers and young girls who will in the future attain the sacred bliss of motherhood, our Society has started to publish another magazine under the title of *Türk Kadını* (The Turkish Woman) as an alternative to *Ana* (The Mother), which could no longer be published due to the paper shortage. The programme of the magazine is as follows: 1. Sociology of the family, 2. Child upbringing and child psychology, 3. Childcare, 4. Health protection at home, 5. Sewing, stitching, patching, etc., 6. Knitting, 7. Cooking, rules of healthy nutrition, 8. Animal care at home, 9. Issues of raising a robust generation, 10. Women in history, 11. Women in other countries, 12. Tales, stories, poems, songs, games and toys for our children, 13. The column of the heart-to-heart talks, 14. The column of the village women, 15. Women in national affairs and life. ("Yirmi birinci," 1944, p. 12, own translation; Appendix A, 9)

Although the word 'woman' appeared in the title of the magazine, as pointed out above, this magazine served as a continuation of the magazine *Ana*, and the ideal Turkish woman was inextricably associated with motherhood. In his article titled *Kadın ve en kutsal vazifesi* (The woman and her most sacred duty), for instance, Turhan Toker radically suggested that "[A] real woman manifests herself first and foremost through being 'an Ideal Mother.' Only then can a woman be granted the great trophy of honour called womanhood"<sup>50</sup> (Toker, 1944, p. 2, own translation). In addition, the books recommended under the title "Useful works for the Turkish Woman"<sup>51</sup> focused on the role of women as wives and mothers (Ant, 1944, p. 15).

---

<sup>50</sup> Hakikî bir kadın, herşeyden önce (İdeal bir Anne) olmakla kendini gösterir. Kadına, kadınlık denen büyük şeref kupası ancak o zaman verilir. (Toker, 1944, p. 2)

<sup>51</sup> The recommended books included the following: 1. Rousseau, J. J. (1943). *Emil yahut terbiyeye dair* (H. Z. Ülken, A. R. Ülgener and S. Güzey, Trans.). Istanbul: Türkiye Yayınevi. (Original work *Émile, ou De l'éducation* [Emile, or On Education] published in 1762). 2. Evrenol, H. M. (1938).

There were also books recommended particularly for mothers on child education.<sup>52</sup> In this sense, it can be argued that rather than being a women's magazine, *Türk Kadını* served as a means of shaping the mothers who would raise the ideal Turkish child that the Society aimed to create. Throughout the country, 175,000 copies of the magazine were distributed in one year ("Cumhuriyetin 22'nci yıldönümünde," 1945, p. 6). This number reached a total of 242,000 in two years ("Genel kongre," 1946, p. 9). However, the magazine, which published a total of 48 issues, ceased publication in March 1948 for unknown reasons.

Last, but by no means least, the Society published the monthly magazine *Çocuk ve Yuva* (The Child and Home) between 1953 and 1983 with a total of 329 issues. The primary aim of the magazine, which was owned by Ahmet Muhip Dıranas, was to provide education for children between the ages of 0-7 (Çiçekdağ, 1953, p. 1). However, since it was launched as a family and children's magazine, its target audience consisted of both children and parents. It included not only articles on child health and childcare but also translated and indigenous poems, tales, stories and serialized novels for children. For instance, the magazine published the first Turkish translation of *Le Petit Prince* (The Little Prince) by Antoine de Saint-Exupéry. The novel, translated by Ahmet Muhip Dıranas, was serialized in the

---

*Yaratıcı küçük insan* (Creative little human). Ankara: Haşet Kitabevi. 3. Ulus, S. (1944). *Çocuk bakımı* (Childcare). Istanbul: Maarif Matbaası. 4. Kisch, E. H. (1944). *Kadın seksüel hayatı ve evliliğe sadakatsizliği* (Ş. Dilmaç and A. Altuğ, Trans.). Ankara: Berkalp Kitabevi. (Original work *Die sexuelle Untreue der Frau. Erster Teil: Die Ehebrecherin* [The sexual infidelity of women. Part one: The adulteress] published in 1918).

<sup>52</sup> In his article titled *Annelerin Okuyacakları Kitaplar* (Books for Mothers to Read), Recai Ant recommended the following three books to Turkish mothers: 1. Kanat, H. F. (1941). *Ailede çocuk terbiyesi* (Child education in the family). Ankara: Çankaya Matbaası. 2. Thomas, P. F. (1931). *Aile İçinde Terbiye, Ebeveynin Günahları: Kızlarımız* (H. Cahit, Trans.). Istanbul: Muallim Ahmet Halit Kitaphanesi (Original work *L'Education dans la Famille. Les Péchés des parents. Nos Filles* [Education in the Family. The Sins of Parents. Our girls] published in 1919). 3. Salzmänn, C. G. (1942). *Yengeç Kitabı: Çocuğunuzu Fena Terbiye Ediyorsunuz! Ana ve Babalara Terbiye Hikayeleri* (C. Gündoğdu, Trans.). Istanbul: Türkiye Yayınevi. (Original work *Krebsbüchlein oder Anweisung zu einer unverünftigen Erziehung der Kinder* [The Book of the Crab or the Method of Giving an Irrational Education to Children] published in 1792). For further information, see Ant, 1944, p. 12.

magazine from Issue 1 of Volume 1 in 1953 to Issue 3 of Volume 2 in 1954. Also, the magazine featured a column called *Ayın Bibliyografyası* (Bibliography of the Month) devoted to book recommendations for children (Karakoç, 2014, p. 389). It is noteworthy to point out here that the vast majority of the recommended books were selected from children's classics translated from western literature.<sup>53</sup>

In addition, the magazine *Çocuk ve Yuva* was instrumental in promoting the books published by the Society. In 1954, the Society launched another series of children's books under the title *Yeni Seri Çocuk Yayınları* (New Series of Children's Publications). Since the books published by the Society up to that time were out of print due to great interest, there arose a need for "the most excellent, the most attractive, the most satisfying of the works published in the canon of children's literature" ("Yeni bir seriye," 1954, p. 5). The series consisted largely of translations of books written by Howard Pyle, an American illustrator and author. What seems interesting here, however, is that the book *The Wonder Clock* by Howard Pyle and Katharine Pyle was translated into Turkish by a "Volunteer Translation Group," which was presented as follows:

*The Wonder Clock* is the first volume of the series published by our Head Office as a supplementary publication for pre-school children. *The Wonder Clock* contains the first six of twenty-four tales translated jointly by child-friendly Turkish women. Thus, we will present the work in four volumes. The translators of these tales have called themselves "Volunteer Translation Group." Do you know what a great job it is to be a "volunteer" to give you

---

<sup>53</sup> Among the books selected to be promoted in this column were the following: 1. Yalaza Taluy, N. (Trans.). (1953). *En güzel dünya masalları* (The World's Most Beautiful Tales). Istanbul: Varlık Yayınları. 2. Collodi, C. (1953). *Pinokyo* (M. Reşit, Trans.). Istanbul: Varlık Yayınları (Original work *Le avventure di Pinocchio* [The Adventures of Pinocchio] published in 1881). 3. Swift, J. (1953). *Gulliver'in Yolculukları* (A. Erite, Trans.). Istanbul: Varlık Yayınları (Original work *Gulliver's Travels* published in 1726). 4. Wyss, J. D. (1946). *İsviçreli Robenson* (Y. N. Nayır, Trans.). Istanbul: Varlık Yayınları (Original work *Der Schweizerische Robinson* [The Swiss Family Robinson] published in 1812). 5. Stowe, H. B. (1953). *Kaçılı Medeniyet (Tom Amca'nın Kulübesi)* (Bedrettin, Trans.). Istanbul: Ahmet Halit Kitabevi. (Original work *Uncle Tom's Cabin; or, Life Among the Lowly* published in 1852). For detailed information about these books and the other books promoted in the magazine, see Karakoç, 2014, pp. 389-392.

beautiful books? If one day you join these volunteers, then you will better understand what we mean. (“Çocuk ve Yuva, Vol.2, No.19, p. 20,” cited in Karakoç, 2014, p. 391, own translation; Appendix A, 10).

This excerpt appears to be particularly noteworthy in terms of revealing the emphasis the Society placed upon translation and the visibility it granted to translators. In light of the above, it can then be argued that translation was of the utmost importance for the Society. It seems quite obvious that it considered publishing activity, in particular translation, to be an essential component of its project of creating the ideal Turkish child.

On a final note, although this section provides a broad overview of its publishing activities, it still demonstrates how highly the Society valued translation in the field of maternal and child education. Initially, translation was resorted to in order to raise ‘robust’ children. Afterwards, the need to meet the intellectual needs of children prevailed, and the Society shaped its publishing activities accordingly, which constitutes the heart of the present study and the focus of the next chapter.

## CHAPTER 5

### MEETING THE INTELLECTUAL NEEDS OF THE IDEAL TURKISH CHILD

This chapter examines the publishing activities of the Society for the Protection of Children from the mid-1930s to the mid-1940s. This is because, in the latter half of the 1930s, a notable shift was observed in the focus of the Society, moving away from the promotion of child welfare towards the enhancement of children's intellectual development. To trace this shift, I will first focus on the magazine *Çocuk* (The Child) and provide an overview of its editorial objective, target audience, and content. I will then present an in-depth analysis of selected issues of the magazine. This analysis will cover two practices in the magazine, namely translation and paratextual practice. Subsequently, I will address the series *Okul ve Öğrenci Kitapları* (School and Student Books) and offer an in-depth analysis of its content, concentrating on translated and indigenous titles as well as peritextual features. Lastly, I will discuss the ways in which the Society resorted not only to translation but also to paratextual elements to realise its project, i.e. shaping the ideal Turkish child as the future of the young Republic.

#### 5.1 The magazine *Çocuk* (The Child) (1936-1948)

The magazine *Çocuk* (The Child) was launched by Dr Mehmet Fuad Umay and Neş'et Halil Atay, editorial director of the magazine,<sup>54</sup> in 1936 as a continuation of the magazine *Gürbüz Türk Çocuğu* (Robust Turkish Child). It was continuously published for 12 years until 1948 with a total of 492 issues. It was initially launched

---

<sup>54</sup> Other editorial directors who served the magazine *Çocuk* throughout its long publication life are Mehmet Ali Sancaktar, Reşad Yamaner, Gayur Bleda, Münir Hayri Egeli, Kemal Kaya, Mübeccel Cıvaş, İshak İlter and M. Dıranas (Kılınç, 2020, p. 40).

as a monthly magazine, but upon the interest of the readers, it started to be published every fifteen days from the 11th issue onwards. One year later, in 1937, it became a weekly publication. Also, from the 142nd issue onwards, it started to be published as “the Magazine of the Turkish Child” (*Türk Çocuğunun Dergisi*). It was printed by Istanbul Ülkü Printing House, Resimli Ay Printing House, Güneş Printing House, and Cumhuriyet Printing House respectively. Unlike the previous magazine *Gürbüz Türk Çocuğu*, the magazine *Çocuk* was targeted *only* at young readers, as can also be judged from the cover pages of the last and first issues of the magazines in Figure 5 and Figure 6 below.

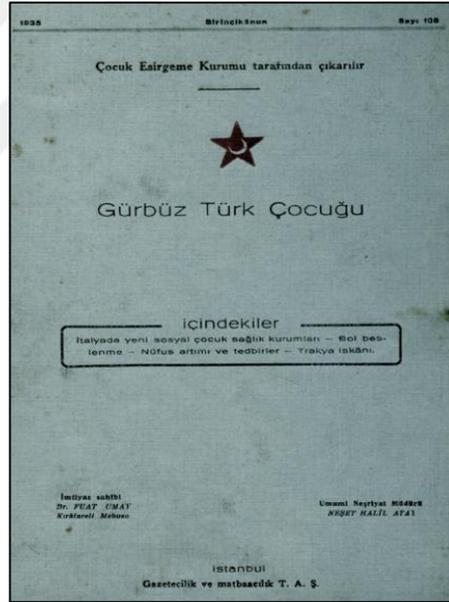


Figure 5. Cover page of the last issue of *Gürbüz Türk Çocuğu* dated December 1935

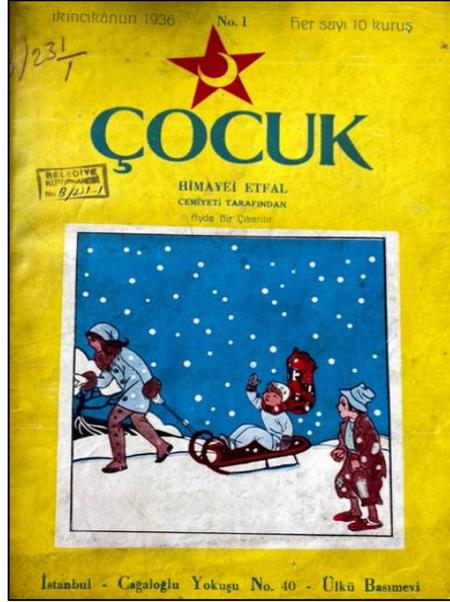


Figure 6. Cover page of the first issue of *Çocuk* dated January 1936

Even though it also included articles concerning issues of childcare and early childhood education, the main aim of this new magazine was to provide children with reading material based on international and local literature that was then deemed to be lacking, as explained by the Society for the Protection of Children itself as follows:

Taking into consideration the requests received so far, the Society for the Protection of Children has decided to publish the magazine *Gürbüz Çocuk* from this issue onwards under the title *Çocuk* and only for young readers. *Çocuk* will occasionally feature articles of interest to parents and child educators; however, these articles will not exceed the main publication of *Çocuk*, not even in number. In order to increase the benefit of *Çocuk* for its young readers, orders have been placed to the USA, Soviet Russia, and some northern countries, which are well known for their excellence in children's publications. *Çocuk* will make use of these orders in its future issues. *Çocuk* is published with a wish for gain and in the hope of contributing to the children's library, which is allegedly scarce or non-existent in the country. It will increase its contribution as it attracts interest. (Çocuk Esirgeme Kurumu, 1936, p. 3, own translation; Appendix A, 11)

The magazine *Çocuk* was a source of income for the initiatives undertaken by the Society for the Protection of Children to ensure the welfare of children. As is evident from the above excerpt, however, the Society also considered it as a means of addressing the lack of children's literature in 1930s Türkiye through the translation of works imported from western countries, which were recognised as being excellent in the field of children's literature. The decision to draw on western sources in providing reading material for children was also in line with the magazine's aim, which was to be Türkiye's "most modern children's magazine" ("Öğretmen," 1938, p. 2).

The editorial content of the magazine was rich, engaging and varied, including indigenous and translated articles, serialised novels, short stories, poems, proverbs and riddles. Indigenous texts in the magazine largely focused on topics aimed at teaching civility and good manners, including table manners, the etiquette of clothing and greeting etiquette.<sup>55</sup> Other indigenous writings served to develop children's sense of responsibility (see, for example, Tarcan, 1936, p. 5, 13), and to instil national consciousness and love of country. In order to foster a sense of national identity and patriotism among children, for instance, the magazine frequently featured quotes from Mustafa Kemal Atatürk, as well as articles and transcripts of radio broadcasts by political figures, particularly during Children's Week. In addition, special issues were published for 23 April Children's Week and 29 October Republic Day, the anniversary of the proclamation of the Republic of

---

<sup>55</sup> In the first issues of the magazine *Çocuk*, for instance, the section titled "Manners to Live by" (*Yaşama Terbiyesi*) featured articles on social norms and etiquette rules. For detailed information, see, for example, 1. Terbiyeci Tarcan. (1936, January). Yaşama terbiyesi: Nasıl selâm vermeli (Manners to live by: How to greet people). *Çocuk*, 1, 6. 2. Eğitimci. (1936, February). Yaşama terbiyesi: Şapka (Manners to live by: The hat). *Çocuk*, 2, 5, 15. 3. Terbiyeci. (1936, April). Yaşama terbiyesi: Kılık kıyafet (Manners to live by: Clothing). *Çocuk*, 4, 8, 13. 4. Terbiyeci. (1936, May). Yaşama terbiyesi: Yiyip-içmek (Manners to live by: Eating and drinking). *Çocuk*, 5, 10-11.

Türkiye. The content of the magazine also appealed to children's interest in other cultures and nations. In addition to translated material, which will be covered in detail in selected issues of the magazine in the next section, it included articles introducing other countries and the children of these countries, i.e. the USA, Italy, China and Japan, which appeared under headings such as "Children of other countries" (*Başka memleketler çocukları*), "Our neighbours" (*Komşularımız*) and "World news with pictures and maps" (*Resimler – haritalarla dünyada olup bitenler*).

The magazine was richly illustrated usually with black and white pictures and drawings. Also, it frequently published portraits of important figures in Turkish history, including Mustafa Kemal Atatürk and İsmet İnönü, the second President of Türkiye, as well as photographs of children who were asked to send them to the magazine. Here it should be noted that the magazine kept in touch with the children on a regular basis through readers' letters. Great importance was attached to the feedback from the children. They were often asked for their opinions on the content of the magazine and encouraged to send in letters, as demonstrated by the following excerpt: "Dear children, *Çocuk* is yours. More precisely, we want you to publish it. For this reason, write to us frequently, and tell us all your concerns and requests. You will see that we can become good friends"<sup>56</sup> ("Gezi mektupları," 1939, p. 3, own translation). The magazine also offered an opportunity for children to make their own contributions, and published the writings and poems received from the children in the section titled "Little Writers" (*Küçük Yazıcılar*).

---

<sup>56</sup> Çocuklar, (Çocuk) sizindir. Daha doğrusu onu sizin çıkarmanızı istiyoruz. Bunun için de mutlaka bize sık sık mektup yazın, bütün dertlerinizi isteklerinizi bize bildirin. Göreceksiniz ki, sizinle ne kadar iyi arkadaşlık edeceğiz. ("Gezi mektupları," 1939, p. 3)

Furthermore, the magazine *Çocuk* was used as a means of promoting the translated books published by the Society. For instance, a list of the Society's books was published in the magazine with an introductory note as follows:

These books, most of which have been written by experts in the field of child education in the United States of America and translated into our language with great care, will teach children a great deal of knowledge and help them develop good character. Children who wish to grow up well, and parents who wish their children's ideas and characters to improve, will find the greatest help in these books. ("Çocuk Esirgeme Kurumunun," 1936, p. 19, own translation; Appendix A, 12)

The list contained Turkish translations of some of the books in the Twins series, written by the American author Lucy Fitch Perkins, including *Eskimo İkizleri* (The Eskimo Twins), *Filipin İkizleri* (The Filipino Twins), *Mağara İkizleri* (The Cave Twins), *İsviçreli İkizler* (The Swiss Twins), *Meksikalı İkizler* (The Mexican Twins), *İrlandalı İkizler* (The Irish Twins), *İskoçyalı İkizler* (The Scotch Twins), and *Japon İkizleri* (The Japanese Twins). Other translated books were also included in the list, such as *Meşhur Olmuş Fakir Çocuklar* (Lives of Poor Boys Who Became Famous) by Sarah Knowles Bolton, *Ezop Hikâyeleri* (Aesop's Fables) by Aesop, and *Alinin Düğmesi* (Teddy's Button) by Amy Le Feuvre.

The magazine was instrumental not only in promoting the translated books published by the Society, but also in encouraging children to read them. In the 8th issue of the magazine, for instance, children were presented with a riddle and an illustration supposedly taken from the book *The Dutch Twins*, which can be seen in Figure 7 below.



Figure 7. Illustration for the riddle based on the book *The Dutch Twins*  
Source: Bilmece. (1936, August). *Çocuk*, 8, 18.

The illustration depicts a group of villagers engaged in a search for a twin and his mother, who have gone missing while taking a basket of eggs to another sibling. The riddle starts with the question “Have you read *The Dutch Twins*?”, and asks children to find the twin lost with his mother in the illustration. It is clear that the riddle was intended to test the children’s familiarity with the book *The Dutch Twins* or to motivate them to read it.

Since the very first day it was published, the magazine *Çocuk* attracted a great deal of attention from young readers and quickly became one of the most popular children’s publications of its time, with a weekly circulation of 40,000 copies (“Türkiye Çocuk Esirgeme Kurumunun ilk,” 1946, p. 15). By 1941, it was the most printed and widely distributed publication in Türkiye (“Yirmi yıl önce,” 1941, p. 32). This wide distribution should be understood in a literal sense: copies of the magazine reached the farthest corners of the country. Also, in the two years between 1944 and 1945, it achieved a circulation of 2,177,000 copies (“Genel kongre,” 1946,

p. 9). In view of its success and wide readership, the following section will provide an in-depth analysis of selected issues of the magazine *Çocuk* in order to find out how the Society attempted to achieve its objective of publishing Türkiye's 'most modern children's magazine' and how the magazine contributed to the formation of the ideal Turkish child.

## 5.2 In-depth analysis of selected issues of *Çocuk*

As indicated in the previous section, *Çocuk* was a long-running magazine with a total of 492 issues. While the longevity of the magazine attests to its success, it also poses a challenge in attempting to undertake a comprehensive analysis of the content of all its issues. The present study, therefore, limits its corpus to only selected issues of the magazine and offers an in-depth analysis of the translation and paratextual practices employed therein. The issues of the magazine in question that are included in the scope of this analysis are presented in Table 3 below.

Table 3. Selected Issues of the Magazine *Çocuk*

|     | Title of the Magazine                | Volume | Issue | Date of Publication |
|-----|--------------------------------------|--------|-------|---------------------|
| 1.  | <i>Çocuk</i>                         | N/A    | 122   | 20 January 1939     |
| 2.  | <i>Çocuk</i>                         | N/A    | 123   | 27 January 1939     |
| 3.  | <i>Çocuk</i>                         | N/A    | 124   | 3 February 1939     |
| 4.  | <i>Çocuk</i>                         | 3      | 145   | 30 June 1939        |
| 5.  | <i>Çocuk: Türk Çocuğunun Dergisi</i> | 3      | 147   | 14 July 1939        |
| 6.  | <i>Çocuk: Türk Çocuğunun Dergisi</i> | 3      | 157   | 22 September 1939   |
| 7.  | <i>Çocuk: Türk Çocuğunun Dergisi</i> | 4      | 161   | 30 October 1939     |
| 8.  | <i>Çocuk: Türk Çocuğunun Dergisi</i> | 4      | 164   | 20 November 1939    |
| 9.  | <i>Çocuk: Türk Çocuğunun Dergisi</i> | 4      | 165   | 27 November 1939    |
| 10. | <i>Çocuk: Türk Çocuğunun Dergisi</i> | 4      | 172   | 15 January 1940     |

The issues subject to analysis have been selected on the basis of their respective covers, which were copied from the issues of two American magazines published in the 1930s, as will be discussed in more detail in the next relevant section.

As can be observed in the table of contents of selected issues of *Çocuk* provided in Appendix C, the magazine offered not only entertaining but also educational content for children. It included a wide variety of text types, such as poetry, biography, travel writing, short story, play, comic strip and so on. As mentioned in the previous section, the magazine aimed to be ‘the best friend’ of its young readers. Therefore, it also provided them with entertaining content, including craft and drawing activities and puzzle games. Children were then asked to send their drawings or answers to puzzles to the magazine and were rewarded with gifts such as fountain pens, crayons, cameras, backpacks, books and silk handkerchiefs.

Furthermore, the magazine included a great number of indigenous writings, which served to educate children and instil in them literary taste. When looking at the table of contents in Appendix C, for instance, one can observe that poetry in the form of indigenous material occupied a significant amount of space in the magazine. This is particularly because the section titled “Little Writers” (*Küçük Yazıcılar*) consisted largely of poems sent in by the young readers. As for the indigenous material with educational content, the magazine featured writings intended to enhance children’s learning in school subjects such as history, geography and biology.

The selected issues of the magazine also offered a great deal of room for both indigenous and translated short stories. In fact, the presentation of the short stories published in the magazine reveals certain inconsistencies as to whether they were originally written in Turkish or translated from foreign sources. The same is also the

case with informative texts about foreign countries and cultures, which will be discussed in more detail in the following section.

### 5.2.1 Translation practices

The analysis of ten selected issues of the magazine *Çocuk* demonstrates that translation played a significant role in the overall composition of the magazine. As suggested by the tables of contents reproduced in Appendix C, the ten issues of *Çocuk* included just 25 translated texts, comprising one play, eight (folk/fairy) tales, five comic strips and eleven short stories. However, one should not be misled by these figures. A more thorough examination of the manner in which the translated and indigenous texts were presented reveals a different picture, as the magazine also featured instances that could be interpreted as concealed translations. This issue will be revisited later in this section.

An analysis of the above-mentioned translated texts suggests that the magazine employed different practices to indicate their status as translations. For instance, translations of some short stories and tales carried the names of both the original authors and the translators. Even though they were few in number, i.e. six<sup>57</sup> instances in ten selected issues, they shared a common feature with significant implications: the magazine seems to have tended to attribute the translated texts to their source authors depending upon their canonical status in children's literature. Among them, for instance, were Rudyard Kipling, Ludwig Bechstein and Wilhelm Hauff, authors who were best known for their short stories and fairy tales for children. The texts were also attributed to their translators, except the one written by

---

<sup>57</sup> Zeki Tunaboğlu's translation of *Rikki-Tikki-Tavi* by Rudyard Kipling appeared in two parts in two consecutive issues. I count them as two texts, given that the magazine contained inconsistencies in the presentation of the translated texts, which will be explained in detail later in this section.

Wilhelm Hauff. An example of a prominent translator whose name appeared in several issues of the magazine is Türker Acaroğlu (1915-2016), who was one of the most prolific translators of Bulgarian literature into Turkish.

Furthermore, in some cases, the short stories and tales were presented as “told by” (*anlatan*) or “conveyed by” (*nakleden*) the translators, namely the tale titled *Çok Güzel Bir Senegal Masalı: Tavşan ve Serçeler* (A beautiful Senegalese tale: The Rabbit and Sparrows) told by Ragıp Şevki, and the short story titled *Ateş Kovası* (The Fire Bucket) conveyed by Bögürtlen Abla (Sister Blackberry). This was similarly evident in the books published in the series *Okul ve Öğrenci Kitapları*, which will be discussed in the following pages.

More interestingly, the magazine included cases where the label of author was applied to what we can assume to be the translator. For instance, the tale titled *Garp Masalı: Beyaz Güvercin* (A Western Tale: The White Pigeon) in issue 122 of the magazine was presented as translated by Ragıp Şevki. However, in the next issue, the same story was presented as written by the same person, as can be observed in Figure 8 and Figure 9 below.



Figure 8. *A Western Tale: The White Pigeon I*, translated by Ragıp Şevki  
Source: *Garp Masalı: Beyaz Güvercin*. (1939, January 20). *Çocuk*, 122, 16.

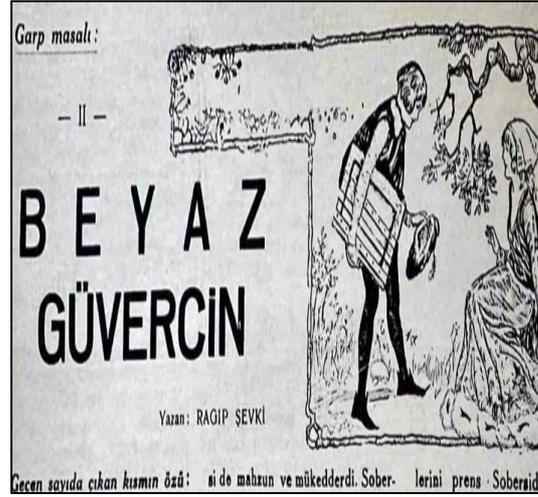


Figure 9. *A Western Tale: The White Pigeon II*, written by Ragıp Şevki  
Source: Garp Masalı: Beyaz Güvercin. (1939, January 27). *Çocuk*, 123, 16.

It is not illogical that the lines between authors and translators were sometimes very much blurred in the magazine because, particularly in the context of sharing stories with children, there is a clear manifestation of translation as re-narration in the magazine. The translator is not the person who converts from one sign system to the other but the person who makes the tale tellable, who is oriented towards the children and presents it in a form that they can understand. This partly explains why we encounter these translation-oriented text production practices in the magazine, namely the stories told by or conveyed by the translators. Moreover, this can also be seen as a continuation of the Ottoman literary tradition, where the practices of imitation and translation were very much twinned, which resulted in different conceptions of translation and its practice. As argued by Saliha Paker in her 2002 article on Ottoman translation history, the Ottoman practice of translation does not coincide with the modern Turkish notion of translation. The diverse practices of Ottoman poet-translators, “from the literal/substitutive to creative forms such as parallel and competitive poetry” (Paker, 2002, p. 140), arose from the hypothetical site of Ottoman intercultural conceptualised as “a literary and cultural system in itself,

where Ottoman translators received and processed Persian and Arabic sources (Paker, 2002, p. 139). The continuation of the Ottoman literary tradition in the twentieth century, also known as the *telif* tradition, which refers to the practice of “creative mediation involving some degree of translation” (Paker, 2015, p. 31), was further substantiated by Akdoğan Özdemir’s (2017) study on the translation history of success-based self-help literature in Turkish.

So far, I have discussed the texts that were explicitly presented as translations. However, the magazine also included cases that can be assumed to be concealed translations. As I already mentioned in Chapter Three, there were no clear-cut boundaries between translation and indigenous writing in twentieth-century Türkiye, which led to the widespread practice of concealed translation. In selected issues of the magazine *Çocuk*, it seems that the practice of concealed translation was resorted to as a tool to compose educational and informative texts about foreign cultures and countries. Issue 165 of the magazine, for instance, included an educational piece titled *İtalya* (Italy) under the section “Our Neighbours” (*Komşularımız*). Even though it was presented as an indigenous text written by Feriha Uluer, it could be a concealed translation as suggested by certain aspects pertaining to both the content and paratextual features of the text. As for the content-related clues, the text contained information on the historical, geographical, social and cultural characteristics of Italy. Given the encyclopaedic information presented about Italy, it can be assumed that the text was compiled or translated from one or multiple foreign sources. It is also possible that it was produced based on previously translated sources. As for the paratextual features, online research revealed that the text was accompanied by a picture of Courmayeur, a town in northern Italy and a picture of the fountain in *Giardino Inglese* (the English Garden) in Palermo, Sicily,

Italy. The use of these images, which served as a visual representation of the information presented in the text, also points to the existence of a source text.

In a similar vein, issue 172 of the magazine featured an article titled *Sinemada: Mikimavz (Miki Fare) Filimleri Nasıl Yapılıyor?* (In the cinema: How are Mickey Mouse films made?). As the title suggests, the text provided children with step-by-step information about the production process of the Mickey Mouse films. Even though the text did not bear the name of a source author or a translator, it is likely that the original material was obtained from a foreign language, presumably from an English source, and subsequently translated or compiled into Turkish.

Compilation as a method of text production was frequently employed in selected issues of the magazine. One such example is the text titled *Başka Memleketlerde* (In Other Countries), which appeared in issue 122 of the magazine. In the text, Brazil was described as the land of coffee, China as the most populous country in the world, Switzerland as the land of peace, the Persian Gulf as the home of the world's most beautiful pearls, Japan as the land of strange deaths, referring to the samurai practice of *hara-kiri*, and Spain as the land of battle, referring to the Spanish Civil War at the time. No author or translator attribution was provided for the text, but it is highly likely that the brief excerpts about different countries presented in a single text were obtained and compiled from foreign sources.

Here it is essential to note that in her 2014 article, Şehnaz Tahir Gürçağlar provides a comprehensive analysis of twelve issues of the children's magazine *Doğan Kardeş* published in Türkiye in 1961, and finds evidence of concealed forms of translation "as wholesale translations of foreign sources which are not marked as translation and as a specific strategy for producing Turkish texts based (to varying degrees) on foreign sources" (Tahir Gürçağlar, 2014, p. 24). As the above analysis of

selected issues of the magazine *Çocuk* reveals similar, or even almost identical, findings, one can safely argue that the practice of concealed translation served as a tool to compose texts about foreign cultures and countries in children's magazines in early republican Türkiye.

### 5.2.2 Paratextual practice

The paratextual practice in the magazine *Çocuk*, particularly in its covers, provides interesting insights into the depictions of the ideal Turkish child. Upon comparing the images of children on some of the covers of the magazine *Çocuk* with historical sources containing images of Turkish children, it became evident to me that the representations of children were strikingly different from what one would expect. This led me to conduct further research using Google Lens, a form of image recognition technology that enables the execution of searches based on visual content. The research revealed that certain covers were borrowed from the issues of two American magazines published in the 1930s. As illustrated in Figure 10 below, one of them was *The Saturday Evening Post*.



Figure 10. Covers of the magazine *Çocuk* borrowed from *The Saturday Evening Post*

As observed in the figure above, the illustrations on the covers of *The Saturday Evening Post* were copied and used on the covers of the magazine *Çocuk* without the slightest change. Here it should be noted, however, that only the covers were borrowed, with the content being excluded, which is not surprising considering the fact that *The Saturday Evening Post* was aimed at a larger audience of adults in the USA, whereas the target audience of the magazine *Çocuk* was children only.

*The Saturday Evening Post*, which has been published in the USA since 1821, is described by its editors as a magazine that “has chronicled American history in the making — reflecting the distinctive characteristics and values that define the American way” (“Our mission,” n.d.). The magazine has been particularly renowned for its cover artwork with story-filled scenes of American life, and the function fulfilled by the covers is explained as follows:

The principal function the covers would come to serve was the representation of America or, more precisely, of America’s ideas about itself. Such representation did not take the form of realistic images of all the varieties of American experience; rather, it expressed images that stirred common feelings and appealed to shared ideals, whether these were portraits of lovely women, or whimsical pictures of little girls, or comic drawings of old folks and little boys. (Cohn, 1995, pp. xii-xiii)

Norman Rockwell and his mentor J.C. Leyendecker, whose illustrations appeared on the covers of the magazine *Çocuk*, are regarded as the most prominent illustrators of *The Saturday Evening Post*. Even though Rockwell is generally considered to be its most distinguished illustrator, the *Post* editors suggest that it was Leyendecker who “made the *Post* an iconic magazine” (“J.C. Leyendecker,” 2014). The illustrations of both Rockwell and Leyendecker “enriched and confirmed the culture of *Post* readership. To read the *Post* was to become American, to participate in the American experience” (Cohn, 1989, p. 10).

Douglass Crockwell and Frances Tipton Hunter were the other artists whose illustrations were borrowed and used on the covers of the magazine *Çocuk*. Douglass Crockwell, who was most renowned for his illustrations of children, was considered to be “one of the small army of Rockwell imitators” (Cohn, 1995, p. 138). In a similar vein, Frances Tipton Hunter, who produced mostly illustrations of children, was an imitator of Rockwell (Cohn, 1995, p. 138). Even though the covers borrowed by the magazine *Çocuk* carried illustrations by different artists, what they shared in common was their similarity to those of Rockwell, who “depicted American family life as a pleasant, simple way of life” (Frank, 1989, p. 9). In this respect, one can argue that the function served by the covers borrowed from *The Saturday Evening Post* was the portrayal of the ideal American life.

The magazine *Çocuk* also copied covers from the American women’s magazine *Good Housekeeping*, which has been published since 1885. As shown in Figure 11, covers of *Good Housekeeping* bearing illustrations of children were selected for the covers of *Çocuk*, and they were sometimes slightly modified. In the second set of covers in the figure below, for instance, one can see that a woman’s face was added to the drawing of the girl holding a flower in the magazine *Çocuk* because it was a special issue dedicated to teachers. Furthermore, in the last set of covers in the figure below, the title of the book that the girl was holding was changed from *Home Cooking* to *Çocuk*.



Figure 11. Covers of the magazine *Çocuk* borrowed from *Good Housekeeping*

In the 1930s and 1940s, the magazine *Good Housekeeping* was recognised as a home magazine covering a wide range of subjects, as explained below:

A tremendous variety continued to characterize the magazine. Hollywood, building and furnishing, babies, books, food, hairdos, fashions; the table of contents in these years ran a wide gamut. But with all its diversity, *Good Housekeeping* remained definitely a home magazine; world affairs, politics, economics, and social problems were generally put aside except as they directly affected the home. (Mott, 1968, pp. 136-137)

In this respect, its content was quite different from that of *Çocuk* as the intended audience of *Good Housekeeping* was “a readership of professional unmarried women as well as wives and mothers” (Wood, 2016, p. 49). For this reason, as was the case with the *Post* magazine, only its covers were copied, and not the content. Despite the diversity of the topics addressed on the covers of the magazine *Good Housekeeping*, the pervasive subject matter was “the representation of the American home and

family life, which invariably included children in all sorts of activities” (Nudelman, 1990, p. 39). Additionally, the editorial objective of the magazine was explained in a short preface introducing the illustrator, Jessie Willcox Smith, who drew all of *Good Housekeeping*'s covers from 1917 to 1933, as follows:

Certainly no other artist is so fitted to understand us, and to make for us pictures so truly an index to what we as a magazine are striving for. The holding up to our readers of *the highest ideals of the American home*, the home with that certain sweet wholesomeness one associates with a sunny living-room – and children. (“The secret,” 1917, p. 32, emphasis added)

As is evident from the above, the illustrations of children on the covers of *Good Housekeeping* served its objective of reflecting the ideal American home. Indeed, it should also be noted that the American magazines of this era, namely the 1930s and 1940s, undertook the task of portraying the ideal of the American Dream, as put forward by Stephanie Plunkett, chief curator at the Norman Rockwell Museum, in the following excerpt:

In a lot of ways, the magazine industry in the mid-20th century was directly responsible for establishing the American Dream... creating a sense of who we are, what we could be, what we could look like, what our values could be. (Gotthardt, 2018)

In this respect, it can be argued that the borrowed covers of the magazine *Çocuk* served the Society's objective of raising the ideal Turkish child, for which it seems that the values of American home and family life were adopted as a model. Apparently, this was also perceived as a means of attaining the magazine's stated objective of being the most modern children's magazine in Türkiye.

### 5.2.3 Implications of the analysis of the magazine *Çocuk*

As already indicated at the beginning of this chapter, the reason for including the magazine *Çocuk* in the corpus of this thesis is based on the premise that there was a shift in the intended objective and target audience of the Society's publishing activities from the 1930s onwards. Unlike the previous magazine *Gürbüz Türk Çocuğu* (Robust Turkish Child), the target audience was no longer mothers, and the objective was no longer to encourage the raising of 'robust' children. Rather, the primary concern was to raise intellectually equipped, well-educated and modern children.

Indeed, the above analysis of selected issues of the magazine *Çocuk* yields findings consistent with this objective of the Society. The analysis of the textual content, for instance, indicates that translation was favoured as a means of providing the necessary material to meet this shift in the publication policy of the Society. As quoted above from the magazine's introductory note, the acquisition of translated material for the magazine was among the initial actions undertaken to fulfil the newly defined objective.

Accordingly, it can be suggested that translation functioned as a crucial instrument in the textual production of the magazine. The ten selected issues of *Çocuk* published a number of short stories, tales and comic strips translated from a variety of literatures, including English, German and Bulgarian. As the above analysis demonstrates, however, translation constituted a larger part of the textual content of the magazine. Concealed forms of translation also occupied significant space in the magazine. It seems that the practice of concealed translation was employed as a means of producing educational and informative texts about foreign cultures and countries. One can therefore argue that the role attributed to translation

in the magazine was to familiarise children with western literature and to provide them with information about foreign cultures. By this means, the Society seems to have contributed to the children's library, which it considered to be 'scarce or non-existent in the country.'

Furthermore, the analysis of paratextual practice in the magazine *Çocuk* reveals valuable insights into the portrayal of the ideal Turkish child. The covers borrowed from the issues of two American magazines published in the 1930s, namely *The Saturday Evening Post* and *Good Housekeeping*, appear to serve not only the editorial objective of the magazine but also the modernisation project of the young Republic. As already discussed in Chapter Four, the way children looked and dressed formed an essential component of the Republic's policy of creating a westernised child. The adoption of civilised and international clothing was regarded as a major step towards modernisation. Also, as previously illustrated in Figure 4, the Society had already adopted the practice of featuring images of children attired in western-style clothing in its various publications as a means of depicting the ideal appearance of the Turkish child.

Moreover, from its earliest years, the Society identified the USA as a leading model for the education and protection of children. This stance adopted by the Society was also consistent with the broader policy of modernisation and westernisation that characterised the early republican period. As pointed out by Tanıl Bora, while the term the 'West' was employed to refer to 'European civilization,' namely France, England and Germany, the American experience was favoured in educational debates (2007, p. 149). For instance, as discussed before, in an article that appeared in the Society's publication *Çocuk Haftası* (Children's Week), which underlined the strengths of the American education system, the USA was presented

as a “country where children are blessed” (“Çocukların bahtiyar,” 1929).

Furthermore, as indicated before, Dr Mehmet Fuad Umay undertook a visit to the USA two years after the establishment of the Society with the objective of gathering information about the American education system. It is clear, therefore, that the Society adopted the American educational model as a foundational basis for the advancement of children’s education in the young Republic.

Additionally, as is evident from the above discussion of the covers of selected issues of the magazine *Çocuk*, the Society considered the magazine as an instrument to promote the representation of American children in the 1930s. The covers of the American magazines *The Saturday Evening Post* and *Good Housekeeping* played a pivotal role in reflecting their respective editorial objectives. The function served by the illustrations of children engaged in a variety of activities, including educational and leisure pursuits was to depict the American way of life. It can then be argued that the Society attributed a similar function to the covers of the magazine *Çocuk* as part of its project to give shape to the ideal Turkish child. The borrowed illustrations of American children on the covers functioned as a visual representation, or depiction, of the ideal appearance desired for the children of the young Republic.

Consequently, my analysis of ten selected issues of the magazine *Çocuk* reveals that the depictions of the ideal Turkish child were modelled on the ideal American home and family life in the 1930s. Furthermore, this ideal child was expected to possess knowledge about western literature and foreign cultures. Evidently, translation was employed as a means to facilitate the acquisition of knowledge in this regard. It can therefore be concluded that both translation and paratextual practices in the magazine *Çocuk* served to achieve its editorial objective, namely being the most modern children’s magazine in Türkiye.

### 5.3 The series *Okul ve Öğrenci Kitapları* (School and Student Books) (1943-1945)

Along with the magazine *Çocuk*, the Society for the Protection of Children brought out a series of children's books titled *Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları* (School and Student Books of the Society for the Protection of Children) between the years 1943 and 1945. As shown in the list provided in Appendix D,<sup>58</sup> the series consisted of 100 books, which were grouped into six main categories: (A) Good Citizen, (B) Bygone Days, (C) Nature and Human, (D) Earth, (E) *Belles-Lettres*, and (F) Supplementary Books. It also included an additional category titled 'Albums.' Each category was also divided into subcategories such as world children's literature, discoveries and inventions, animal world, human on earth, school plays, stories and novels, school poems, human life, institutions beneficial to the nation, scenes from the history of civilization, our homeland, Turkish mythology and epics, Turkish folk tales and Turkish revolution. These subcategories included various types of children's books including, but not limited to, fiction, historical fiction, biography, play, poetry and educational books.

---

<sup>58</sup> The list of the books in the series was prepared on the basis of the list attached to the end of the book *Duru Kan* (Pure Blood) rendered into Turkish by Kemal Kaya in 1945, and of personal research through the database of the National Library of Türkiye (*Millî Kütüphane*) and the multi-seller book sales website *Nadirkitap*, which features a range of books, including new and second-hand titles, as well as magazines, art and collectibles. The list given at the end of the aforementioned book featured a total of 101 titles published in the series in question. However, the book titled *İğne ve Örgü İşleri II* (Needlework and Knitting II) translated by Azize Duru appeared twice on the list. Additionally, a comprehensive search of library catalogues across Türkiye through the National Union Catalogue (*TO-KAT: Ulusal Toplu Katalog*) did not reveal any information about the book *Kurtla Yedi Oğlak* (The Wolf and the Seven Goats) credited to Nurettin Sevin in the list. Instead, my personal research through the database of the National Library of Türkiye revealed that the series contained a book titled *Keçi Anne ile Yavruları* (Mother Goat and Her Kids) told by Nurettin Sevin, which did not appear in the list attached to the end of the book *Duru Kan*. I therefore assume that the two books in question credited to Nurettin Sevin are, in fact, one and the same. Lastly, my research revealed that another book in the series titled *Sihirli Kurbağa / Kaspar Ev Alıyor* (The Magic Frog / Caspar Buys a House) was not included in the list in question. This book is comprised of two distinct plays: *Sihirli Kurbağa* written by Ertuğrul İlgin, and *Kaspar Ev Alıyor* credited to the puppeteer Max Jacob and translated by Gülsüm Karay. The definitive list of 100 books in the series, presented in Appendix D, was thus completed.

The series, an essential component of the project launched by the Society as a “national cause,” was published in order to meet the intellectual needs of Turkish children and to provide them with “good, useful and controlled books” (“Yirmi birinci,” 1944, p. 12), as indicated by the Society itself as follows:

These books have been arranged in six series in accordance with a programme designed in consultation with renowned educators of our country. Some of them are supplementary books for school libraries. Some of the books for students to consult are those that children can read in their spare time. All of these children’s books published by our Society, which are affordable and useful, have been assessed by the Ministry of Education and recommended to schools. They have been received with interest and appreciation by our head teachers and teachers. They have also been fondly read and welcomed by our children. We had to reprint almost all of our books. Almost all of them are out of stock again. The Society for the Protection of Children has embraced this task as a national cause. Our children show a desire to read that brings us all pride and hope. We are obliged to meet their requests with good, useful and controlled books. The Society makes every effort to achieve this goal. (“Yirmi birinci,” 1944, p. 12, own translation; Appendix A, 13)

As the title of the series suggests, the books in the series were particularly intended for students as a supplement to school education. Therefore, as stated by the Society in the above excerpt, all the books were prepared under the supervision of the prominent educators of the country, and were attentively read and approved by the Ministry of Education. The involvement of education professionals in the preparation of the series was of particular significance as it contributed to reinforcing the reputation of the series. This was also reflected in the peritextual elements accompanying the translated books in the series, as will be discussed in detail in the following chapter.

The series attracted great interest in a short period of time. As indicated in the above excerpt quoted from the annual work report of the Society published in 1944, of the initial 50 books in the series that were published up to that time, the majority

were quickly sold out and subsequently reprinted. The reason why the books were able to reach a large readership within a relatively short period can be attributed to two factors: the affordable prices of the books<sup>59</sup> and the involvement of the Ministry of Education in the promotion of the series. Indeed, as was the case with the magazine *Çocuk*, the books in the series were distributed across the country, from east to west, from north to south (“Gazi Eğitim Enstitüsü,” 1946, Preface section, para. 1). This was also one of the reasons why a booklet titled “A Guide for the School and Student Books of the Society for the Protection of Children” (*Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları Kılavuzu*) was compiled and published by the Department of Pedagogy at the Gazi Education Institute in 1946, which will be elaborated on in Chapter Six.

Given the weight attached by the Society to this series as a “national cause” and the approval granted to the books by the Ministry of Education, I argue that an in-depth analysis of the books in the series can yield interesting insights into the types of books deemed to be good and useful for the new Turkish child. This aspect of the series also constitutes one of the reasons for my decision to select it as the main corpus of my thesis.

#### 5.4 In-depth analysis of the series *Okul ve Öğrenci Kitapları*

As demonstrated in Appendix D, which includes the definitive list of the books published in the series *Okul ve Öğrenci Kitapları*, out of the 100 titles, 41 were translated from a variety of languages, including English, French and German, as illustrated in Figure 12 below.

---

<sup>59</sup> The prices of the books ranged from 6 to 25 *kuruş*, which, indeed, represented a fairly affordable range when compared to the prices of the books previously published by the Society for the Protection of Children. For instance, the translated books in the Twins series written by Lucy Fitch Perkins were sold for 75 *kuruş*.

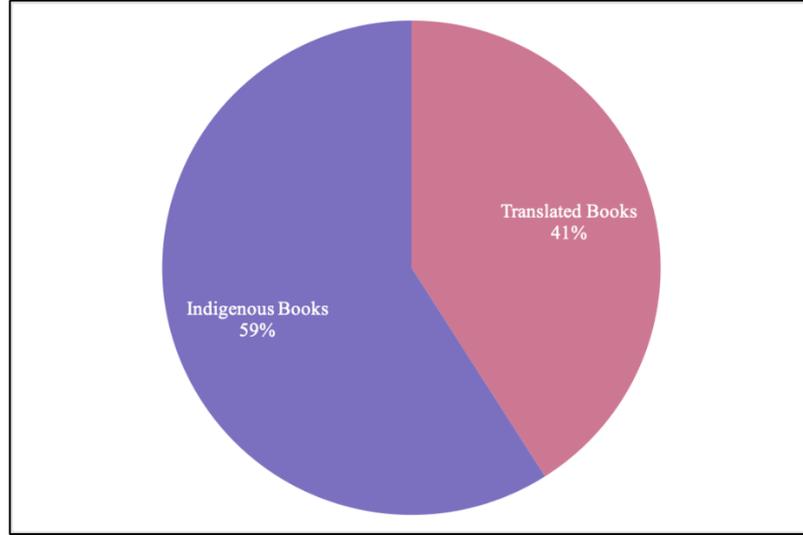


Figure 12. Translated and indigenous books in the series *Okul ve Öğrenci Kitapları*

Here it should be noted, however, that the percentage of “translated” books provided above also includes works presented as “compiled,”<sup>60</sup> “translated and extended,” “adapted,” “told,” “conveyed” and “rendered into Turkish,” as those books either bear the names of the source authors or include evidence of foreign sources such as foreign proper names and geographical references. In this respect, the following sections will provide an overview of the indigenous and translated titles in the series by discussing the dialogical relationship between the two. Subsequently, I will examine the peritextual elements accompanying the books in order to demonstrate how they were presented to the target audience.

#### 5.4.1 Indigenous and translated titles

The series *Okul ve Öğrenci Kitapları* was launched in 1943 with the publication of the book *Atatürk* authored by Enver Behnan Şapolyo. This was followed by the

<sup>60</sup> Even though the book titled *Seçme Okul Şiirleri II* (Selected School Poems II) was presented as “compiled” by Kemal Kaya, it is not considered a translated book as the list of contents provided at the end of the book attributes the poems solely to Turkish poets.

publication of *İnönü I*, a biographical account of İsmet İnönü, the second President of Türkiye, written by the same author. Biographies of important figures in Turkish history were among the indigenous books published in the series. In 1945, the series also presented biographical accounts of two Ottoman sultans, namely Mehmed II and Selim I, which were written by Zuhuri Danişman and published under the titles *Fatih Sultan Mehmet I* and *Yavuz Sultan Selim I* respectively. Furthermore, the series offered children indigenous books with patriotic and didactic themes, and published memoirs from the Turkish War of Independence, i.e. *Türk Çocukları Unutmuyor!* (Turkish Children Do Not Forget!) by Behzat Minez (1945) and *19 Mayıs 1919*<sup>61</sup> (19 May 1919) by Enver Behnan Şapolyo (1944).

In addition to books serving as a source of information on Turkish history for children, the series included a number of indigenous books about the geography of Türkiye. Under the category titled “Our Homeland” (*Yurdumuz*), children were provided with stories whose principal objective was to inform them about the geographical features of various regions and cities in Türkiye, along with details about the agricultural products and modes of transportation specific to each region. The series also included indigenous works on human biology, providing children with basic information about, for instance, the digestive system, respiratory system, circulatory system and human body structure, i.e. *Kan Dolaşımı* (Blood Circulation) and *Sindirim ve Solunum* (Digestion and Respiration) by Kemal Kaya (1945).

The list of the books in the series also reveals a range of indigenous writings offering guidance to children on how to occupy their leisure time, i.e. *Okulda-Evde-Açık Havada Neler Oynyalım?* (What should we play at school, at home, outdoors?) by Kemal Kaya and İlyas Sinal (1943), presenting examples of Turkish folk tales for

---

<sup>61</sup> The date of 19 May 1919 is of historical significance as it marks the beginning of the Turkish War of Independence.

children, i.e. *Altın Tas* (The Golden Bowl) by Naki Tezel (1943) and *Üç Masal* (The Three Tales) by Cahit Uçuk (1944), and providing children with a variety of poems on different subjects relevant to their education, i.e. *Okul Şiileri I* (School Poems I) (1943) and *Seçme Okul Şiirleri II* (Selected School Poems II) compiled by Kemal Kaya (1945).

Although translated titles in the series were fewer in number than indigenous books, it is still evident that the Society for the Protection of Children relied on translation in this series to acquaint children with western literature and culture. As illustrated in the list in Appendix D, for instance, the category titled “*Belles-Lettres*” (*Güzel Yazılar*) included translations of Jack London’s *White Fang* (1906) (H. Örs & M. N. Özön, Trans., 1944), Beatrix Potter’s *The Tale of Mr. Tod* (1912) (N. Araz, Trans., 1944), Hans Christian Andersen’s *The Snow Queen* (1844) (H. Örs, Trans., 1943), *The Nightingale* (1843) & *The Wild Swans* (1838), *Thumbelina* (1835) and *The Little Mermaid* (1837) (S. Ötüken, Trans., 1944, 1944, 1945), Rudyard Kipling’s *Rikki-Tikki-Tavi* (1894) (H. Örs & M. N. Özön, Trans., 1943), and Margaret Baker’s *The Wishing-Nut Tree* (1942) (N. Araz, Trans., 1944). Türker Acaroğlu’s translation titled *Birimiz Hepimiz İçin: Bulgarcadan 5 Hikâye* (One for All: Five Stories from Bulgarian), a book comprising five stories translated from Bulgarian, was also published as a single volume within this category in 1944.

Additionally, it seems that the Society preferred translation over indigenous writing to inform children about certain important periods and events in world history. For instance, Ramon Coffman’s *Uncle Ray’s Story of the Stone-Age People* (1936), which is an instructive book on prehistoric life, was rendered into Turkish by Hatice Akdik in 1944. Also, Maurice Farney’s *Jean Gutenberg* (1929), which deals with the life of Johannes Gutenberg (c. 1393-1468) and his invention of the movable-

type printing press, was translated by Fuat Baymur in 1945.<sup>62</sup> In a similar vein, my research shows that Kemal Kaya translated the chapter entitled “*Georg Stephenson*” from Gustav Klemm’s 1911 book “*Kulturkunde auf heimatlicher Grundlage*” (Cultural studies on a local basis), which was published in 1944 under the title *İlk Lokomotifler: George Stephenson* (The First Locomotives: George Stephenson). As the title suggests, the book, which is of an educational nature, details the life and work of George Stephenson (1781-1848), an English civil and mechanical engineer renowned as ‘the Father of the Railways’, and his pioneering construction of the first steam locomotive. Another translated book published under the category “Discoveries and Inventions” (*Keşifler, İhtiralar*) was Jean Hesse and Henri Pellier’s *L’inventeur des allumettes* (1920) (The inventor of matches), which presents a work of fiction based on the life of Marc Charles Sauria (1812-1895), a French chemist attributed with the invention of phosphorus-based matches in 1830-1831. The book was translated by Recai Ant and published under the title *Kibriti İcat Eden Genç* (The Boy Who Invented the Match) in 1944.

Furthermore, my analysis of the series indicates the presence of indirect translations carried out via a mediating language. For instance, the series published two short stories by Selma Lagerlöf in a single volume under the title *Gürlita’nın Koca Ayısı ve Üç Kâhinler Kuyusu* (The Great Bear of Gurlita and The Well of the Three Wise Men), translated by Behiç Enver Koryak into Turkish in 1944. The book provides no information regarding the language from which the translation was carried out. However, the analysis of the paratextual features, namely the titles of the short stories, suggests that the Turkish translation was done indirectly from two mediating French versions. The short stories in question were, in fact, published as

---

<sup>62</sup> This translation was presented as “conveyed” by Fuat Baymur, which will be discussed in detail in Chapter Seven.

chapters in two separate books by the Swedish author Selma Lagerlöf. They were originally entitled *Den stora björnen i Gurlita klätt* (The Great Bear in Gurlita Cliff) and *De vise männens brunn* (The Wise Men's Well), which appeared in the books *Gösta Berlings saga* (1891) (Gösta Berling's Saga) and *Kristuslegender* (1904) (Christ Legends) respectively. A comparison of the Swedish and Turkish titles reveals that the word "cliff" was omitted from the former, while the latter was translated as "three wise men." When the Turkish titles are compared to the French ones, however, one can observe that they have actually been translated in accordance with the French versions, most likely with the 1905 version, translated by André Bellessort and published under the title *Le Grand Ours De Gurlita* (The Great Bear of Gurlita), and with the 1942 version, translated by Marc Hélys and published under the title *Le puits des Trois-Mages* (The Well of the Three Wise Men). While it can be challenging to identify indirect translations with certainty, Rosa, Pięta, and Bueno Maia (2017) argue that there might be certain indicators at the paratextual and textual levels that suggest the presence of a mediating text. It can then be posited that the divergence between the Swedish and Turkish titles is indicative of indirect translation at the paratextual level. In the event of suspicion arising from these kinds of indicators, Rosa et. al. (2017, p. 124) further argue that one can confirm the indirectness of the translation by investigating the translator's biography and identifying the various *linguae francae* prevalent in a specific time and place. A biographical analysis of the Turkish translator, Behiç Enver Koryak, substantiates the assertion that he possessed an advanced proficiency in the French language, as evidenced by his pursuit of a career as a French language teacher and his employment at numerous educational institutions in Türkiye between the years 1922 and 1966 (Özalp & Ataünal, 1977, p. 808). Additionally, a review of his translated

works reveals that, with the exception of those by Selma Lagerlöf,<sup>63</sup> they were all originally written in French. The authors included Guy de Maupassant, with *Mon oncle Jules* (1883); Molière, with *L'Étourdi ou les Contretemps* (1655); and Jean Perrin, with *La science et l'espérance* (1948). It should also be noted that before the 1940s, French served as the principal mediating language for translations, particularly from Greek and Latin into Turkish, functioning as a lingua franca (Paker, 1986, p. 418). The 1940s, however, marked a period of significant critique on the volume of translations carried out through French. There was a notable emphasis on the importance of translating works, particularly written in modern languages such as English, German, Italian and Russian, directly from the source language into Turkish. This resulted in a shift after 1940 towards direct translations, “which materialised in the case of English, German and Russian works while remaining largely rhetorical for Greek, Latin and minor languages” (Tahir Gürçağlar, 2008, p. 130). It seems that, as was the case with other minor languages at the time, the shortage of Turkish translators with the capacity to translate directly from Swedish necessitated the Society’s decision to commission these translations to translators proficient in French, the principal mediating language of the period.

In addition to providing translations of literary works, the series also employed translation as a pedagogical tool to enhance students’ mathematical skills. In 1943 and 1944, it published two books on arithmetic, containing information and exercises on a range of numerical operations, including addition, subtraction,

---

<sup>63</sup> Here it is necessary to note that, with the exception of his translation discussed above, Behiç Enver Koryak collaborated with Hayrullah Örs, who had studied in Sweden, on all subsequent Turkish translations of books by Selma Lagerlöf, including, for instance, *Gösta Berling* (Gösta Berling’s Saga), published in two volumes by the Ministry of Education in 1949, and *Nils Holgersson ’un İsveç Gezisi* (The Wonderful Adventures of Nils), published in three volumes by the Ministry of Education in 1951. In view of the assumption that Hayrullah Örs had acquired knowledge of the Swedish language through his education in Sweden, it seems reasonable to posit that these translations were carried out with reference to both the Swedish originals and the French versions.

multiplication and division. The books titled *Birinci sınıflar için kolay aritmetik I* and *İkinci sınıflar için kolay aritmetik II* were compiled by Kemal Kaya based on the works published by Heinrich Kempinsky and Johannes Radziej under the titles *Rechenbuch für Volksschulen, 1. Schülerheft* (1917) (Arithmetic book for primary schools, Pupil's booklet 1) and *Schaffendes Rechnen - Ein Rechenbuch für Volksschulen, 2. Schülerheft* (1927) (Creative Arithmetic - An arithmetic book for primary schools, Pupil's booklet 2), respectively.

Lastly, it is interesting to note that the series included a number of translated works that were published without an author's name attached. Although these books were presented as translations on their covers and title pages, no source author was indicated anywhere in the books. It can therefore be suggested that the creation of these books was credited to the translators, which brings to mind the possibility of pseudotranslations, defined by Toury as "texts which have been presented as translations with no corresponding source texts in other languages ever having existed" (1995, p. 40). Conversely, an alternative hypothesis for the attribution of these books to the translators could be that they were authored by non-canonical figures in the field of children's literature, rendering them invisible in the series.

To put it in a nutshell, the books in the series *Okul ve Öğrenci Kitapları* were designed to be used as a supplementary resource for students to complement their school education. The above analysis shows that indigenous writings in the series served as a means to provide educational material for children on Turkish history, geography, and biology. Translation, however, was resorted to largely in order to familiarise children with western literature and culture, and provide them with information concerning significant periods, notable events and the lives of influential historical figures in world history.

#### 5.4.2 Peritextual elements

The series *Okul ve Öğrenci Kitapları* comprised a collection of short children's books, with an average length of between fifteen and forty pages. The covers of the books exhibited considerable variation, with the exception of the first fifty. As shown in Figure 13 below, the same image was used consistently on the front covers of the initial fifty books, including both the translated works and the indigenous writings. In each instance, students were shown in a classroom setting, their hands raised enthusiastically. Behind them was a map of Türkiye with the capital city of Ankara and the Mediterranean Sea marked and inscribed.

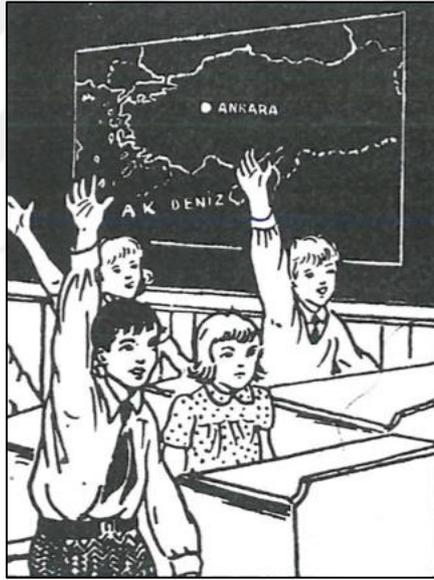


Figure 13. The image used on the front covers of the initial fifty books of the series *Okul ve Öğrenci Kitapları*

From the 51st book onwards, the covers of the books underwent an artistic transformation with the introduction of coloured or black-and-white illustrations. The images were selected from within the books themselves or chosen to align with the subject matter in a way that enhanced the visual appeal of the publication.

It should also be noted that the changes made to the covers of the books published in the latter half of the series were not limited to the visual elements alone. The covers of the initial set of fifty books lacked any additional information, aside from the titles of the books and the designation of the series. Neither the names of the authors nor the translators appeared on said covers. Afterwards, however, there occurred a notable change with regard to the authorial and translatorial visibility on the covers, which will not be addressed in detail here as it is to be treated in greater depth in the following chapter.

The information presented on the title pages of the books was designed with the intention of providing readers in advance with an understanding of the subject matter they were about to engage with. They contained information about the genre of the books in general and the specific topics addressed within, which were categorised under the headings “Series,” “Group” and “Section.” The categorisation of translations from world children’s literature, for instance, was designated as “Series E: *Belles-Lettres*, Group IV: World Children’s Literature”, whereas books pertaining to human biology were presented under the headings “Series C: Nature and Human, Group I: Human Life, Section A: Body Structure”. Furthermore, unlike the front covers, the title pages of the books consistently featured the names of the authors and translators, along with their professional titles as will be discussed in the next chapter. They also included information that served to enhance the credibility of the books in the series. For example, on the title page of the book titled *Şimşek: Bir Köpeğin Serüvenleri* (Şimşek: The Adventures of a Dog), which was not attributed to an author but presented as rendered into Turkish by Kemal Kaya, a note was included indicating that the book had been recommended by the Ministry of Education for use in schools and that it had been reprinted for the second time.

The peritextual elements of the books also served to promote the Society's other publications. In 1944, for instance, the Society made the decision to offer its previously published children's novels at half their original price. This initiative was publicised via an announcement inserted at the end of the book titled *Şimşek: Bir Köpeğin Serüvenleri*. The announcement, which carried the title "A good opportunity for our dear readers" (*Sevgili okuyucularımız için güzel bir fırsat*), included a list of books offered at a reduced price, presenting this initiative as "a new service for children provided by the Society for the Protection of Children." In a similar vein, the series was employed as an instrument for promoting the magazine *Çocuk*. For instance, an advertisement for the magazine was appended to the end of the book *İlk Lokomotifler: George Stephenson*. It provided information about the owner, the publishing director, and the price of the magazine, in addition to a comprehensive overview of its content, which comprised a variety of genres, including stories, tales, works from world children's literature, supplementary materials for educational purposes, illustrated and indigenous adventure novels, comic strips and riddles.

Additionally, in some cases, explanatory notes were included in the translated books to facilitate comprehension of certain words that might be unfamiliar to the intended child audience. Kemal Kaya's translation of *İlk Lokomotifler: George Stephenson*, for example, included a list titled "The meanings of words in the book that require further explanation" (*Kitapta geçen kelimelerden gerekli görülenlerin anlamları*), which was placed immediately after the text. As the title suggests, the list included a number of words and terms of foreign origin and of a technical nature that required further clarification, including *mil* (mile), *avans* (advance), *şiling* (shilling), *Avam Kamarası* (The House of Commons), *fren* (brake), and *montaj* (assembly/mounting). As indicated before, the source text titled "*Georg Stephenson*",

a chapter from Gustav Klemm's book "*Kulturkunde auf heimatlicher Grundlage*" (Cultural studies on a local basis), was not a work of children's literature. The necessity for the translator to provide such an explanatory list can therefore be attributed to the nature of the source text, which was intended for an adult audience, rather than for children. I would argue that this peritextual element also provides insight into the strategy employed by the translator. For instance, the decision not to convert from miles to kilometres, a unit of length more familiar to Turkish readers, but to provide an explanation of the mile, suggests that the translator aimed to maintain the text's foreignness to the greatest extent possible, thus providing the target audience with the opportunity to gain insight into the nuances of foreign cultures.

Furthermore, in the context of translations of canonical children's literature, peritextual elements were employed to explicitly highlight the canonical status of the source authors. For instance, the translation of Hans Christian Andersen's two fairy tales *The Nightingale & The Wild Swans*, translated by Sabiha Ötüken and published in a single volume under the title *Bülbül & Kuğu Kuşları* (1944) included a preface entitled "Who is Andersen?" (*Andersen Kimdir?*). This introductory section presented a biographical account of Hans Christian Andersen, with a particular focus on the details of his childhood. The preface posited that Andersen was perceived as an individual of peculiar appearance, which led to others struggling to believe that he would one day achieve a significant level of renown. It furthermore outlined the financial difficulties experienced by his family, particularly following the death of his father when he was eleven, and his early life in Copenhagen, where he attempted to earn a living by pursuing a career in acting, which ultimately proved unsuccessful and resulted in significant hardship until he published his first work. Arguably, the

fact that these parts of Andersen's life story were especially selected demonstrates that the author was presented as a role model for children, illustrating the possibility of achieving success despite facing various challenges. The preface attributed this success to the fact that Andersen's books have now been translated into all the world's languages and that children everywhere are keen to read his fairy tales. In this respect, this particular peritextual element serves two purposes: firstly, it reinforces the credibility of the series by drawing on the author's established reputation; secondly, it draws attention to the pivotal role ascribed to translation by the Society.

Lastly, the peritextual features of the translated books indicate that the series included different types of translation-oriented text production practices. On the covers and title pages of the books, the translators were presented as *çeviren* (the one who translated), *tercüme eden* (the one who translated), *Türkçeleştiren* (the one who rendered into Turkish), *nakleden* (the one who conveyed), *tertip eden* (the one who compiled), and *çeviren ve genişleten* (the one who translated and extended). It can be argued that the diverse manifestations of the translators working for the Society offer insights into the conceptualisation of translation by both the translators and the Society, which will be discussed in detail in the following chapter.

#### 5.4.3 Implications of the analysis of the series *Okul ve Öğrenci Kitapları*

As quoted from Falih Rıfkı in the previous chapter, the education of the child of the young Republic, whom he referred to as “the child of 923” constituted a matter of “national concern” (Rıfkı, 1930, p. 14). The schools of the Republic, in particular, were assigned with the significant task of erasing “the stain” left by the Ottoman legacy. It was therefore of great importance to reinforce children's literature, with the

objective of enhancing and complementing the modern education provided in the schools of the Republic.

With this motivation in mind, the Society for the Protection of Children undertook the task of publishing the series *Okul ve Öğrenci Kitapları*, which it deemed to be “a national cause.” The aim was to meet the intellectual and reading needs of children by providing them with access to “good, useful and controlled” books. Here, the term “controlled” appears to refer to the fact that the books in the series were selected and prepared in collaboration with recognized educators in the country, and underwent a review and approval process conducted by the Ministry of Education. As evidenced by the above analysis, the authors and translators involved in the series were originally pursuing a career in the field of education. They were employed in esteemed educational institutions affiliated with the Ministry of Education. This was, in fact, a strategic decision on the part of the Society, designed to strengthen the prestige and credibility of the series, as will be further elaborated on in the following chapter. Indeed, the series was well received by teachers and garnered considerable interest from children in a relatively short period of time, which was perceived as a promising sign for the future of the Republic.

As discussed above, the series comprised a variety of indigenous writings, including books designed to serve as supplementary resources for the teaching of history, geography and biology in primary and early secondary schools, as well as poems and Turkish folk tales. The analysis demonstrates, however, that a particular emphasis was placed on works pertaining to Turkish history. The new Turkish child was, first and foremost, expected to possess knowledge about the history of Türkiye, with a particular focus on the events of the Turkish War of Independence and the key figures who played a pivotal role in the establishment of the Turkish Republic. In

this sense, one can argue that the indigenous titles in the series served as a means not only to provide educational material for children but also to instil a sense of patriotism among them.

The translated books in the series, on the other hand, seem to serve the broader westernisation policy of the period. As indicated before, the role of children's literature in the education of the new Turkish child, and the necessity to reinforce it based on western sources, was widely acknowledged by the authors and intellectuals of the time. Adopting a similar approach, it seems that the Society aimed to improve children's education by offering them not only educational content based on indigenous production but also translated works of an informative and literary nature. These works included examples from world children's literature, as well as fictional and non-fictional material focusing on the pivotal historical events and individuals from around the world, highlighting their profound impact on humanity and civilisation.

The selection of translated works in the series, however, appears to be largely shaped by a focus on canonical works of western children's literature. This was also explicitly reflected in the peritextual features of the canonical books, which were designed to enhance the prestige of the series and reinforce the idea that it comprised a collection of high-quality, esteemed texts. Nevertheless, it would be wrong to ascribe the series' credibility solely to its inclusion of translations of canonical works. While these translations were instrumental in establishing the series' reputation, it was undoubtedly the translators involved in the production of the series and the symbolic capital they represented that made the series credible. It can be reasonably deduced that this was also a fact known by the Society itself, given that the translators were consistently brought to prominence not only on the peritextual

but also on the epitextual elements of the books. Clearly, the Society placed considerable importance on the selection of works that were “good and useful” for children, as well as on the choice of translators who possessed the necessary expertise. The principal criterion for expertise, however, was not simply the ability to translate, but also a depth of knowledge and proficiency in child education. This was evidenced by their professional affiliations, which were included on the title pages of the translated books and rendered them conspicuously visible in the series, a phenomenon that will be explored in greater detail in the subsequent chapter.



## CHAPTER 6

### THE CONSPICUOUS VISIBILITY OF THE TRANSLATOR:

#### AN AGENT-ORIENTED ANALYSIS

This chapter mainly focuses on the status of the translators who worked for the Society for the Protection of Children. It will initially provide an overview of prominent translators affiliated with the Society, namely those who made significant contributions to both the magazine *Çocuk* (The Child) and the series *Okul ve Öğrenci Kitapları* (School and Student Books). Subsequently, the degree of visibility ascribed to the translators will be discussed by examining the paratextual materials surrounding and presenting translations in both the series and the magazine in question. This analysis will help me gain a better understanding of the status attained by the translators and the extent to which it contributed to the credibility of the publications of the Society. Lastly, this chapter will analyse the translators' definition of translation in order to gain insight into the reasons behind the diverse terminology used by the translators to describe their translations.

#### 6.1 Prominent translators affiliated with the Society

The Society for the Protection of Children appears to have taken great care and attention in selecting the translators with whom they would work. The majority of the translators affiliated with the Society were also actively involved in the projects of the state-sponsored Translation Bureau. Furthermore, they were also employed by the Ministry of Education in a number of capacities, such as inspectors of primary education and teachers in leading educational institutes. There is little doubt that the various roles assumed by the translators both in the Translation Bureau and in a

number of educational institutions affiliated with the Ministry of Education endowed them with a high degree of “symbolic capital,” which evidently influenced the Society’s decision to collaborate with them. As will be demonstrated in the following section, for instance, the professional titles held by the translators played a pivotal role in the presentation and promotion of the books in the series in question. Accordingly, this section offers detailed information about the translators who were most involved in the translation projects of the Society, including those who translated some of the books to be analysed in Chapter Seven.

#### 6.1.1 Kemal Kaya (1903-1966)

It is beyond doubt that Kemal Kaya, a Turkish writer, teacher and translator, was the most influential figure involved in the publication activities of the Society for the Protection of Children. His background, particularly in the field of education, enabled him to achieve a certain level of status and prestige.

After graduating from the Istanbul Teacher Training School in 1922, Kemal Kaya was admitted to the Department of Pedagogy at the Gazi Education Institute, becoming one of the first graduates of the department. Afterwards, he decided to pursue further studies in pedagogy in Frankfurt, Germany, where he completed his teacher training at the Pedagogical Academy in Frankfurt/Main (*Pädagogische Akademie Frankfurt am Main*, subsequently renamed *Hochschule für Lehrerbildung*). By virtue of his educational background, Kaya held different positions at the Ministry of Education such as primary school teacher, inspector of primary education, Director of National Education, headmaster of Aksu Village Institute, head of Necati Bey Education Institute, and principal of Istanbul Higher Teacher Training School (Binbaşoğlu, 1995, p. 355).

His competence in German also enabled him to pursue a career as a translator, and he started to work for the state-funded Translation Bureau. He translated a substantial number of books particularly for children, which were published not only by the Ministry of Education (*Maarif Vekilliği* or *Maarif Vekâleti*) and the Ministry of Culture (*Kültür Bakanlığı*), but also by prominent private publishers such as Varlık Publishing House, which was “one of the most prolific publishers of the 1950s, specializing in contemporary canonical literature” (Tahir Gürçağlar, 2008, p. 291).

As can be observed in the list in Appendix E,<sup>64</sup> Kemal Kaya was one of the most prolific translators of German children’s literature into Turkish. He translated a total of 36 books from 1937 to 1961. His translations comprised mainly of children’s books, with a particular focus on fairy tales. He translated, for instance, the fairy tales of the Brothers Grimm in two volumes, which were published by the Ministry of Education in 1943 and 1944. He also translated a series of diverse fairy tales, which were published under the title *Dünya Çocuk Masalları* (Fairy Tales from Around the World) in five volumes by Berkalp Publishing House between 1944 and 1946. In addition to literary books for children, his translations included supplementary books for use in elementary schools. For example, he translated two books by Richard Rothe, which were designed to help children improve their drawing skills. These two books titled *6-10 yaşındaki çocuklar için resim dersleri* (Drawing lessons for six to ten-year-olds) and *10-15 yaşındaki çocuklar için resim*

---

<sup>64</sup> In addition to the books listed in Appendix E, which were presented as ‘translated,’ ‘compiled,’ ‘adapted’ and ‘rendered into Turkish’ by Kemal Kaya, my research also identified several titles that can be presumed to be concealed translations. For instance, the books titled *Christophe Colomb* (Christopher Columbus) and *Yabancı memleketlerde terbiye ve tedris denemeleri I* (Education and training attempts in foreign countries I) published by the Ministry of Education in 1930 and 1939 respectively were presented as written by Kemal Kaya. However, given the titles and content of the books, it seems reasonable to posit that the texts were compiled or translated from foreign sources.

*dersleri* (Drawing lessons for ten to fifteen-year-olds) were published by the Ministry of Culture and the Ministry of Education in 1937 and 1940 respectively. His translations of children's literature were also well received by the Ministry of Education, which deemed them appropriate for recommendation to primary school students.<sup>65</sup>

Furthermore, Kemal Kaya served as the publishing director of the Society for the Protection of Children from 1943 to 1946, during which period he was in charge of publishing the magazine *Çocuk* (The Child) and the series *Okul ve Öğrenci Kitapları* (School and Student Books). He was, however, involved in every aspect of the production of the series, not only as a publishing director but also as a writer and translator. As can also be observed in the list provided in Appendix D, he made a significant contribution to the series with a total of seventeen books, eight of which were indigenous works and the remaining nine were translations. It is interesting to note that the source author information was absent for six of the nine books he translated. Indeed, the covers of some of his translated works displayed only his name without any indication of his role as a translator. As a result, at first glance, it appeared that he was the author rather than the translator of these books. This can be partly ascribed to his influential role as a publishing director in the creation of the series. However, it would be an oversimplification to attribute the agentive power he wielded over the production of the series exclusively to his capacity as a publishing director. As indicated above, Kaya had already attained a certain degree of status and

---

<sup>65</sup> In the Official Bulletin of the Ministry of Education dated 12 January 1959 and numbered 1039, for instance, the book titled *Grimm kardeşlerden dört masal* by the Brothers Grimm, translated by Kemal Kaya and published by Tedrisat Mecmuası Yayınları in 1958, was declared appropriate for recommendation to primary school students. For further information, see [https://dhgm.meb.gov.tr/tebligler-dergisi/1959/1959\\_Sayi\\_1038\\_1089\\_1959\\_22571.pdf](https://dhgm.meb.gov.tr/tebligler-dergisi/1959/1959_Sayi_1038_1089_1959_22571.pdf) (accessed June 21, 2024).

prestige through his substantial background in the field of education and his employment in the Ministry of Education in a variety of capacities. His symbolic power, therefore, appears to have afforded him authorial and translatorial visibility in the presentation of his translated works, which, in turn, enhanced the credibility of his translated works and the reputation of the series as a whole.

#### 6.1.2 Hayrullah Örs (1901-1977)

Another noteworthy figure involved in the Society's publishing activities was Hayrullah Örs, a Turkish author, translator and educator, who made a considerable contribution to the series *Okul ve Öğrenci Kitapları* through his translated and indigenous works by virtue of his proficiency in French and German, complemented by his educational background.

Subsequent to his graduation from the Istanbul Teacher Training School in 1921, Örs began his professional career as a teacher. After about five years of working as a teacher, he passed the examination that enabled teachers to pursue further studies abroad. He completed his higher education at the School of Crafts at Nääs in Sweden, and in Bonn's Pedagogical Academy (*Pädagogische Akademie Bonn*) and Cologne Business School (*Handelshochschule Köln*) in Germany between 1927 and 1931. One year after he returned to Türkiye, he started to work as a handicraft teacher at the Gazi Education Institute.

Furthermore, over the course of his career, Örs held a variety of positions within the Ministry of Education. From 1935 to 1939, for instance, he served as an inspector in the Ministry of Education, during which period he also played an instrumental role in the foundation of the Village Institutes, which were established with the purpose of "educating the rural population, who would, in turn, educate their

fellow-villagers and help combat illiteracy and general backwardness” (Tahir Gürçağlar, 2008, p. 77). In 1950, he was appointed as the General Director of Antiquities (*Eski Eserler Genel Müdürlüğü*) and subsequently served as a member of the Board of Education and Discipline (*Talim ve Terbiye Kurulu*) from 1951 to 1954, followed by the role of Director of Education in Istanbul from 1954 to 1957. Thereafter, he was appointed as a teacher and director of the Tatbiki Fine Arts School, as a teacher at the Istanbul Institute of Education and ultimately as the Director of the Topkapı Palace Museum in 1961.<sup>66</sup>

As indicated above, Örs was fluent in both German and French. He had attained an advanced level of proficiency in German during his studies in Germany. Subsequently, in the early years of his teaching career, he acquired the French language independently in order to source materials for his teaching activities (Akkan, 1994, pp. 14-15). His proficiency in German and French also enabled him to translate a substantial corpus of works from both languages into Turkish. As evidenced in Appendix E, he translated a total of 46 books throughout the course of his career, including classic works of literature, supplementary textbooks for use in schools, and children’s books.

It should also be noted that Örs served as a member of the Translation Bureau for several years. A review of the list of his translations provided in Appendix E indicates that, in the Bureau, he was assigned the task of translating not only works of German literature but also classical Latin and Greek texts, including, for instance, Plautus’ *Rudens* (The Rope) (circa 200 B.C.) and Arrian’s *The Anabasis of Alexander* (the 2nd century AD). Additionally, Örs served as a translator at the

---

<sup>66</sup> The biographical information concerning Hayrullah Örs has been obtained from the following source: Özalp, R. & Ataünal, A. (1977). Hayrullah Örs. In *Türk Millî Eğitim Sisteminde Düzenleme Teşkilâtı (Talim ve Terbiye Kurulu-Millî Eğitim Şûrası)* (pp. 826-827). Istanbul: Milli Eğitim Basımevi.

Remzi Publishing House, which was primarily engaged in the translation of canonical works and notably renowned for a series of translated literature that it initiated in 1937 under the title *Dünya Muharrirlerinden Tercümeler* (Translations from World Authors), which will be taken up in the following pages. Similarly, his translations published by Remzi Publishing House encompassed not only works of philosophy and literature from European languages, such as Heinrich Böll's *Als der Krieg zu Ende war* (When the War was Over) (1962) and Bertrand Russell's *The Problems of Philosophy* (1912), but also Greek classics, including Xenophon's *Anabasis* (circa 370 B.C.) and Epicurus' *Letters and Maxims*. There is little doubt that his translations of Greek classics were carried out indirectly via a mediating language, presumed to be French or German, the languages he had acquired.

As evidenced by the biographical information provided so far, Örs was not primarily engaged in the translation of children's literature. In fact, upon examination of the translations he published, excluding those commissioned by the Society, it becomes evident that he did not translate any other children's books, with the exception of his translation of Richard von Volkmann-Leander's *Träumereien an französischen Kaminen* (Reveries at French Firesides) (1871). In light of his relatively limited background and experience in the translation of children's literature, it seems, therefore, reasonable to posit that the Society's decision to commission him with the translation of several children's books may have been influenced by his reputation as an esteemed educator and member of the Translation Bureau.

### 6.1.3 Mustafa Nihat Özön (1896-1980)

Mustafa Nihat Özön, a Turkish literary historian, writer, educator and translator, was another notable figure involved in the publishing activities of the Society. His biographical profile aligns with that of his literary contemporaries presented above. He likewise occupied a significant position in the literary landscape during the early years of the Republic, thus exhibiting a multifaceted personality.

Following the completion of his studies at Istanbul University's Faculty of Literature in 1923, Özön was employed as a French teacher at Ankara Boys' High School (*Ankara Erkek Lisesi*). Over the subsequent ten-year period, he served as a literature teacher in a number of educational institutions, including Üsküdar Boys' High School (*Üsküdar Erkek Lisesi*), Istanbul Girls' Teacher Training School (*İstanbul Kız Muallim Mektebi*) and Kabataş High School (*Kabataş Lisesi*). In 1934, he was appointed as an instructor of literature at the Gazi Education Institute, a position he held until his retirement in 1961 (Özdemir, 1982, pp. 15-16).

While his reputation as an esteemed educator is of great importance, it should also be acknowledged that Özön made a notable impact on Turkish literary and intellectual life through his translational activities. His instrumental role in initiating the publication of the series *Dünya Muharrirlerinden Tercümeleler* (Translations from World Authors) undoubtedly constitutes one of the most substantial contributions he made to Turkish translation history. Upon his return to Türkiye from a trip to Russia in 1937, he proposed to Remzi Bengi, the owner of Remzi Publishing House, to “translate and publish the works of ten authors from world literature into Turkish,” with the aim of introducing Turkish writers and readers to new examples of literature (Özdemir, 1982, p. 123). He recommended that Maxim Gorky, Guy de Maupassant

and Fyodor Dostoevsky be the initial authors selected for translation. Remzi Bengi responded favourably to the proposal, thereby initiating the publication of the series. While initially conceived as a series of ten authors, the scope of the series gradually expanded, resulting in the publication of approximately 120 books encompassing French, Russian, English, Italian and German literature (Özdemir, 1982, p. 124). The series, which continued to be published until 1967, occupied a significant position in the literary and cultural scene of the early republican period, and has been referred to as “the first translation movement in republican Turkey, preceding that of the Translation Bureau” (Tahir Gürçağlar, 2008, p. 159). It can thus be argued that Özön, as the founding father of the series *Dünya Muharrirlerinden Tercümeleler*, acted as a “cultural entrepreneur” in the 1930s and 1940s, facilitating the introduction of new examples of world literature to the Turkish repertoire of translated literature.

Furthermore, he made a significant contribution to the series by providing his own translations of works by French and Russian authors, including Maxim Gorky, Guy de Maupassant and Fyodor Dostoevsky – the very authors he proposed should be given priority in the series – as well as Alexandre Dumas *filis* and Mikhail Sholokhov. As demonstrated by the list of his translations provided in Appendix E, the total number of books he translated was relatively modest, amounting to a total of only fifteen titles. Nevertheless, this should not lead to any doubt as to the role he played in the translation and culture planning project of the young Republic.

Indeed, two years after the series *Dünya Muharrirlerinden Tercümeleler* was launched, Özön took part in the Translation Committee (*Tercüme Encümeni*) formed by the First Turkish Publishing Congress (*Birinci Türk Neşriyat Kongresi*), which was assembled in 1939 under the leadership of Hasan Âli Yücel, the Minister of Education. The aim of the Publishing Congress was to “define the future course of

publishing activity and to identify the ways in which the state might assist in improving the quality and quantity of books published in Turkey” (Tahir Gürçağlar, 2008, p. 105). Not surprisingly, translation was accorded a particular degree of significance among the matters to be addressed at the Congress, resulting in the establishment of the Translation Committee, which consisted of individuals from different intellectual backgrounds, including authors, teachers, professors, editors and members of parliament, united by their shared interest in translation. The report, which was prepared and submitted by the Committee to the Congress, included a list of classics deemed necessary for translation into Turkish. It also drew attention to the significant role of translation in Turkish intellectual life, noting that: “Translation will serve both to introduce the ideas and sensibility of the civilised world to the country and to enrich our language”<sup>67</sup> (“Birinci Türk Neşriyat,” 1939, p. 125, own translation). Additionally, the Committee placed particular emphasis on the necessity to implement a defined “method and order” for the translation activity in order to prevent it from continuing to suffer from its current unsatisfactory state, which was described by the Committee as “miserable” (“Birinci Türk Neşriyat,” 1939, p. 125). It would not be wrong to suggest that the Translation Committee of the Publishing Congress represents a seminal moment in the history of Turkish translation, as it facilitated a significant enhancement of cultural and literary life in Türkiye through its role in the foundation of the state-sponsored Translation Bureau.

Thus, Özön’s involvement in the Translation Committee represented a significant aspect of his professional reputation and symbolic power. Arguably, his credibility as a translator was enhanced by the fact that he was one of the individuals entrusted by the Ministry of Education with the responsibility of determining the

---

<sup>67</sup> Tercüme, hem memlekete medeniyet aleminin fikirlerini ve hassasiyetini getirmek, hem de dilimizi zenginleştirmek hususunda hizmet edecektir (“Birinci Türk Neşriyat,” 1939, p. 125).

future trajectory of translation and publishing activities in 1940s Türkiye. In this regard, it can be posited that his reputation as an esteemed educator, in conjunction with his engagement in the initiatives of the Ministry of Education, facilitated his involvement in the translation and publishing activities of the Society.

It is also worthy of note that Mustafa Nihat Özön shared a comparable background to Hayrullah Örs, as discussed above. Both translators displayed a lack of particular interest in the genre of children's literature, with the exception of the children's books they jointly translated for the Society. Nevertheless, both were engaged in the field of education, which provided the Society with sufficient justification to collaborate with them, irrespective of their linguistic background. This is particularly evidenced by the indirect translations they produced for the series in question, which will be examined in detail in the following chapter. Additionally, their professional affiliations in the field of education were clearly indicated on the title pages of their translated works, which afforded them a notable degree of visibility – a phenomenon also observed among other translators in the series with similar backgrounds.

## 6.2 The visibility ascribed to translators

While the aforementioned translators were particularly notable for their contributions to the series *Okul ve Öğrenci Kitapları*, it should be stated that the majority of the translators affiliated with the Society exhibited a high degree of symbolic capital, derived from their professional backgrounds in education. Having the books curated by education professionals was of particular significance as it strengthened the reputation of the Society's publications. As briefly mentioned in the previous

chapter, this was conspicuously reflected in the peritextual elements accompanying the translated books in the series.

Indeed, the analysis of the peritextual elements surrounding the translated books presents an interesting picture with regard to the authorial and translatorial visibility. It has been observed that there were instances in which the covers of books did not feature the names of the authors or translators. In fact, it is notable that the names of the authors were rarely, if ever, displayed on the covers of the translated books. In this regard, it can be posited that the authors remained largely invisible on the covers. Conversely, the translators who worked for the Society attained a great amount of visibility in the series under study. As illustrated in Figure 14 below, the names of the translators were featured on the covers, while the original authorship of the works remained unacknowledged. Moreover, in cases where the author was indicated on the cover, the translator's name always accompanied the author's name.



Figure 14. Covers of some translated books in the series *Okul ve Öğrenci Kitapları*

Furthermore, as illustrated in Figure 15 below, on the title pages of the books, the translators were introduced with their professional titles, such as “inspector of primary education, (Hesse & Pellier, 1944) “teachers at the Gazi Education Institute”

(London, 1944) and “publishing director of the Society for the Protection of Children” (“Duru Kan,” 1945).<sup>68</sup>

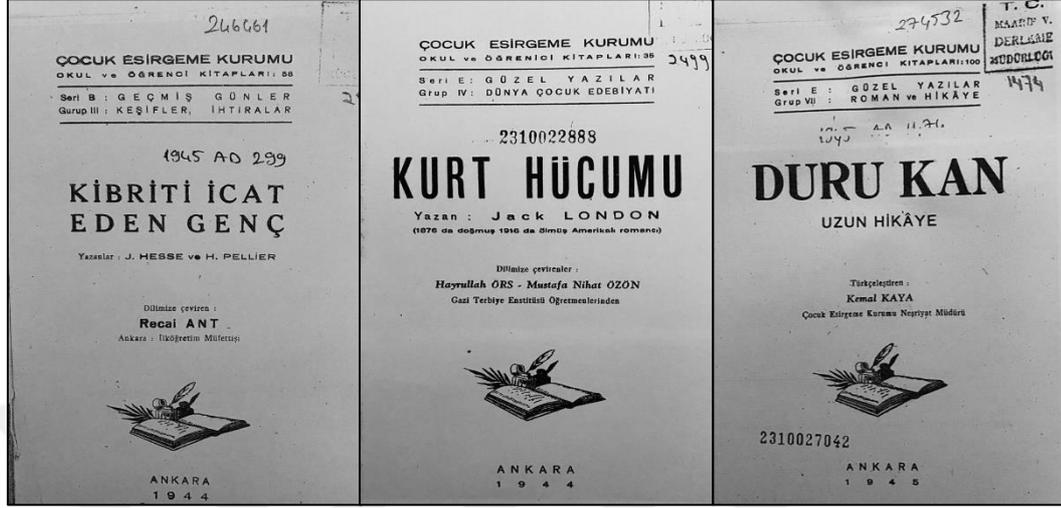


Figure 15. Title pages of some translated books in the series *Okul ve Öğrenci Kitapları*

Thus, the translators who worked for the Society tended to be involved in professions closely related to education. The fact that such affiliations are consistently mentioned on the books' title pages, suggests that they heightened the prestige and credibility of the series. Since the series was particularly designed for students in primary and early secondary schools, the involvement of education professionals in the curation of the series could strengthen claims to the adequacy and reliability of particular translation choices, ranging from the works selected for inclusion to the handling of a structure and vocabulary appropriate for the intended audience.

In some cases, the peritextual elements have been found to be misleading with respect to the ownership of a given work. For instance, the series includes a book titled *İki Piyes: 1. Bayanın Kabul Günü 2. Bir Bebek Müsabakası* (Two Plays:

<sup>68</sup> This practice can also be observed in the classics published by the Ministry of Education in the 1940s (see Tahir Gürçağlar, 2008, p. 125). It can therefore be interpreted as a common practice among publishers during this period.

1. Lady's Reception Day 2. A Baby Competition). On the title page, the authorship of the book was attributed to Ahmet Muhtar Ataman, accompanied by his affiliation "Assistant Chief Principal of Gazi High School" (*Gazi Lisesi Bařmuavini*). Inside the book, however, at the beginning of the first play, *Bayanın Kabul Günü*, the reader was informed that "it had been adapted from Maurice Hennequin" (Ataman, 1944, p. 3). Despite the lack of information regarding the original title of the play, research indicates that it was adapted from the Belgian playwright Maurice Hennequin's children's play titled *Madame reçoit* (The lady receives), which was first published in 1889. Nevertheless, the absence of any information about Hennequin on the cover or title page of the book leads to the initial assumption that both plays were authored by Ahmet Muhtar Ataman.

Another peritextual element highlighting the visibility of the translator is the list of the books in the series, which was inserted into the book *Duru Kan* (Pure Blood) rendered into Turkish by Kemal Kaya in 1945. The list featured a total of 100 indigenous and translated titles published in the series between 1944 and 1945. Interestingly, it did not include any information regarding the original authors of the translated texts. The names of the source authors were absent, and only the translators' names were provided in parentheses following the titles of the books.

Moreover, the Society published a guide book titled *Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları Kılavuzu* (A Guide to School and Student Books of the Society for the Protection of Children), which was prepared by the Department of Pedagogy at the Gazi Education Institute in 1946. The book was targeted at teachers and parents interested in acquiring detailed information about the books published in the series. Similarly, the original authors of the translated works remained completely invisible in the book, whereas the translators were brought to the

foreground. This finding lends further support to the argument that the Society's promotional strategy for the series was largely based on the translators' involvement in its production.

In a similar vein, the translators who contributed to the magazine *Çocuk* achieved a considerable degree of visibility within the magazine. As previously stated, for instance, the magazine included short stories from Bulgarian literature that were translated into Turkish by Türker Acaroğlu, who achieved a notable degree of success as a translator of Bulgarian literature into Turkish. It is interesting to note that his name consistently appeared as a translator next to the names of the source authors. The consistent acknowledgement can be explained by his symbolic capital and reputation as a respected translator of Bulgarian literature into Turkish. The magazine also featured translations that did not bear the names of the authors, but only the translators, i.e. the short story titled *Bir İngiliz Hikâyesi: Yumuk, küçük bir köpekti ama...* (An English Story: Yumuk was a little dog, but...) translated by Nadide Kenter, and the folk tale titled *Altın Kız* (The Golden Girl) translated by Türkân Avcı.<sup>69</sup> In fact, as indicated in the previous chapter, the magazine displayed a tendency to disclose authorship exclusively on the basis of the authors' canonical status. Otherwise, the source authors remained unacknowledged, whereas the names of the translators appeared alongside the texts, which afforded them considerable visibility in the magazine.

To sum up, the Society for the Protection of Children placed a high value on the contribution of the translators not only to the book series *Okul ve Öğrenci Kitapları* but also to the magazine *Çocuk*. It sought to elevate the perceived prestige of its publications by relying on the reputations of the translators in the field of

---

<sup>69</sup> The sources of the texts are as follows: *Bir İngiliz Hikâyesi: Yumuk, küçük bir köpekti ama...* (1939, June 30). *Çocuk*, 3(145), 9-13. *Altın Kız*. (1939, September 22). *Çocuk*, 3(157), 12-13.

education. While, in certain instances, this stance on the part of the Society resulted in the practice of translation becoming effectively invisible, it also served to render the translators conspicuously visible. Consequently, the translators could exert their symbolic power over the production of the target texts in accordance with their own conceptualisation of translation, a subject that will be discussed in the following section.

### 6.3 The conceptualisation of translation by translators

As briefly mentioned in the previous chapter, both the series *Okul ve Öğrenci Kitapları* and the magazine *Çocuk* encompassed a variety of translation-oriented text production practices. On the covers and title pages of the books, the translators were presented as *çeviren* (the one who translated), *tercüme eden* (the one who translated), *Türkçeleştiren* (the one who rendered into Turkish), *nakleden* (the one who conveyed), *tertip eden* (the one who compiled), and *çeviren ve genişleten* (the one who translated and extended).

The different terms employed to describe the work of the translators provide clues as to the conceptualisation and definition of translation by the translators. For instance, while the peritextual elements offer no information about the source author of the book titled *Hasır Örgü* (Wicker weaving), translated and extended by Şinasi Barutçu in 1944, online searches based on the images within the book indicate that it was derived from a German book, “*Spanflechten*” (Wicker weaving), written by E. Staimmer in 1927. It seems that Şinasi Barutçu chose to present his work as an “extended” translation, presumably because he utilised Staimmer’s text as his basis and made his own additions about wicker weaving techniques to the target text. As he was also employed as an art teacher at the Gazi Education Institute, it can be

assumed that he possessed some knowledge of the art of the handicraft, and drew upon it in producing his translation. Arguably, he perceived ‘translation’ as an act of close adherence to the source text, and thus avoided referring to his work as a mere translation, due to the modifications he made to the source text’s content.

Furthermore, as can be observed in Appendix D, the series *Okul ve Öğrenci Kitapları* comprises six<sup>70</sup> translated works for which the translators were presented as *Türkçeleştiren* (the one who rendered into Turkish). The present study is unable to offer an in-depth examination of each text, particularly given the limitations imposed by the lack of access to the original language of one text (e.g. Antony Pogorelsky’s *Kara Tavuk* (The Little Black Hen, 1829) was rendered from Russian into Turkish by Nihal Yalaza Taluy in 1945), and the absence of source information for the others, namely *Buz Denizinde Bir Kovalamaca* (1943), *Oyuncaklar Ülkesinde* (1944), *Şimşek: Bir Köpeğin Serüvenleri* (1944), *Tintin ile Totoş* (1944), and *Duru Kan* (1945), all of which were rendered into Turkish by Kemal Kaya.

An attentive review of the translations in question nonetheless reveals a recurring pattern with regard to the translators’ treatment of proper names. With the exception of one book, namely *Buz Denizinde Bir Kovalamaca*, which narrates a story of three seals, and does not include any human characters, the remaining five books contain Turkish personal names used to designate the human characters. For instance, the protagonists of the aforementioned books are designated as follows: in the book entitled *Oyuncaklar Ülkesinde*, the protagonist is referred to as Dilek; in *Şimşek*, the protagonist is named Ertan; in *Tintin ile Totoş*, the characters are given the names Dilek and Süreyya; in *Kara Tavuk*, the protagonist is Aliş, and in *Duru*

---

<sup>70</sup> This number does not include Ramon Coffman’s book *Çok Eski Zamanlarda* (originally published under the title *Uncle Ray’s Story of the Stone-Age People* in 1936) translated by Hatice Akdik in 1944, as the translator was presented as *çeviren* (the one who translated) on the cover and as *Türkçeleştiren* (the one who rendered into Turkish) on the title page.

*Kan*, the characters are called *Büyük L*, *Küçük L*, and *İhtiyar Albay* (Big L, Small L and the Old Colonel). The translators may have adopted the strategy of Turkification of the characters in order to erase the foreignness of the text, and to facilitate a more straightforward connection for children with the characters in the works. As the use of Turkish names for the protagonists and other human characters appears to be a common feature of these translations, it can be assumed that it played a determining role in their presentations. In other words, the translators may have refrained from referring to their texts as ‘translation,’ and preferred to designate their work as a ‘rendering into Turkish,’ as their practices did not align with the definition of translation that they had previously established. Therefore, one could posit that their conceptualisation of ‘translation’ entailed a more ‘faithful’ approach to the source text. This approach may also be interpreted as an indication of the Society’s stance on the definition of translation, given that Kemal Kaya, who most frequently employed this distinction in his translations, held the position of publishing director of the Society for the Protection of Children. Kaya also referred to the arithmetic books he had translated from Kempinsky as ‘compilations,’ presumably because, as previously indicated, these books comprise a series of numerical operations –such as addition, subtraction, multiplication, and division– rather than purely textual content.

One can therefore argue that the translators and the Society paid attention to the textual elements of the source texts and the modifications implemented in the target texts while designating and presenting the translated books. However, as will be discussed in the following chapter, some of these terms, such as *nakleden* (the one who conveyed) and *çeviren* (the one who translated), were sometimes employed interchangeably during the early republican period, both in the sense of “to translate”. In order to gain insight into the manner in which the term *nakletmek* was

employed by the Society, the present study employs a comparative analysis of two cases studies, one in which the translators were presented as *çeviren* and the other as *nakleden*. It should also be noted that the terminology used to label the translations is only one constraint among several that can and will be considered. For example, the texts selected for analysis also exhibit differences in terms of their genre: one text is a work of fiction, whereas the other is a biography. The details of the case studies, in addition to other considerations that led to the selection of these two particular cases, will be discussed in greater depth in the next chapter.



## CHAPTER 7

### TRANSLATION CONSTRAINTS AND THE (RE)PRODUCTION OF VALUES: A TEXTUAL ANALYSIS

This chapter provides an in-depth analysis of two selected case studies, drawn from the series *Okul ve Öğrenci Kitapları* and the magazine *Çocuk*. The first case study concerns a fictional story, while the other presents a biographical narrative. The cases have been selected on the basis of (1) the manner in which they were presented through their paratexts, specifically one ‘translated’ and one ‘conveyed’ text, and (2) text type, as the distinction between fiction and non-fiction will help me to determine the extent to which genre-specific constraints influenced the decisions made by the translators. As the present study concerns itself primarily with the attributes of the ideal Turkish child, as envisaged by the Society for the Protection of Children, the analysis will explore the ways in which the overarching objective set by the Society shaped the strategies of the translators. The findings of the analysis will serve (1) to demonstrate the position of children’s literature within the literary polysystem in Türkiye in the 1940s, (2) to determine the norms and conventions governing the field of translated children’s literature in the given period, and (3) to identify the values (re)produced by the translators in accordance with the Society’s stated aim of providing “good, useful and controlled” books for the ideal Turkish child.

#### 7.1 Case Study I: *Rikki-Tikki-Tavi* by Rudyard Kipling

The short story *Rikki-Tikki-Tavi*, written in English by Rudyard Kipling, was initially translated into Turkish by Hayrullah Örs and Mustafa Nihat Özön and published in a book format by Gazi Terbiye Enstitüsü (Gazi Education Institute) in 1935. This

translation was later published by the Society for the Protection of Children in the series *Okul ve Öğrenci Kitapları* in 1943. However, four years prior to the publication of this translation, namely in 1939, the Society had already serialised a Turkish translation of *Rikki-Tikki-Tavi* by Zeki Tunaboğlu in the 122nd and 123rd issues of the magazine *Çocuk*. In both the 1939 and 1943 versions of the target texts, the translators were presented as *çeviren* (the one who translated).

As outlined by Tahir Gürçağlar (2020), retranslations are carried out for a number of reasons, including, for instance, the changing social context and evolution of translation norms, the necessity to update and modernise the language of an earlier translation, the introduction of a new interpretation of the source text for a new readership, the replacement of an indirect translation with a direct one, and the correction of mistakes or misinterpretations in the initial translation (Tahir Gürçağlar, 2020, pp. 484-489). It seems reasonable to posit, however, that there must be other motives behind the retranslation of *Rikki-Tikki-Tavi* into Turkish, for the following reasons: Firstly, the two translations were published by the same publisher at approximately the same time, with only a four-year interval between their publication. It can therefore be assumed that the first translation was barely affected by the passage of time or by changes in social context and norms. Secondly, both translations were intended for a shared readership with a shared objective, namely addressing the reading and intellectual needs of Turkish children by presenting examples from literatures renowned for their excellence in children's literature. Last, but certainly not least, both translations were carried out indirectly, with one being based on the German translation and the other derived from the French, as will be demonstrated in the analysis below.

Indeed, this point can serve to differentiate the two translations of *Rikki-Tikki-Tavi* from one another: they narrate the same story but draw upon separate textual sources. A key difference between these two translations also lies in the medium in which they were published. Tunaboylu's 1939 translation was intended for serialisation in the magazine *Çocuk*, whereas Örs and Özön's 1943 translation of *Rikki-Tikki-Tavi* was released in book format. It can then be argued that the translators were subject to different constraints when translating the same story into the same language for a shared audience. Accordingly, the following analysis seeks to examine and elucidate the manner in which these constraints influenced the decisions of the translators.

#### 7.1.1 Textual analysis

The story *Rikki-Tikki-Tavi* was first published in 1894 as part of the short story collection *The Jungle Book* by Rudyard Kipling. The narrative details an account of the “great war” between Rikki-Tikki, a young mongoose, and two cobras in the residence of a British family in the Indian city of Segowlee. The setting of the narrative is of great significance, as it offers insights into the historical context of the story.

Towards the end of the nineteenth century, Rudyard Kipling acquired a considerable reputation as a writer of children's stories. His reputation was further enhanced when he was awarded the Nobel Prize in Literature in 1907. Nevertheless, he has also been subjected to considerable criticism on the grounds of his imperialist views. Born in Bombay, India, during the period of colonial rule by the British Empire, Kipling was a strong advocate for imperialism, “whose views not only coloured but in some respects inspired his writings for children” (Montefiore, 2011,

p. 96). It could be argued that *Rikki-Tikki-Tavi* represents one of the stories in which Kipling's views on imperialism and the civilising influence of the British colonial authorities are clearly expressed. This is most evident in the use of proper names, namely character and place names. For this reason, the analysis of the Turkish translations of the story in question will primarily dwell upon the strategies employed by the translators when dealing with the proper names and the cultural, geographical and historical references embedded in the original text.

#### 7.1.1.1 Proper names

Nord suggests that proper names can be conceptualised as “culture markers,” insofar as they serve to “implicitly indicate to which culture the character belongs” (2003, p. 184). It can therefore be challenging for translators to convey the cultural references embedded in proper names. This is indeed one of the most frequently encountered problems in the translation of children's literature as the use of proper names in children's stories often serves to fulfil “a number of concomitant functions such as amusing the reader, imparting knowledge or evoking emotions” (Van Coillie, 2006, p. 123). In light of these considerations, the analysis presented below examines the functions of proper names in the short story *Rikki-Tikki-Tavi* and evaluates the manner in which they were treated in the Turkish translations in question, with a view to assessing its potential impact on the reception of the story in the Turkish context.

To begin with, the peritextual elements of the translated texts do not contain any information pertaining to the source texts on which they were based. However, as illustrated in the previous chapter, a review of the biographical information of the translators, Hayrullah Örs and Mustafa Nihat Özön, reveals no evidence of their

proficiency in English. We know that Örs was proficient in both German and French, whereas Özön exhibited a high level of proficiency in the French language. In a similar vein, there is no evidence to suggest that Zeki Tunaboşlu (1906-1949) had any knowledge of the English language. However, it is known that he was fluent in Bulgarian. He was born in Pleven, Bulgaria, and consequently gained proficiency in Bulgarian, becoming the translator of the first book translated from Bulgarian into Turkish, namely Konstantin Konstantinov's *Başı Bozuklar Alayı* (1939) (Necatigil, 1978, p. 128). Additionally, it can be ascertained that he was proficient in the French language, as evidenced by his employment as a French teacher at the Savaştepe Village Institute (Atıcı, 2011, p. 199).

These biographical details suggest that the translations are likely to have been carried out indirectly from two mediating German and French versions, as can be confirmed by systematically analysing the translation of proper names in the texts. As evidenced by the analysis of character names in Table 4 below, Tunaboşlu employed a mediating French version (most probably the 1910 version, translated by Louis Fabulet and Robert d'Humières and published under the same title (*Rikki-Tikki-Tavi*) in the volume *Le Livre de la jungle*) as his primary source text, whereas the German version (the 1898 version, translated by Curt Abel-Musgrave and also published under the same title in the volume *Die Welt der Fahrten und Abenteuer, Band VI, Im Dschungel*) served as a source for Örs and Özön's translation.

Table 4. Character Names in the Translations of *Rikki-Tikki-Tavi*

| EN (1894)        | FR (1910)        | TR (1939)                         | DE (1898)        | TR (1943)        |
|------------------|------------------|-----------------------------------|------------------|------------------|
| Rikki-tikki-tavi | Rikki-tikki-tavi | Rikki-tikki-tavi                  | Rikki-tikki-tavi | Rikki-tikki-tavi |
| Teddy            | Teddy            | Tedi                              | Harry            | Harry            |
| Darzee           | Darzee           | Darze                             | Darsie           | Darzi            |
| Nag              | Nag              | Naja                              | Nag              | Nag              |
| Karait           | Karait           | Kare                              | Karait           | Karait           |
| Chua             | Chua             | Şüa                               | Chua             | Şua              |
| Alice            | Alice            | Alis                              | Alice            | Alis             |
| Chuchundra       | Chuchundra       | Şüşüandra                         | Chuchundra       | Şuşundura        |
| Nagaina          | Nagaina          | Najanın eşi/karısı<br>- dişi Naja | Nagaina          | Nagina           |
| Coppersmith      | La Chaudronnier  | kazancı                           | Kupferschmied    | kazancı          |

As can be observed in the above table, one of the characters in the original text, named *Teddy*, a young English boy who is the first to find Rikki-Tikki half-choked in the middle of a garden path, is referred to as *Tedi* in Tunaboğlu's translation and as *Harry* in Örs and Özön's translation. It is curious, on initial observation, that the English name of the character has been altered in the 1943 translation to become another English name. Nevertheless, a comparative analysis reveals that this alteration was not introduced by the Turkish translators. Indeed, it seems that they maintained the character's name as *Harry* by merely adhering to the German version, which, evidently, served as their principal source text.

The assertion pertaining to the indirectness of the translations is further substantiated by an examination of the Turkish translations of the English word *mongoose* in the original text. Even though it is not typically considered a proper name, it nonetheless serves as evidence of the indirect nature of both translations. In the 1943 translation, it furthermore assumes the status of a proper name. It is notable that, at the time of the translations, there was no commonly used direct equivalent to the word *mongoose* in the Turkish language. The translators, therefore, seem to have adopted a strategy of leaving the word untranslated, and instead, devising new terms

in Turkish. Consequently, the word *mongoose* is rendered as *mangusta* in Tunaboylu's translation, and as *Mungo* in Örs and Özön's translation. The discrepancy between the two translations can be attributed to the source texts that the translators consulted. In the French translation (1910), *mongoose* is rendered as *mangouste*, whereas in the German version (1898), it is referred as *Mungos*. It can then be suggested that Tunaboylu employed the phonetic transcription of the French word *mangouste* in his translation, which subsequently became *mangusta* in Turkish. In contrast, Örs and Özön simply adopted the German word *Mungos*, and used it as a proper name, capitalising it as *Mungo* in Turkish and providing an explanatory footnote, stating that "it is an animal that lives in India and displays hostile behaviour towards snakes"<sup>71</sup> (Kipling, 1943, p. 3, own translation).

In both Turkish translations, as shown in Table 4 above, there seems to be a lack of consistency in the manner in which proper names were handled. For instance, Tunaboylu generally employed the phonetic transcription method in dealing with the character names in the story. Accordingly, *Karait* becomes *Kare*, *Chua* is transcribed as *Şüa*, *Chuchundra* as *Şüşüundra*, and *Alice* as *Alis*. Interestingly, however, he changed the cobra's name from *Nag* to *Naja*, presumably with an awareness that the scientific designation of the Indian cobra is *Naja Naja*. Subsequently, as a solution for the name of Naja's wife, *Nagaina*, he opted to retain Naja's name and provide an explanation regarding her gender and her status as Naja's wife. Consequently, *Nagaina* became *Najanın eşi/karısı* (the wife of Naja) and *dişi Naja* (female Naja) in his translation. This, however, appears to have caused confusion, resulting in a later mistranslation. At the end of the story, when Rikki-Tikki kills *Nagaina*, the reader of the translation is incorrectly informed that *Naja* is dead. This introduces an issue

---

<sup>71</sup> Hintte yaşıyan ve yılanlara düşman olan bir hayvandır (Kipling, 1943, p. 3).

with regard to the narrative structure, as the reader is already made aware of Naja's death midway through the story. In addition, Tunaboynu provided a Turkish translation of the name of another character, namely the bird *Coppersmith*. The name of the bird is originally derived from that of the coppersmith barbets, a species of bird that can be found across the Indian subcontinent and is "[n]amed after their metallic, metronomic call, which sounds rather like someone striking metal with a hammer" (Moss and Martin, 2019, p. 124). It is notable that Kipling demonstrated great care and precision in selecting the name of the bird as its only role in the story is to announce Nagaina's death to the entire garden, being "the town-crier to every Indian garden" (Kipling, 1894, p. 211). Tunaboynu rendered the bird's name as *kazancı*, which refers to an individual engaged in the manufacture, repair or sale of boilers ("Kazancı", 1998, p. 1255). Notably, the same Turkish term was also employed in Örs and Özön's translation as an equivalent for the *Coppersmith*. In his translation of the name *Coppersmith*, Tunaboynu seems to have been influenced by the French translators, as they rendered it as *La Chaudronnier*, which is used in English to refer to a boilermaker, whereas the original name of the bird is referred to as "Le barbu à plastron rouge" in French. The German translator, on the other hand, seems to have provided the literal translation of *Coppersmith* and rendered the name as *Kupferschmied*, which is, however, also used as the designation of the bird in question. Consequently, despite using different source texts, the same equivalent, *kazancı*, was identified for the *Coppersmith* by the Turkish translators. It is challenging to ascertain whether there was any influence exerted by one translation upon the other; however, it seems that the Turkish translators were primarily concerned with reproducing the auditory characteristics of the bird, rather than with identifying an equivalent designation for the bird in the Turkish language.

As for Örs and Özön's translation, it appears that a combination of phonetic and original spellings was employed by the translators when dealing with the character names. As a result, *Darsie* becomes *Darzi*, for instance, whereas *Karait* and *Harry* remain unaltered. As argued by Van Coillie, it is a common practice among translators of children's literature to employ phonetic transcription when confronted with existing or imagined names (2006, p. 126). During the period in question, however, it is known that the Translation Bureau employed an alternative approach, adhering to the original spelling of foreign names. On 28 February 1940, the Translation Board, convened by the Ministry of Education, reached the decision that the spelling of proper names in languages utilising Latin script should be preserved in translations ("Haberler", 1940, p. 112). While this strategy was adopted in the translations of canonical works published by the Translation Bureau, it appears that the field of children's literature demonstrated a notable lack of engagement with this decision. This is a particularly interesting point of consideration, given that the translators in question, namely Hayrullah Örs and Mustafa Nihat Özön, were also involved with the Translation Bureau at the time. I would therefore argue that this, in fact, brings us back to the discussion about the position of children's literature within the literary polysystem in Türkiye in the 1940s. It is beyond doubt that the Society for the Protection of Children made a conscious decision to publish a Turkish translation of this particular story. It is highly likely that this decision was influenced by the esteemed reputation of Rudyard Kipling, a Nobel Laureate, and "world-famous author" with a "remarkable talent for narration," as described by the Nobel Committee in 1907 ("The Nobel prize", n.d.). It can therefore be argued that Kipling's *The Jungle Book*, in which the story of *Rikki-Tikki-Tavi* was featured, assumed canonical status in its own literary system at the time. As the above analysis

suggests, however, following its introduction to the target system, namely the Turkish system of translated children's literature, its status shifted to a peripheral position. This permitted the translators to establish their own norms regarding proper names, rather than adhering to the decision previously reached by the state-sponsored Translation Bureau.

This, furthermore, brings us back to the question of cultural references embedded in the proper names that appear in the story. To begin with, the narrative takes place in a big bungalow in the *Segowlee cantonment*, which is of particular significance as it provides the reader with contextual information, including details of the story's setting and timeframe. As defined in the Oxford Advanced Learner's Dictionary, the term "cantonment" denotes "a military camp, especially a permanent British military camp in India in the past" ("Cantonment", n.d.). With respect to the proper name *Segowlee*, although it is categorized as a "fictitious location" in the notes on the text published by the Kipling Society (Underwood, 2007), some sources suggest that it represents an archaic spelling of the Indian city Sugauli (Tucker, 2010, p. 1124). Accordingly, it can be deduced that the story is set during the period when the British Empire maintained military bases in India, that is to say, during the era when India was under British colonial rule.

Indeed, Kipling establishes the geographical, political and cultural context at the very beginning of the story with the opening line, which reads: "This is the story of the great war that Rikki-tikki-tavi fought single-handed, through the bath-rooms of the big bungalow in *Segowlee cantonment*" (Kipling, 1894, p. 175, emphasis added). The Turkish translations of the story, however, exhibit notable differences in their openings. This can be attributed, on the one hand, to their use of different source texts, as indicated above, and on the other hand, one could argue, to the translators'

deliberate omission of the militarist and colonial elements that Kipling establishes as the context of the story. Tunaboylu's 1939 translation based on the French version, for instance, starts with the following opening line:

Target text:

Bu, Rikki-Tikki-Tavinin, *Segovledeki köşkün* banyo salonlarında, tek başına yaptığı büyük savaşın hikâyesidir. (Kipling, 1939, p. 14, emphasis added)

[Target text in back-translation:

This is the story of the great war that Rikki-Tikki-Tavi fought alone in the bathrooms of the *mansion in Segovle*. (Kipling, 1939, p. 14, emphasis added)]

The French version:

Ceci est l'histoire de la grande guerre que Rikki-tikki-tavi livra tout seul dans les salles de bains du grand bungalow, au *cantonnement de Segowlee*. (Kipling, 1910, p. 185, emphasis added)

[The French version in back-translation:

This is the story of the great war that Rikki-tikki-tavi fought all alone in the bathrooms of the big bungalow in *Segowlee cantonment*. (Kipling, 1910, p. 185, emphasis added)]

As observed in the quotations above, Tunaboylu provided the phonetic transcription of the place name *Segowlee*, which represented his general approach to handling the proper names in the story, as previously discussed. Consequently, *Segowlee* has become *Segovle* in his translation. However, the bungalow located at the military station, namely the cantonment, where the story takes place, is simply replaced with *köşk*, which refers to a mansion, or an ornate house built in a garden, as defined by the Turkish Language Association (*Türk Dil Kurumu*) ("Köşk", 1998, p. 1387). As a consequence, despite the Turkish reader being made aware that the story takes place in a foreign setting, namely in *Segovle*, the translation fails to convey the essential military context adequately, due to the omission of the term *cantonment*.

In a similar vein, Örs and Özön's 1943 translation lacks the colonial and military context that the author seeks to establish at the opening of the story. This, however, can be attributed primarily to the translators' reliance on the German version as their principal source text, as evidenced by the following example:

Target text:

Bana kulak ver ve adam akıllı dinle; sana Rikki-Tikki-Tavi'nin yaptığı ve başardığı kanlı kavgaları anlatacağım. (Kipling, 1943, p. 3)

[Target text in back-translation:

Lend me your ear and listen closely; I will tell you about the bloody battles that Rikki-Tikki-Tavi fought and succeeded in. (Kipling, 1943, p. 3)]

The German version:

Sperrt die Ohren auf und hört mir genau zu – denn jetzt kommt die wunderbare Geschichte von dem blutigen Kampfe, den Rikki-Tikki-Tavi unternahm und zu glücklichem Ende führte. (Kipling, 1898, p. 154)

[The German version in back-translation:

Open your ears and listen to me carefully - because now comes the wonderful story of the bloody battle that Rikki-Tikki-Tavi fought and brought to a happy end. (Kipling, 1898, p. 154)]

It is apparent from the above quotations that the Turkish translation is devoid of any information pertaining to the geographical or temporal setting of the narrative, in a manner that is also evident in the German version. It is challenging, if not impossible, to ascertain the reasons behind the German translator's decision to open the story in a markedly different manner from the original text, or to omit the geographical and cultural references embedded in the opening line of the narrative; however, what is noteworthy in the context of the present study is the fact that the Turkish translators were constrained, to a certain extent, by the decisions and strategies employed by the German translator. Such instances are typical of indirect translations and constitute what Hadley identifies as "the concatenation effect", which refers to "translators' stands influencing one another directly" (2017, p. 184),

meaning that in the event of the initial translation failing to retain any culturally specific or foreign features present within the source text, the subsequent translations will inevitably have a diminished capacity to do so. Nevertheless, it would be inaccurate to assume that the Turkish translators had no other constraints to contend with, and that they simply adhered to the German version without making any interventions. For instance, in the subsequent pages of the story, the reader is once more reminded that the narrative is set in a military station in Segowlee, during the colonial period in India. This is illustrated in the passage in which Rikki-Tikki recalls his mother's advice regarding the 'appropriate' behaviour when encountering "white men", which reads:

... [E]very well-brought-up mongoose always hopes to be a house-mongoose some day and have rooms to run about in, and Rikki-tikki's mother (she used to live in the General's house at Segowlee) had carefully told Rikki what to do if ever he came across white men. (Kipling, 1894, p. 180).

The second reminder provided by Kipling concerning the setting of the story is once again absent from Örs and Özön's 1943 translation. This omission, however, differs from the previous instance in that it occurs despite its inclusion in the German version that served as the source text for the translators, as shown in the quotations below:

Target text:

Bu evdekilerin kendisini çok sevmelerini istiyordu. Eskiden bir generalin evinde yaşamış olan annesi de kendini nasıl sevdirebileceğini ona iyice öğretmişti. (Kipling, 1943, p. 7)

[Target text in back-translation:

He wanted the people in this house to like him very much. His mother, who had lived in the house of a general, had taught him how to make them like him. (Kipling, 1943, p. 7)]

The German version:

Er hatte sich fest vorgenommen, der Hausliebling zu werden, denn seine Mutter, die in der Familie des kommandierenden Generals in *Segowlee* gelebt, hatte ihm ganz genau eingeschärft, wie man so etwas anfangen müsse. (Kipling, 1898, p. 158, emphasis added)

[The German version in back-translation:

He was determined to become the house favourite, because his mother, who lived in the family of the commanding general in *Segowlee*, had taught him exactly how to accomplish that. (Kipling, 1898, p. 158, emphasis added)]

It can then be argued that the decision not to include the name of the place where the story is set, namely *Segowlee*, can be attributed solely to the Turkish translators, independently of the German translator. This, therefore, suggests that the translators were also confronted with additional constraints beyond those associated with the mediating German translation. The omission of this particular name could, on the one hand, be attributed to the translators' intention to reduce the foreignness of the text, as children may exhibit less tolerance for the inclusion of foreign elements within texts than adults do (Van Coillie, 2006, p. 133). As exemplified above, however, this approach may entail the sacrifice of certain references in the source text, whether geographical, temporal, cultural, or otherwise. We know, on the other hand, that the objective of the series, of which the translation in question was a part, was to provide the Turkish children with "good, useful and controlled" books. In this case, it can also be argued that the translators did not consider it "good" or "useful" to provide children with explicit information with regard to the military and colonial context of the story, and this was the method by which they exercised "control."

Furthermore, at this point in the narrative, Kipling discloses the racial identity of the family that adopts Rikki-Tikki, referring to them as "white men." It is noteworthy that Örs and Özön's 1943 translation makes no reference to this matter, a fact also observed in the German version. In a similar, and arguably interesting,

manner, the whole paragraph in question was omitted in Tunaboylu's 1939 translation despite the fact that the French version, the text he used as a source, makes it clear that Segowlee is a place where military officers reside and that it is crucial to understand the 'appropriate' behaviour when encountering these "white men", given that serving them is a goal that every "well-raised" mongoose would hope to achieve:

The French version:

... une mangouste bien élevée espère toujours devenir à quelque moment une mangouste domestique, et avoir des chambres pour courir au travers. Or, la mère de Riki-tikki (elle avait habité autrefois la maison du *général à Segowlee*) avait soigneusement instruit son fils de ce qu'il devait faire si jamais il rencontrait *des hommes blancs*. (Kipling, 1910, p. 189, emphasis added)

[The French version in back-translation:

... a well-raised mongoose always hopes at some time to become a domestic mongoose, and to have rooms to run through. Yet, Riki-tikki's mother (she had once lived in the *general's house at Segowlee*) had carefully instructed her son what to do if he ever met *white men*. (Kipling, 1910, p. 189, emphasis added)]

As indicated before, the name *Segowlee* was retained by Tunaboylu as *Segovle* at its initial appearance at the opening of the story. Its inconsistent omission here can therefore be attributed to the racial and military references present in the passage in which it appears. It can be inferred from the source text, for instance, that Rikki-Tikki's mother was adopted by a "white" man, who was presumably employed by the British armed forces, thereby becoming a military representative of the colonial empire. In Kipling's narrative, this status appears to be of considerable importance, implying that one should maintain a favourable relationship with such individuals. Accordingly, one might argue that Tunaboylu omitted the entire paragraph due to the presence of imperialist references, which, in turn, led to the absence of any

references to racial matters and the lack of contextualisation pertaining to military occupation in his 1939 version of *Rikki-Tikki-Tavi*.

#### 7.1.1.2 Textual integrity

The Turkish translations of *Rikki-Tikki-Tavi* also exhibit differences in their capacity to maintain the textual integrity of the original text. Such differences are particularly evident in the fullness and length of the translated passages, which display considerable variability.

The original English version of the story, published in 1894, comprises 5,765 words. The 1910 French version, however, features a slight increase in word count, resulting in a total of 6,189 words. While a comprehensive analysis of the English and French translations of the story is beyond the scope of this study, a preliminary review suggests that the French translators did not make extensive additions in their translation. The discrepancy in length between the French translation and the English original, namely 424 words, can therefore be attributed to the linguistic, syntactic and stylistic differences between the two languages. Indeed, a review of the relevant literature suggests that the average sentence length is shorter in English than in French, with the consequence that French translations often exceed the word count of their English source texts (Vinay & Darbelnet, 1995, p. 193; Brown, Lai & Mercer, 1991, p. 170). The 1898 German translation of *Rikki-Tikki-Tavi*, on the other hand, was characterised by substantial additions, as well as certain omissions, resulting in a target text of 6,794 words. As indicated before, it is difficult to determine with certainty whether the modifications in the translation were made by the German translator, or whether they were derived from yet another intermediary translation;

however, as already discussed above, his translation had a shaping influence on the 1943 Turkish translation of *Rikki-Tikki-Tavi*.

The analysis of the Turkish translations reveals, firstly, that Tunaboylu did not attempt to maintain the textual integrity of the source text, as evidenced by the extensive omissions he made from the story. His translation amounts to just 3,746 words, while, as previously indicated, the French version that served as his source text contains 6,189 words. In general, it seems that Tunaboylu omitted the parts and sentences that he deemed superfluous. For instance, the poem, which opens the story and describes the battle between Rikki-Tikki and Nag, the cobra (Kipling, 1894, p. 174; Kipling, 1910, p. 184), was not included in his 1939 translation. The poem's absence from the target text can be attributed to two possible explanations: firstly, the translator may have chosen not to commence the story with the poem, or alternatively, he may not have perceived the poem as part of the story, as it is not located on the page where the narrative begins but on the previous page.

Furthermore, the analysis shows that Tunaboylu had a tendency to omit or summarise certain details in the source text that he considered to be of lesser importance. To illustrate, he provided a brief summary of the sentence describing Rikki-Tikki's movements during his fight with Karait as follows:

Target text:

Bu gerçekten gülünç bir gidişti, lâkin, tehlikeye karşı bunun faydası vardır. (Kipling, 1939, p. 12)

[Target text in back-translation:

It was indeed a ridiculous gait, but it is useful in case of danger. (Kipling, 1939, p. 12)]

The French version:

Cela paraît très comique, mais c'est une allure si parfaitement balancée, qu'à n'importe quel angle on en peut changer soudain la direction : ce qui, lorsqu'il s'agit de serpents, est un avantage. (Kipling, 1910, p. 195)

[The French version in back-translation:  
It looks very funny, but it's a gait so perfectly balanced that at any angle you  
can suddenly change direction, which, when it comes to snakes, is an  
advantage. (Kipling, 1910, p. 195)]

As observed above, the omission of certain details did not result in a significant modification to the plot of the story. The decision of the translator to omit or summarise specific descriptions can be attributed to the format in which the translated text was published. While the source text was originally released in book format, Tunaboylu was expected to translate it in instalments for serialisation in the magazine *Çocuk*. With regard to the characteristics of the serialised novel, Couégnas (2006) argues that it is susceptible to the ongoing reactions of its audience, thereby exhibiting considerable “plasticity” (p. 330). In their study of translated and indigenous serial novels published between 1928 and 1960 in Türkiye, Arslan, Işıklar Koçak, and Erkul Yağcı (2023) make use of the concept of “plasticity” to argue that the practice of editing by omitting parts to enhance the accessibility and facilitate comprehension was a commonly accepted approach for both indigenous and translated serial novels in cases where they did not meet the expectations of the intended readers, as conceived by the author or translator (p. 1428). It is true that *Rikki-Tikki-Tavi* is not a novel, but rather a short story. Thus, the translator was likely not under the same pressure to make it engaging or accessible in order to retain the readers’ attention for several issues of the magazine. Indeed, the serialisation of the story was completed in only two issues. However, it remains a reasonable assumption that the inherent “plasticity” of the serialised format enabled him to make adjustments to the target text by omitting or summarising certain elements.

This phenomenon is most pronounced towards the end of the translated text, where large sections of the source text were omitted. To illustrate, the French version

serving as the source text comprises a total of 471 words between the last paragraph on page 213 and the conclusion of the story on page 216. Conversely, Tunaboğlu's Turkish translation demonstrates a notable reduction in this span, comprising a total of only 198 words. In these pages, Kipling provides a detailed account of how Rikki-Tikki killed Nagaina, the wife of Nag, in the rat-hole where they used to live, and subsequent events that ensued. In the meantime, he describes the reactions of the other characters: Darzee, the tailor-bird, contemplating the possibility of Rikki-Tikki's being killed and singing a very mournful song; the red-ant troop going down into the hole to confirm the news of Nagaina's death; the birds singing, and the frogs croaking with joy, safe from the cobras who used to prey upon them (Kipling, 1894, pp. 209-211; Kipling, 1910, pp. 213-215). None of these details were reflected in Tunaboğlu's 1939 translation. Furthermore, in the source text, Rikki-Tikki asks Darzee to tell the Coppersmith to announce Nagaina's death to the garden, and thereafter, the author provides a brief description of the Coppersmith's characteristics (Kipling, 1894, p. 211; Kipling, 1910, p. 214). The Turkish translation, however, retained Rikki-Tikki's request while omitting the description of the Coppersmith. It can therefore be suggested that Tunaboğlu paid attention to convey the essential events of the plot in a concise manner by omitting supplementary details provided by the author, meaning that he displayed no concern regarding the textual integrity of the source text. Moreover, the increase in omissions towards the end of the translation can be attributed to the limited space allocated for the story in the magazine. It seems that Tunaboğlu was compelled to perform his translation within the constraints of a limited spatial capacity in the magazine, which led him to present a summary of the concluding sections of the source text.

With regard to Örs and Özön's translation, the analysis indicates a presence of different constraints. As indicated above, the 1898 German translation reached a length of 6,794 words due to the extensive additions the translator carried out throughout the target text. Since Örs and Özön used the German version as their source text, the 1943 Turkish translation resulted in a text that exhibited significant differences from the 1939 Turkish translation in terms of not only content but also length, which is to be expected, given "the concatenation effect" identified by Hadley (2017) in indirect translations. Nevertheless, this does not mean that Örs and Özön paid close attention to the textual integrity of the source text. A close analysis of the target text reveals that they generally opted for providing summaries of lengthy passages, which affected the overall length of their translation and resulted in a total of 4,325 words. The following example serves to illustrate this point:

Target text:

Bütün iş göz keskinliğinde ve çevikliktedir. Bu, tıpkı yılanın atılması ve Mungo'nun sıçraması arasında bir yarış gibidir. Yılanların atılmaları o kadar çabuk olur ki göz görmiye yetişmez. (Kipling, 1943, p. 11)

[Target text in back-translation:

It's all about the sharpness of the eye and agility. It's like a contest between the snake's attack and Mungo's leap. Snakes strike so fast that no eye can see them. (Kipling, 1943, p. 11)]

The German version:

In solchen Kämpfen handelt es sich deshalb darum, sein Bestes zu thun; an der Schärfe des Auges und der Schnelligkeit des Körpers hängt die Entscheidung – es ist ein Wettstreit zwischen dem Stoß der Kobra und dem Sprunge des Mungos, und da kein Auge scharf genug ist, der Bewegung des zustoßenden Schlangenkopfes zu folgen, ist solch ein Kampf an und für sich wunderbar genug, auch ohne die mystische Zuthat eines geheimnisvollen Krautes. (Kipling, 1898, p. 162)

[The German version in back-translation:

In such fights, it is therefore a question of doing one's best; the outcome depends on the sharpness of the eye and the speed of the body – it is a contest between the thrust of the cobra and the leap of the mongoose, and since no eye is sharp enough to follow the movement of the thrusting snake's head,

such a fight is marvellous enough in and of itself, even without the mystical addition of a mysterious herb. (Kipling, 1898, p. 162)]

As is clear from the above excerpt, the Turkish translators provided a summary of the lengthy sentences in the German version by cutting detailed descriptions. Such simplifications are observed throughout the translation. Even though they did not make extensive omissions comparable to those seen in Tunaboylu's translation, they also did not prioritise the fullness of the source text upon which they based their translation.

One can argue that the adoption of omission and simplification strategies in both Turkish translations of *Rikki-Tikki-Tavi* provides insight into the position of children's literature within the literary polysystem in Türkiye in the 1940s. During this period, a number of writers emphasised the significance of providing complete translations of texts into Turkish, suggesting that any omissions should be avoided. In his review published in *Tercüme*, a translation journal affiliated with the Translation Bureau, for instance, Nahid Sırrı Örik strongly criticised the Turkish translator of *Le Lys rouge* (The Red Lily) by Anatole France, identifying extensive omissions in the translation. He even accused the translator of a lack of appreciation for the author and his words, stating that the translator had failed to fully and literally translate the original text (Örik, 1940, p. 205). Thus, as Tahir Gürçağlar also suggests, “[f]ullness of translations was an important criterion for the canonical status of works, especially in the 1940s with the setting up of the Translation Bureau” (2008, p. 155). In this regard, the fact that the Turkish translators of *Rikki-Tikki-Tavi* did not pay sufficient attention to maintaining the fullness of the source texts can be interpreted as an indicative of the peripheral position translated children's literature occupied within the Turkish literary polysystem. This is also

evidenced in the aforementioned discussion on the spelling of proper names in translations. Despite the canonical status assumed by the author and his work at the time, it appears that after being translated into Turkish and becoming part of the target system, the book assumed a peripheral position, which allowed the translators to establish their own norms regarding proper names, and to exercise control of the integrity and fullness of the source texts. This further demonstrates that, in the words of Toury, translations serve as “facts of target cultures” (2012, p. 23).

It is necessary to note, however, that the translation of children’s literature also constitutes a distinct subsystem in its own right. Therefore, as discussed in the section of literature review in Chapter Two, it is also subject to its own set of norms, such as didactic and pedagogical norms. This means that a book designed for a child audience is expected to “enhance the intellectual and/or emotional development of the child and set good, worthy examples” (Desmidt, 2006, p. 86). In this sense, the didactic nature of children’s literature serves as a constraint on the part of the translator. In the Turkish translations of *Rikki-Tikki-Tavi*, while the peripherality of the system enabled the translators to carry out a series of manipulations, as indicated above, the didactic norms that regulate this particular system seem to have imposed certain constraints on their decision-making process. Remarkably, the principle of didacticism, described by Puurtinen as the principle “of ‘usefulness’ to the child” (1998, p. 2) was explicitly emphasised by the Society, when explaining the objectives of the series in which this book was published. The Society’s initial motivation for publishing children’s literature stemmed from a recognition of the “dire need for works that would contribute to the intellectual, moral and physical upbringing of Turkish children” (Le Fleuvre [sic], 1928, p. 3, cited in Alimen, 2015,

p. 117). One could therefore assume that the moral principles inherent in the source texts would inform the decisions of the Turkish translators.

The story of *Rikki-Tikki-Tavi* represents “an epic, in which courage and skill defeat the forces of evil” (Underwood & Radcliffe, 2008). It narrates the “great war” waged by the brave Rikki-Tikki against two cobras. His decision to declare war against these evil creatures is motivated by his profound gratitude towards those who have saved him from death, which he perceives as his duty and moral obligation. In the Turkish translations of the story, it seems that both Tunaboğlu and Örs and Özön paid close attention to convey the moral of the story to their intended audience; they demonstrated a tendency to fully translate the parts of the story that recount this great war, no matter how “bloody” the battles were, as described by Örs and Özön at the opening of the story. Indeed, the battle scenes between the mongoose and the cobras were depicted in such vivid detail by the translators that some may even deem this book ‘unsuitable’ for children on account of its violent content. However, the reason why they retained these depictions, while omitting cultural, racial and military references embedded in proper names or summarising lengthy descriptions of the other characters, can be explained with reference to the didactic norms regulating the system of translated children’s literature. I would argue that the primary constraint that informed the decisions of the translators regarding the omissions and retentions of certain elements in the target texts was the aim of highlighting the moral and didactic principles to be conveyed to the intended audience. In other words, the objective of both translations was to accentuate the moral of the story in order to instil “good” values and qualities in the ideal Turkish child, namely courage and gratitude.

## 7.2 Case Study II: *İlk Matbaa (Jan Gutenberg)* by Maurice Farney

In this section, I discuss another book published as part of the series *Okul ve Öğrenci Kitapları* and entitled *İlk Matbaa (Jan Gutenberg)*. The book was translated from French into Turkish in 1945 by Fuat Baymur, whose name appears on the cover and title page of the book as “*nakleden*” (the one who conveyed), accompanied by his affiliation: “one of the teachers at the Gazi Education Institute” (*Gazi Terbiye Enstitüsü Öğretmenlerinden*).

The Turkish term *nakletmek*, which literally means “to transfer or to convey,” has been widely used to refer to the act of translating since the Ottoman period. As demonstrated for instance by Demircioğlu (2005), in the late-nineteenth and early twentieth centuries, the word *nakl* was defined as “to translate and to turn into another language, to make a copy of” (Hüseyin Hüsnü, (undated), p. 493; quoted from Demircioğlu, 2005, p. 140). In a similar vein, during the early republican period, certain writers used the term *nakletmek* in the sense of “to translate” (Ülken, 1935/1997, p. 350; Sevük, 1940, p. vi). Nevertheless, Tahir Gürçağlar indicates that the term was also employed, on certain occasions, to refer to indigenous works, and concurrently, to signify “free translation,” establishing a binary opposition to “faithful translation” (2008, pp. 127-128).

In sum, the precise meaning of *nakletmek* as a practice of textual production in the early republican era is not clear. The fact that *İlk Matbaa (Jan Gutenberg)* was presented in this manner, may thus reflect particular translation decisions, but it could just as well bear little relevance to the main constraints shaping the Turkish text. To arrive at a deeper insight into the set of relevant constraints, the analysis below, like the first one, is focused on proper names, as well as on retention and omission strategies. Different from the first case study, however, which was

concerned with a purely fictional story, this analysis is concerned with a biographical narrative, and we can therefore assume that different norms apply.

### 7.2.1 Textual analysis

The book *Jean Gutenberg ou l'Invention de l'Imprimerie* (Johannes Gutenberg or the Invention of Printing), authored by Maurice Farney, was published in 1929 by Librairie Larousse in the collection *Les Livres Roses Pour La Jeunesse* (Pink Books for Young People). As the title suggests, the book presents the biography of Johannes Gutenberg, with a particular focus on his childhood, the challenges he faced, and the historical context surrounding his invention of the movable-type printing press in the fifteenth century.

The first book printed on Gutenberg's press was an edition of the Bible, which is known today as the Gutenberg Bible. Given the nature of the subject matter, it is unsurprising that Farney's text about Gutenberg's life contains numerous references to the Bible. Indeed, it focuses extensively on the pivotal role played by Gutenberg's invention of the printing press in this religious work's dissemination. Furthermore, Farney underlines the significance of the invention of the printing press in terms of rapid and relatively cheap access to information. As the references to the Bible and Christianity constitute the core content of the book, the analysis of its Turkish translation will focus on the strategies employed by the translator when rendering those religious references and the value systems they invoke.

Moreover, as indicated above, the source text in question constitutes a form of biographical writing, meaning that the author has been constrained by the conventions of the genre of biography. In biographical accounts, the veracity of the information presented is of the utmost importance. Indeed, as pointed out by Elgöl,

while biographers are permitted some degree of creative freedom, they are “still obliged to cope with the constraints posed by the historical truth” (2016, p. 54). This aspect of the genre of biography is clearly evidenced in Farney’s book, wherein he presents a comprehensive historical account that may even be considered challenging for the intended child audience to fully grasp. Indeed, the preface of the book acknowledges the complexity of the subject matter, describing it as “a rather difficult but highly instructive subject” (... *ce sujet un peu ardu, mais éminemment instructif*) (Farney, 1929, *Préface* section, para. 4).

Elgül discusses the close relationship between translation and biography by drawing attention to parallels in representational procedures: biography writing and translation can be considered “analogous mediums of transcreation that confront similar constraints while constructing a representation of a selected source for a certain group of receivers” (Elgül, 2016, p. iv). On a concrete rather than conceptual level, constraints do not only run parallel, they are also transferred through the act of translation. Indeed, it can be assumed that the constraints regarding truthfulness, imposed by the genre of the book on the author, also apply to the translator. The exact manner in which the translator *conveys* the source material in response to the constraints of both biography writing and children’s literature in early republican Türkiye, however, merits a close analysis.

#### 7.2.1.1 Proper names

As put forward by Van Coillie, “[n]ames are invariably embedded in a cultural context. The more important the context is to the book, the less self-evident it is to change that context” (2006, p. 131). One can reasonably argue that biography represents one of the genres in which the significance of contextual details is most

pronounced, meaning that proper names, e.g. the names of well-known figures or places, serve to situate the narrative within an essential defined context. In translating a biographical account, it can then be assumed that the translator will refrain from modifying proper names, given their integral function to the central theme.

Farney's presentation of the biography of Johannes Gutenberg mentions numerous personal names drawn from the real world. Nevertheless, as is evident from the very title of the book, the author generally employed French exonyms rather than the original personal names. For example, Johannes Gutenberg became Jean Gutenberg, Peter Schöffer was transcribed as Pierre Schœffer, Andreas Dritzehn as André Dritschen, and Johannes Fust as Jean Faust. The replacement of the personal names with their corresponding counterparts in French can be attributed to the fact that these historical figures were commonly referenced in France by their French exonyms. The source author drew upon French sources while composing the biography of Johannes Gutenberg. For instance, Hans Riffe, one of Gutenberg's partners, appears in the book as Jean Riffe, as he does in an encyclopaedia entry about typography written in French in 1854 (Renier, 1854, p. 580). Accordingly, it can be assumed that reference to the actual individuals in question was clear within the French context.

However, it appears that Farney's reliance on common French exonyms gave rise to certain problematic consequences in the Turkish translation. As demonstrated in Table 5 below, Fuat Baymur provided phonetic transcriptions of personal names throughout the Turkish translation. However, as the source text featured the French versions of the names, he employed the French phonetics of these names in his transcription. Therefore, Jean Gutenberg became *Jan Gutenberg* (here it should be noted that in Turkish, the name Jan is pronounced as /zan/, which is arguably closer

to the French Jean (/ʒɑ:n/) than to the German Jan (/jan/)), Pierre Schœffer was spelled as *Piyer Şöffer*, Jean Riffe as *Jan Rif* and André Dritschen as *Andre Driçen*.

Table 5. Personal Names in the Translation of *Jean Gutenberg*

| FR (1929)                     | TR (1945)                 |
|-------------------------------|---------------------------|
| Jean Gutenberg                | Jan Gutenberg             |
| Jean Gensfleisch de Sulgeloch | Jan Gensflayş de Sulgeloh |
| Friélo Gensfleisch            | Friyelo Gensflayş         |
| Else de Gutenberg             | Else Gutenberg            |
| Hans Mermann                  | Hans Merman               |
| Agésilas                      | Ajesilas                  |
| Cicéron                       | Çiçeron                   |
| Hébèle                        | Hebel                     |
| Laurent Coster                | Loran Koster              |
| Christophe Colomb             | Kristof Kolomb            |
| Louis XI                      | On Birinci Lui            |
| Frédéric III                  | Üçüncü Frederik           |
| Charlemagne                   | Şarlmany                  |
| Anna de la Porte de Fer       | Anna dö la Port de Fer    |
| Jean Riffe                    | Jan Rif                   |
| André Dritschen               | Andre Driçen              |
| Heilmann                      | Haylman                   |
| Clauss Dritschen              | Klavs Driçen              |
| Jean Faust                    | Jan Favst                 |
| Pierre Schœffer               | Piyer Şöffer              |

On the one hand, it can be argued that the strategy of the Turkish translator to transcribe the personal names phonetically had the effect of providing children with a relatively smooth reading experience, reducing the foreignness of the text to a certain extent by making the names more recognisable to Turkish children. On the other hand, the phonetic transcription method resulted in what might be described as a loss of reference to the actual historical personalities in question. While this may be an acceptable approach in the context of fiction, it is perhaps less so in the case of biography, where the presentation of factual information is of great importance.

The analysis shows that Fuat Baymur was notably consistent in his approach to the handling of proper names, applying the same transcription method when

dealing with the place names in the source text as well. For instance, in his transcription, *Mayence* became *Mayans* and *Strasbourg* became *Strazburg*. While the spelling of *Strasbourg* as *Strazburg* in Turkish does not result in any referential confusion, there is a possibility that the transcription of *Mayence* as *Mayans*, instead of Mainz, could lead to misinterpretation and a loss of contextual clarity.

The translator's use of phonetic transcription method, regardless of the biographical genre of the source text, can potentially be attributed to the prevailing norms governing the system of translated children's literature in Türkiye during the period under study. As also demonstrated in the previous case, translators of children's literature in the 1940s tended to offer children phonetic transcriptions of proper names, even in defiance of the norms established by the state-sponsored Translation Bureau. Despite his consistent and apparently motivated treatment of proper names, it should be noted that in certain instances, the Turkish translator of *Jean Gutenberg* chose to omit them, which gives rise to questions regarding the source text's overall integrity. This phenomenon will be discussed in the following section.

#### 7.2.1.2 Textual integrity

The comparative analysis of the source and target texts demonstrates that Fuat Baymur attempted to largely maintain the integrity of the source text in his Turkish translation. Firstly, as already discussed above, the source author makes mention of the Bible on a number of occasions throughout the book. In the Turkish translation, the term *Mukaddes Kitap*,<sup>72</sup> which translates literally as "The Holy Book," is used as an equivalent to *la Bible* (the Bible). It is worthy of note that the Turkish language

---

<sup>72</sup> It should be noted that the term is commonly written as *Kitab-ı Mukaddes* and refers to the common name given to the Torah, Psalms and the Bible.

also employs the term *İncil* to refer to the Bible, in the sense of the Christian holy book containing the basic principles of Christianity. In the translation of the book in question, however, Baymur used the term *İncil* only to refer to *l'Évangile* (the Gospel), making a distinction between the two terms. One might argue that this illustrates his attention to detail when translating the terminology associated with Christianity.

On the other hand, Baymur also tended to omit supplementary information that accompanied the main narrative. The following example is offered to illustrate this point, as well as the translation of terminology associated with Christianity:

Target text:

Bir elçiye fevkalâde ve çok değerli bir hediye vermek isteyen Alman İmparatoru üçüncü Frederik ona İbrani dilinde bir Mukaddes Kitap vermişti. Şarlmany'ın kullandığı İnciller kırmızı parşömen üzerine altın harflerle yazılmıştı. (Bu İnciller İmparatorun mezarında bulunmuştur.) (Farney, 1945, pp. 19-20)

[Target text in back-translation:

The German Emperor Frederik III, who wanted to give an ambassador an extraordinary and very valuable gift, gave him a Bible in Hebrew. The Gospels used by Charlemagne were written in gold letters on red parchment. (These Gospels had been found in the tomb of the Emperor). (Farney, 1945, pp. 19-20)]

Source text:

L'empereur d'Allemagne Frédéric III, voulant faire un présent extraordinaire et du plus grand prix à un ambassadeur, lui donna une Bible en hébreu. Le manuscrit des quatre Evangiles qui se trouve à Aix-la-Chapelle et dont s'est servi Charlemagne, est écrit en lettres d'or, sur parchemin, de couleur pourpre. Il a été trouvé dans la tombe de 'empereur [sic]. *Il y avait aussi, dans l'église de Saint-Lupicin, dans le Jura, quatre Evangiles écrits en lettres d'or et d'argent, sur vélin couleur pourpre. On pourrait citer encore, dans diverses abbayes du moyen âge, des psautiers, des chartes, etc., écrits avec le même luxe.* (Farney, 1929, p. 16, emphasis added)

[Source text in back-translation:

The German Emperor Frederick III, who wanted to give an ambassador an extraordinary and extremely valuable gift, gave him a Bible in Hebrew. The manuscript of the four Gospels found in Aachen and used by Charlemagne is written in gold letters on purple parchment. It had been found in the

emperor's tomb. *There were also four Gospels written in gold and silver letters on purple vellum in the church of Saint-Lupicin in the Jura. We could also mention psalters, charters, etc. written with the same luxury in various abbeys of the Middle Ages.* (Farney, 1929, p. 16, emphasis added)]

The last two sentences of the source text, presented in italics above, were omitted from the Turkish translation. Given that the previous sentences about the historical importance of the Bible and Gospels were retained in the translation, it can be argued that the decision of the translator not to include the latter part was influenced by his tendency to exclude information that he deemed 'unnecessary' for the intended audience. This is similarly evident from the preceding sentence in which it is stated that the manuscript of the four Gospels used by Charlemagne is located in Aachen (*Aix-la-Chapelle*), whereas this information is absent from the target text.

A further example illustrating the translator's tendency to omit detailed information and instead summarise the 'essential' content can be observed in the closing section of the book, where the source author describes the ways in which people demonstrated their gratitude to Gutenberg following his death. The passage reads as follows:

Source text:

Gutenberg mourut à Mayence, en 1468. Cette ville lui éleva, en 1837, une statue remarquable dont l'exécution fut confiée au grand sculpteur Thorvaldsen. La France a voulu aussi honorer sa mémoire. La ville de Strasbourg, où il a tant travaillé à son invention, lui a érigé une statue due au ciseau de notre célèbre artiste David d'Angers. (Farney, 1929, p. 28)

[Source text in back-translation:

Gutenberg died in Mainz in 1468. In 1837, the city erected a remarkable statue of him, whose creation was entrusted to the great sculptor Thorvaldsen. France also wanted to honour his memory. The city of Strasbourg, where he worked so hard on his invention, erected a statue of him, chiselled by our famous artist David d'Angers. (Farney, 1929, p. 28)]

In the Turkish translation, however, a summary of this passage was provided, which omitted the names of the sculptors, and thus mainly focused on the information pertaining to the locations and dates of the erection of statues in honour of Gutenberg, as illustrated below:

Target text:

Gutenberg, 1468 de Manyas'ta [sic] öldü. Bu şehirde, 1837 de kendisinin bir heykeli dikildi. Hattâ Fransızlar da onun hâtırasını yaşatmak istediler. Bulgusu için ... uğraştığı Strazburg şehrine onun için bir heykel diktiler. (Farney, 1945, p. 32)

[Target text in back-translation:

Gutenberg died in Mainz in 1468. A statue of him was erected in this city in 1837. Furthermore, the French, too, wanted to keep his memory alive. They erected a statue for him in the city of Strasbourg, where he worked hard for his invention. (Farney, 1945, p. 32)]

Another striking aspect of the target text is that Baymur refrained from the use of footnotes or other explanatory devices to clarify certain terms that might be unfamiliar to the intended audience, even when such clarifications has been provided by the author or the publisher in the source text. One such term is “florin,” which was explained in a footnote in the source text as follows: “*Le florin valait environ 7 francs de notre monnaie actuelle*” (The florin was worth about 7 francs in our current currency) (Farney, 1929, p. 21). In the target text, however, the translator omitted this footnote, and used the term “florin” in its original form, neither domesticating nor clarifying it. He also removed an additional clarification about the term “florin,” which is provided in parentheses in the source text and states that 50 to 60 florins correspond to 350 to 420 francs (Farney, 1929, p. 27). Furthermore, at certain points in the text, the source author interrupts the plot to explain some technical terms used in the context of printing, as shown in the following excerpt: “*Expliquons ici à nos jeunes lecteurs, qu'on nomme poinçon, en imprimerie, un morceau d'acier gravé en*

*relief. Les matrices étaient des moules pour former les caractères d'imprimerie”*

(Let's explain here to our young readers that, a punch, in printing, is a piece of steel engraved in relief. Matrices were moulds used to form printing characters) (Farney, 1929, p. 15). In a similar vein, the Turkish translator did not include this additional information in the target text. Notably, in the previous sentence, in which these technical terms were first introduced, he opted for a more generic rendering, i.e. “un poinçon en acier” (a steel punch) (Farney, 1929, p. 15) became “çelik makineler” (steel machines) (Farney, 1945, p. 18).

So far, I have discussed what has been omitted from the target text, namely information that provides supplementary detail but is not considered an integral component of the main subject matter. However, in order to gain a fuller understanding of the role of the translation in question, it is also necessary to consider the elements that have been retained within it. Firstly, the initial chapter of the book, which details Gutenberg's childhood, education, and interest in carving and sculpture, has remained substantially intact in the Turkish translation, with the exception of one sentence that was omitted, which describes the architectural characteristics of Gutenberg's childhood house, featuring “a high gable with crenellations like those on Dutch houses” (*un haut pignon avec des créneaux comme ceux des maisons hollandaises*) (Farney, 1929, p. 2). It is noteworthy, however, that the translator retained the sentence describing the house's entrance door on which a bull's head is carved with the motto “Nothing stands in my way” (*Rien ne me résiste*) (Farney, 1929, pp. 2-3), which reads in Turkish as follows:

Target text:

Kapının üzerinde bir boğa başı vardı ve şu yazı okunuyordu: “Hiçbir şey bana karşı koyamaz.” *Gutenberg* [sic] *bu sözleri kendisi için ülkü edindi.* (Farney, 1945, p. 5, emphasis added)

[Target text in back-translation:

Above the door was a bull's head and the following inscription: "Nothing can stand against me." *Gutenberg took these words as his ideal.* (Farney, 1945, p. 5, emphasis added)]

I would suggest that the retention of this particular feature of the house, namely the motto on the entrance door, together with the passages describing Gutenberg's inquisitive mind during his childhood, offers insights into the values selected by the translator as an exemplar to be conveyed to the target audience. From this point of view, the translator presents Gutenberg's resolute commitment towards achieving his dreams from an early age to be an exemplary quality. Perseverance, initially presented as "Gutenberg's ideal," is thus also foregrounded as a 'useful', desirable trait for the ideal Turkish child, which is expected to emulate the values of the young inventor.

Farney, the author of the source text, frequently draws attention to the importance of knowledge and understanding, and to the difficulties Gutenberg encountered in this regard when developing his ground-breaking invention. The author's concluding remarks strengthen the impression that the overall aim of the text is to demonstrate to children that knowledge is a valuable asset: "This shows us to what extent the most beautiful inventions have been received with hesitance and even hostility by ignorant and superstitious crowds" (*Ceci nous montre combien les plus belles inventions ont été accueillies avec difficulté et même avec hostilité par les foules ignorantes et superstitieuses*) (Farney, 1929, p. 27). As in this example, the value of knowledge is highlighted in the source text on several occasions, and consistently contrasted with the problem of ignorance. While the translator paid close attention to retain all the references to the ignorance of the era in the target text, he introduced a slight change to the way in which the term "ignorance" was employed.

In the source text, every use of the term “*l’ignorance*” (Farney, 1929, p. 14) refers to a “lack of knowledge.” In the target text, however, it has become “bilimsizlik” (Farney, 1945, p. 18), referring to a “lack of science.” An excerpt from the translation will help to clarify the point:

Target text:

Demek ki bundan sadece tahsil etmek veya servet (?) yapmak isteyen birkaç kişi faydalanıyor. Buna karşılık binlerce insan da *bilimsiz* kalıyor. Bu doğru mu? (Farney, 1945, pp. 14-15, emphasis added)

[Target text in back-translation:

This means that only a few people who want to study or make a fortune (?) benefit from it [the Bible]. On the other hand, thousands of people are left *without science*. Is this fair? (Farney, 1945, pp. 14-15, emphasis added)]

Source text:

Alors, pour quelques privilégiés qui s’instruisent ou s’enrichissent, des milliers de personnes restent dans l’ignorance ! C’est injuste ! (Farney, 1929, p. 12)

[Source text in back-translation:

So, while a privileged few educate or enrich themselves, thousands of people remain ignorant! It is unjust! (Farney, 1929, p. 12)]

In the source text, this remark is presented as direct speech, as though it were a statement made by Gutenberg. Furthermore, in the context of the book, the statement clearly highlights the significance of providing all individuals with equal access to *biblical* knowledge. Consequently, the term “ignorance” in this context pertains to a lack of knowledge regarding religious matters and teachings. It has no bearing on the question of *scientific* knowledge, which nevertheless is the impression given by the Turkish translation. As suggested by Oittinen, translations “always reveal the translator’s intentions, feelings and moral values” (2006, p. 37). In this instance, the values the translator aimed to convey influenced the rendering of the text, leading to

a newly introduced opposition between ignorance and, specifically, scientific knowledge.

The reframing of the concept of ignorance in the translation is also consistent with the broader ideology that characterised the early republican period. For example, in his renowned speech on the significance of science in the face of ignorance, delivered to teachers in Samsun on 22 September 1924, Mustafa Kemal Atatürk stated the following: “For everything in the world – for civilization, for life, for success – the truest guide is knowledge and science. To seek a guide other than knowledge and science is [a mark of] heedlessness, ignorance and aberration” (Mango, 2002, p. 412). Furthermore, as discussed in Chapter Four, the Society, as part of its “child cause,” adopted scientific knowledge as the basis for the upbringing of the children of the young Republic. In this respect, the translator’s conceptualisation of ignorance as a lack of scientific knowledge, as opposed to the source text’s concern with religious knowledge, reflects a motivated, ideological stance.

Thus, the translator’s actions clearly intervene in the framing of historical events, as illustrated by the introduction of a more scientific perspective. This, however, is not the only context in which the translator’s decisions are oriented towards the communication of a particular set of values. The following sentence illustrates his meticulous attention to the transmission of a moral lesson:

Target text:

Bir atalar sözüne göre, denizi görmeden paçaları sıvamamalıdır. (Farney, 1945, p. 25)

[Target text in back-translation:

According to a proverb, one should not pull up one’s trousers before one sees the sea. (Farney, 1945, p. 25)]

Source text:

Il ne faut jamais vendre la peau de l'ours, avant de l'avoir tué, dit un vieux proverbe. (Farney, 1929, p. 22)

[Source text in back-translation:

An old proverb states that you should never sell the bear's skin before having killed it. (Farney, 1929, p. 22)]

The proverb quoted above is equivalent to the English idiom, "Do not count your chickens before they hatch." Fuat Baymur translated this French proverb with a Turkish idiom in order to better convey its meaning, namely "be cautious of promises about future success." As discussed above, he generally avoided explanations or domestications of terms that might be unfamiliar to the target audience, or omitted the details that he deemed supplementary or overly technical. Here, however, his decision to refrain from a literal rendering suggests that he aimed to convey the value that the French proverb represents in a manner that would be more comprehensible to the Turkish reader. Accordingly, since the translation of figurative speech was carried out more attentively than the translation of technical details, one could argue that, even in a text concerned with scientific invention, the transmission of values and moral instructions is deemed more significant than the transfer of information per se.

In conclusion, Fuat Baymur, the Turkish translator of *Jean Gutenberg*, was subject to various constraints imposed by the biographical genre of the source text, the objective of the series *Okul ve Öğrenci Kitapları*, and the norms and values governing the Turkish system of translated children's literature. The book's status as a biography represents a constraint, as it provides a comprehensive historical account about a factual personality. In order to preserve the truthfulness demanded by the genre of biography, he sometimes refrained from intervening in the content. For instance, with regard to the terminology employed in the given historical period, he

opted to preserve it in its original form, even when it might be deemed unfamiliar to the intended audience (as shown in the example of the term *florin*). Furthermore, Baymur tried to maintain the textual integrity to a large extent, and paid attention the fullness of the text. This also indicates that the term “*nakletmek*” (to convey) used in the presentation of the translation is to be understood in the sense of “to translate,” given the lack of evidence indicating the presence of a “free” translation in terms of content, form and style. Perhaps, it was the term the translator himself selected to designate his translation.

The book *İlk Matbaa (Jan Gutenberg)* was published under the category titled “Discoveries and Inventions” (*Açınlar ve Bulgular*). Therefore, the Society’s decision to publish this book could be driven by a straightforward desire to introduce children to “one of the most important discoveries of the human mind” (Farney, 1929, *Préface* section, para. 1). We know, however, that this work, like others in the series, was selected with a clear objective in mind: to provide Turkish children with “good, useful and controlled books.” It can then be assumed that this specific purpose served as an overarching constraint on the part of the translator when making certain decisions during the translation process, regarding, for instance, the exclusion of certain elements and the retention of others.

The status of the book as a work of children’s literature, rather than a mere biography, seems to have exerted a greater influence on his decision-making process. For instance, when dealing with the foreign proper names, he simply followed the norms and conventions governing the field of translated children’s literature, and employed the phonetic transcription method, even in cases where it potentially causes misinterpretation and a loss of contextual clarity. Arguably, this approach was

permitted as a consequence of the inferior status accorded to the works of children's literature.

The greatest constraint imposed by the status of the book as a children's literature, and perhaps the objective set by the Society, seems to be the necessity to convey a specific set of values. As argued by Lathey, translators of children's literature assume the role of "mediators not just of unfamiliar social and cultural contexts, but also of the values and expectations of childhood encoded in the source text" (2010, p. 196). The above analysis indicates that the translator's focus was on the values conveyed in the text, rather than on the information itself. This approach, in some instances, led him to manipulate the values embedded in the source text in accordance with the expectations of the target culture from the Turkish child, i.e. the shift in emphasis from the value of religious knowledge to the importance of scientific knowledge. In others, it enabled him to resort to domestications (as illustrated by the rendering of the French proverb), to full renderings (as evidenced by the translation of the section concerning Gutenberg's childhood), and to simplifications and omissions (as shown in the translations and exclusions of the technical and supplementary details). It seems that he employed different translation strategies to teach the ideal Turkish child the value of scientific knowledge, the moral virtue of perseverance when faced with obstacles and challenges, and the necessity for prudence and patience in life. In short, once surplus details were cast off, the values became more pronounced.

### 7.3 Implications of the case studies

The cases examined above were initially selected because of the distinct paratextual presentations and text types they exemplify, a factor which could be assumed

relevant to the norms that govern translation decisions. The first case was concerned with a fictional story, indirectly (*re*)*translated* by different translators and published in different mediums. In other words, the two Turkish translations narrated the same story, employed separate textual sources, and were published in different formats. However, they exhibited a fundamental feature in common: a shared audience targeted by the same publisher. The second case, on the other hand, dealt with a biographical account about a figure of historical importance and a scientific invention, *conveyed* for the intended audience. Given the differences observed in their paratextual and textual presentation, it was postulated that the translators of the two cases were faced with the need to navigate a variety of constraints, and subject to a distinct set of norms.

In both case studies, the analysis first set out to focus on the strategies employed by the translators when dealing with proper names. The reasons for this decision are manifold. Firstly, the findings presented in the final section of Chapter Six on the conceptualisation of translation by the translators working for the Society for the Protection of Children (and by the Society itself) demonstrated that the treatment of character names in translations played a decisive role in the designation and presentation of the translated books. Secondly, proper names are culturally and socially embedded, meaning that they carry social, cultural, temporal, and geographical references, which serve to contextualise the narrative presented, and thus reflect the translator's approach to shaping the source text for the target audience. The third reason was concerned with the type of texts selected for analysis. The first case, as a work of fiction, exhibited names of purely fictional characters, whereas the second case, as a biographical narrative, contained personal names

drawn from the real world, which led me assume that different norms governing the translators' approach to the handling of proper names might have applied.

The analysis of proper names in the first case study initially enabled me to confirm that both translations had been carried out indirectly. Furthermore, I observed inconsistencies in the manner in which the proper names were treated by the translators: while the phonetic transcription method was generally employed in dealing with the character names in the story, in some instances, the original spelling of foreign names was retained or, alternatively, Turkish equivalents were provided for the animal names. The place names, however, were either omitted or modified, which resulted in the loss of information pertaining to the temporal and geographical setting of the narrative, in addition to the military, racial, and colonial references embedded within the story. In the second case study, the analysis of personal and place names revealed that the translator consistently employed the phonetic transcription method throughout his translation. However, as the French author of the source text relied on common French exonyms of the names, the phonetically transcribed names in the target text occasionally failed to maintain the reference to the actual individuals and locations referred to in the source text. Therefore, the decision to employ this particular method by the translator, at the potential expense of the accuracy and veracity demanded by the biographical genre of the source text, necessitated an examination of the underlying reasons, namely the norms governing the translations of children's books and the position of children's literature within the literary polysystem in Türkiye in the 1940s.

Research has shown that the state-sponsored Translation Bureau reached a decision in 1940 concerning the 'appropriate' handling of proper names in translations. This decision established a policy of adhering to the original spellings of

foreign names in translations of canonical works in particular. Therefore, the fact that the translators of the two case studies examined above did not comply with this decision – despite their ongoing professional engagement with the Bureau – indicated the peripherality of children’s literature, which allowed them to determine their own norms concerning proper names. In both cases, the decision of the translators to modify proper names in accordance with their phonetic spelling, yet not to Turkify the characters, also suggested the presence of comparable translation practices, despite the discrepancy in their designation.

Subsequently, the study proceeded with the examination of omission and retention strategies employed by the translators in order to determine the extent to which the integrity of the source texts had been maintained in the Turkish translations. The analysis demonstrated that the translators of the first case study frequently resorted to omissions, to a large extent due to the various constraints they were confronted with. For instance, the translator who produced a serialised translation of the story was largely constrained by the spatial limitations imposed by the magazine, as evidenced by a notable increase in omissions towards the concluding sections of the text. The translators of the story published in a book format generally provided a summary of lengthy sentences by omitting detailed descriptions. In the second case study, although fewer in number, omissions were also identified, particularly in the sections where the author provided clarifications and additional technical or historical information. As these sections at times constituted the parts of the source text in which the author directly addressed the readership, the aforementioned omissions sometimes resulted in the loss of terms of address, such as pronouns, in the target text. Since terms of address indicate what

type of communicative situation the text aims to establish, they can be considered an important part of the text's framing and presentation.

Nevertheless, despite the omissions identified in both cases, the analysis did not reveal any indifference on the part of the translators; on the contrary, they displayed attentiveness in translating particular terminology, proverbial phrases or certain parts of the source texts. When examining the elements that were retained in the target texts, it became clear that the translators acted according to the objective set by the Society: they aimed to produce "good" and "useful" books for Turkish children, and their decisions to omit and retain certain elements reflected the strategies they employed to exercise "control." In other words, the main objective was not only to import new options from western literatures in order to fill the supposed gap in the Turkish repertoire of children's literature, but also, and perhaps more importantly, to (re)produce the values embedded in these works for the ideal Turkish child. Therefore, regardless of the text type, i.e. fiction or non-fiction, or, the way the texts were presented, i.e. *translated* or *conveyed*, the analysis has come to one conclusion: the new repertoire the Society intended to create was based on western sources that embodied exemplary values and models. On occasion, however, the models were adapted as deemed fitting, specifically, for the formation of the ideal Turkish child.

## CHAPTER 8

### CONCLUSION

Children's literature has long been regarded as a fundamental pedagogical and educational instrument, serving a variety of functions and purposes as defined by the expectations of the adults involved. The approach to children's literature based exclusively on its pedagogical value has been the subject of criticism. Nevertheless, the existing literature on children's books presented in Chapter Two indicated, to a significant extent, that children's literature serves as an ideological, social, cultural, and educational tool in the hands of adults. This particular aspect, namely the role of adults as decision-makers for the 'benefit' of children, represents perhaps the most crucial element to consider within the field of children's literature. Ultimately, most decisions concerning children's books are made by adults involved in the entire process, from production to consumption, whether that be authors, translators, editors, publishers, teachers or parents. The individuals in question, typically driven by a specific agenda, assume the power to determine what is beneficial or otherwise for children, which, lends a distinctive quality to this field of study.

This thesis explored the function of children's literature, with a particular focus on translated works, published by the Society for the Protection of Children in the 1940s, specifically between 1939 and 1945. The decision to concentrate on this particular period and institution was motivated by a number of factors. Firstly, the period spanning the late 1930s to the early 1940s witnessed the state's efforts and initiatives to enhance the quality of education and literature as part of its westernisation policy, which led to, for instance, the establishment of the Translation Bureau, yet the Bureau did not actively engage in the field of children's literature.

Secondly, the Society for the Protection of Children was not originally established as a publishing house specialising in children's literature, nor was it initially conceived as an educational institution. Nevertheless, as demonstrated in this thesis, the task of meeting the intellectual needs of children was perceived by the state to fall within the remit of the Society, which therefore underwent a restructuring of its publishing activities, with the new focus being exclusively on works for children from the second half of the 1930s onwards.

This study indicated that the Society's vision of the future child as a cornerstone of national development was informed by and reflective of the state's own ideals ascribed to children. Given that its initiatives were driven by an ideologically-based commitment to facilitate positive change in children's lives, as well as in the broader socio-political context of the nation, this thesis addressed the Society as a planner and examined its initiatives in the spheres of culture, education and children's literature, with a view to understanding the role of culture planning in these fields. This thesis demonstrated that this planning project was made possible through the patronage the Society held. The findings revealed that the Society exhibited all three components of patronage, namely the ideological component, economic component and status component. The institutional patronage held by the Society, therefore, enabled it to embark upon the development of a new Turkish repertoire of children's literature, largely drawing on western sources, which were perceived to exemplify qualities deemed to be lacking in the home repertoire. In order to address this gap in the Turkish repertoire of children's literature, this thesis illustrated that the Society attributed a significant role to translation and translators, which in turn contributed to the fulfilment of the Society's overarching objective, namely shaping the ideal Turkish child as the future of the young Republic.

As illustrated in Chapter Four, even though the Society previously published a small number of books on the subject of maternal and child health, the magazine *Gürbüz Türk Çocuğu* (Robust Turkish Child) represented the Society's initial attempt to give shape the Turkish child through its published content. The target audience, however, was not children, but rather healthcare and childcare professionals, teachers and mothers, who were perceived as being in need of materials on childcare-related topics. The objective of the magazine was to raise awareness about the child question on a national scale, with the ultimate goal of providing answers and solutions to children's issues through its translated and indigenous content on child health and childcare. One year after the *Gürbüz* magazine's launch, the Society resolved to establish a 'children's library' and commissioned Sabiha and Zekeriya Sertel to produce a series of translated books on its behalf. As indicated in Chapter Four, while this series comprised literary and entertaining works for children, it also encompassed books with an instructive focus for mothers, meaning that concerns pertaining to child-rearing, which originated from the child question, continued to persist.

In addition to its publications, this thesis demonstrated that the Society implemented a series of cultural initiatives with the intention of enhancing public awareness about the child question. Such initiatives included the establishment of children's libraries, movie theatres for children, and museums within childcare centres, where women were provided with maternal and child health education through the use of visual materials. Indeed, this study discovered that Dr Mehmet Fuad Umay, the founding father of the Society, played an instrumental role in the acquisition of the visual materials displayed in these museums. As shown in the relevant section in Chapter Four, Umay, during the course of his visit to the USA,

acquired a considerable number of posters that had been employed as instruments of both education and propaganda in the USA, and had them translated into Turkish for display in the centres of the Society.

Indeed, as evidenced by his prominent role in nearly every chapter of the thesis, Dr Mehmet Fuad Umay served as a pivotal decision-maker in the culture planning project of the Society. In his role as a member of parliament, he wielded considerable political and symbolic power, which he employed in various capacities, namely to facilitate the international education of child prodigies, to enhance the quality of the education system, to improve child-rearing practices, and to expand the educational opportunities available to children. His visit to the USA, in particular, served to illustrate his role as a cultural entrepreneur within the context of this thesis. It was during his stay in the USA that Umay initially extended an invitation to John Dewey, requesting his insight and assistance in shaping the modern Turkish education system. It was also during the same visit that he requested the assistance of Sabiha Sertel in addressing children's issues with the Society's board, a proposal that ultimately remained unfulfilled. However, she did subsequently collaborate with the Society on a subsequent project, namely the publishing of the 'children's library,' a series of translated books as previously mentioned. As illustrated in the earlier chapters of this thesis, Umay also displayed a notable degree of engagement in the Society's publishing activities, as evidenced by his name appearing as the owner on the majority of magazines published by the Society. This thesis therefore demonstrated that Umay endeavoured to import new ideas into the Turkish education system and the field of children's literature by means of the network he had established during his visit to the USA and by employing his symbolic capital in the political and social realms.

Upon reaching the mid-1930s, the findings of this study revealed a notable shift in the publishing policy of the Society. The child question, particularly in relation to issues pertaining to child health and wellbeing, remained a source of ongoing concern, as suggested by the decade-long publication (1938-1948) of two family magazines – *Ana* (The Mother) and *Türk Kadını* (The Turkish Woman) – which provided women with information regarding maternal roles, family affairs, and childcare. In 1936, however, the Society took the decision of targeting certain publications *only* towards children, and launched the magazine *Çocuk* (The Child).

As illustrated in Chapter Five, the Society’s objective in publishing the magazine *Çocuk*, “the magazine of the Turkish child,” was to address the scarcity of children’s literature in Türkiye during that period. This objective, as stated by the Society itself, was to be achieved through the translation of children’s books imported from western countries, given their perceived reputation for excellence in the field of children’s literature. The magazine comprised not only translated content but also indigenous material; however, the introductory article of the magazine, which highlighted the use of translated material in subsequent issues, indicated that the Society attached importance to translation and employed it to introduce western-oriented options to the Turkish repertoire of children’s literature.

This thesis focused on ten selected issues of the magazine *Çocuk* and subjected them to a detailed analysis. The selection of issues for this illustrative analysis was based on the observation that their covers were borrowed from two American magazines published in the 1930s, namely *The Saturday Evening Post* and *Good Housekeeping*. These covers were considered noteworthy for their capacity to illustrate an intercultural viewpoint with regard to the representation of the ideal Turkish child.

Accordingly, the analysis of the paratextual practice in the magazine *Çocuk* demonstrated that the Society attempted to construct a representation of the ideal Turkish child, based on the values associated with American home and family life. This was attempted through the covers of the magazine borrowed from the issues of two American magazines published in the 1930s. This thesis argued that the borrowed illustrations of American children served to visually depict the desired appearance for the children of the young Republic. Furthermore, the illustrations on the covers depicting the American way of life contributed towards the magazine's editorial objective of being the most modern children's magazine in Türkiye.

Furthermore, the content analysis of selected issues of the magazine *Çocuk* revealed that translation was employed as a means of providing children with a variety of literary materials, including short stories, fairy tales, comic strips, and plays. As illustrated in Figures 8 and 9 in Chapter Five, however, the distinction between authors and translators was not always clear-cut in the magazine. There were instances where the designation of author was ascribed to the translator, which signified an understanding of translation as re-narration in the magazine. The blurred boundaries between translation and indigenous writing were similarly exemplified in the magazine through its use of concealed translation, which served as a tool for the composition of educational and informative texts on foreign cultures and countries. This study therefore captured the variety of ways in which the Society made use of translation in the magazine to introduce western literature to children and to equip them with knowledge about foreign cultures.

In addition to the magazine *Çocuk*, this thesis analysed the translated and indigenous books published by the Society in the series *Okul ve Öğrenci Kitapları* (School and Student Books) between 1943 and 1945. The definitive list of the series

was compiled through a variety of sources, which revealed that the series comprised a total of 100 books, of which 41 were translated works. The analysis of peritextual materials on the publishing activities of the Society demonstrated that the series was prepared in collaboration with renowned educators of the country, with the aim of meeting the intellectual needs of children with “good, useful and controlled” books. All the works in the series were evaluated and approved by the Ministry of Education and recommended to schools, meaning that the books were considered good and useful for the new Turkish child by both the Society and the state. The analysis indicated that indigenous writings in the series constituted an educational resource for children, providing information about Turkish history, geography, and biology. Translation, on the other hand, served as a means to introduce children to western literature and culture, as well as to enrich their knowledge of world history, including their awareness of pivotal events, historical eras and influential figures.

This thesis further demonstrated that the Society exercised considerable care in the selection of the translators. The analysis presented in Chapter Six revealed that the majority of the translators affiliated with the Society were also engaged in the translation of classics for the state-sponsored Translation Bureau. Additionally, and more importantly, the translators working for the Society assumed prominent roles in various educational institutions that were affiliated with the Ministry of Education, which afforded them a substantial degree of symbolic capital. As evidenced in the analysis of the prominent translators affiliated with the Society, it was not a prerequisite for the translators to possess expertise in the field of children’s literature. Rather, their professional background was found to be a significant factor informing the Society’s decision to collaborate with them. This was notably reflected in the peritextual elements accompanying the translations not only in the series but also in

selected issues of the magazine *Çocuk*. The analysis revealed that the translators working for the Society achieved a considerable degree of visibility by means of their symbolic capital mainly derived from their professional experience in the field of education. The decision to make the contributions of the translators conspicuously visible was driven by the Society's objective to enhance the prestige and credibility of its publications.

This thesis also revealed the existence of diverse translation-oriented text production practices in the series *Okul ve Öğrenci Kitapları* and selected issues of the magazine *Çocuk*. It demonstrated that the translators were presented as *çeviren* (the one who translated), *tercüme eden* (the one who translated), *Türkçeleştiren* (the one who rendered into Turkish), *nakleden* (the one who conveyed), *tertip eden* (the one who compiled), and *çeviren ve genişleten* (the one who translated and extended). The examination of the various designations used to define the work of the translators demonstrated that the translators working for the Society, and the Society itself, conceived of the act of translation as a matter of close adherence to the source text. Accordingly, in the event of the names of the characters in the books being Turkified, for instance, they tended to categorise those books not under the heading of 'translation,' but instead designated them as 'rendering into Turkish.' Furthermore, books focused on arithmetic, where textual content is limited but numerical operations are prevalent, were presented as 'compiled' works, with the acknowledgement of the source author. Alternatively, in the case of presumed interventions made to the source text, the resulting text was presented as an 'extended' translation. However, the delineation between 'conveyed' and 'translated' texts remains challenging, as the discussion surrounding the use of these terms

indicated that they were occasionally used interchangeably during the early republican era.

Chapter Seven was therefore reserved for a textual analysis of two case studies selected on the basis of not only the terminology employed to label these texts but also the differences they exhibited in terms of genre, meaning that while the ‘translated’ text, namely *Rikki-Tikki-Tavi* by Rudyard Kipling, was a work of fiction, the ‘conveyed’ text, namely *Jean Gutenberg* by Maurice Farney, was concerned with a biographical account. The first case study on the fictional story also exemplified the phenomenon of retranslation, manifesting in two different formats: one presented in book form, the other in a serialised format. The textual analysis additionally revealed that both translations of the first case study were carried out indirectly, rather than directly from the source text in English; one translation was derived from French and the other from German.

In both case studies, the analysis primarily focused on the matricial norms that governed the decisions of the translators, namely the omissions, retentions and manipulations present in the target texts. The findings of the analysis demonstrated that the translators were constrained by a variety of factors, which informed their strategies during the translation process. The translators of the first case study, for instance, resorted to omissions in order to reduce the foreignness of the target text and render it more accessible to a child audience, or to accommodate spatial constraints in a serialised translation. The analysis of the second case study similarly revealed certain omissions, particularly with regard to supplementary technical or historical details provided by the source author. The evidence of omissions thus indicated that the translators did not consistently attempt to maintain the fullness of the source texts they employed. This can be taken to highlight the peripheral position

translated children's literature occupied within the Turkish literary polysystem, as the fullness of translations served as an indicator of canonical status during the given period. The peripherality of the translation of children's literature was further substantiated by the approach taken by the translators with respect to the handling of proper names. In opposition to the established policy of maintaining the original spelling of foreign names in translations, the translators predominantly employed the phonetic transcription method when dealing with proper names in the source texts. The analysis also revealed the existence of comparable translation practices in both cases, despite the discrepancy in the classification of these texts as 'translated' and 'conveyed.'

While the peripherality of the subsystem of translated children's literature allowed the translators to diverge from the norms proposed by the centre, this study further indicated that the distinctive norms pertaining to this particular system, namely the didactic norms, constituted a constraint for the translators, and informed their decisions regarding which elements to omit and which to retain. The notion of didacticism in the translation of children's literature was likewise evident in the primary objective underlying the Society's decision to publish the series *Okul ve Öğrenci Kitapları*, namely the provision of "good, useful and controlled" books for children. The analysis of the two case studies revealed that the values inherent in the source texts were duly considered and reflected in the translated texts. Indeed, the aforementioned omissions served to accentuate the values and models deemed appropriate for the ideal Turkish child. The first case study indicated that the positive values and attributes perceived as good for the new Turkish child included courage and gratitude. Additionally, the second case study demonstrated that the value of

scientific knowledge, the moral virtue of perseverance, and the necessity for prudence and patience in life were also considered useful for the ideal Turkish child.

Accordingly, this thesis revealed that the Society for the Protection of Children employed its institutional patronage to facilitate the formation of the new, ideal Turkish child. This endeavour encompassed three distinct yet interconnected aspects. Firstly, it entailed the development of a new Turkish repertoire of children's literature by importing new options from western literatures, mainly from French, German and English, with the aim of filling the supposed gap in the home repertoire. Secondly, it involved the construction of a representation of the ideal Turkish child, based on the values typically associated with American home and family life. Lastly, it comprised the reproduction and, on occasion, adaptation of the values and models embedded in these imported works, tailored to the ideal Turkish child.

The findings of this thesis thus indicate that the Society for the Protection of Children sought to create the ideal Turkish child, which was conceived as a robust, westernised and well-educated individual. The child was expected to possess knowledge regarding the history and geography of Türkiye. Of particular importance was an understanding of key figures and events in the context of the Turkish War of Independence, as well as the establishment of the Turkish Republic. The analysis further demonstrates that the concept of the ideal Turkish child was founded upon an aesthetic alignment with the USA, while this child's intellectual development was designed to mirror that of Europe, with a particular focus on the countries of France, Germany, and the UK.

Given the extensive scope of this thesis outlined above, it was not feasible within the confines of the present study to conduct a comprehensive and in-depth analysis of each issue of the magazine *Çocuk*, a shortcoming that might be perceived

as a potential limitation of the thesis as a whole. However, for further research, a more comprehensive study of other issues of the magazine would indeed allow for a broader picture of the role attributed to the magazine *Çocuk* and translation both by the Society and the state at large. In a similar vein, a detailed analysis of the other translated books included in the series *Okul ve Öğrenci Kitapları* would facilitate the identification of additional values and models deemed appropriate for the ideal Turkish child.

This thesis offers a comprehensive list of 791 children's books published in Türkiye between the years 1940 and 1949. This list can prove a valuable reference tool for researchers engaged in studies related to children's literature and translation during the specified period in Türkiye. Further research could involve an analysis of children's books published by private publishers, with a subsequent comparison to those published by the Society during the same period. This would allow for an investigation into potential differences or similarities between the two sets of publishing entities, namely those which were private and those which were state-supported. Moreover, the translated books published by the Society have been retranslated and republished by various publishers on multiple occasions, and are thus still in circulation at the present day; consequently, a comparative analysis of these retranslations would facilitate an understanding of the changing norms in the translation of children's literature in Türkiye over time.

Lastly, as this thesis demonstrated, the majority of the translators affiliated with the Society were concurrently engaged in the translation of classics commissioned by the Translation Bureau. It may therefore be of interest to undertake further research into the translations produced by these translators for different institutions, namely the Society for the Protection of Children and the Translation

Bureau. Specific research into different translation behaviour in different institutional contexts can thus provide new insights into the relationship between the maintenance of systems, the formation of institutions, and the specific contributions of individual culture planners.



## APPENDIX A

### SOURCE TEXTS OF THE TRANSLATED QUOTES

1. [F]akiriz, çok fakiriz. Binlerce, yüzbinlerce çacuğumuz aç ve bakımsız sokaklarda sürünüyor. Bunların çoğu ölüyor, çoğu da yetiştirilemiyor. Bu ölen, bu yetiştirilemeyen çocukların damarlarımızdan boşanan temiz kanımız olduğunu bilmeliyiz. Onları ölümden, sefaletten kurtaramazsak yaşamının hakiki zevkini hiçbir zaman duyamayacağız, yarına karşı olan vazifemizi yaptık diyemeyeceğiz. Bizde çocuk meselesi, bazı teşekküllerin başa çıkabileceği kadar kolay bir mesele değildir. Bunu devlet, en mühim işlerden biri olarak üzerine almalıdır. Çünkü devlet cemiyetin ifadesidir; bizim cemiyetimiz ise daha uzun zamanlar tek elden idare edilmeye muhtacdır. (“Biz bize,” 1935, p. 5)
2. İşte çocuk dâvası: bir yandan bu bakımsızları korumak, bir yandan bütün çocukların bu millet için, bu memleket için en iyi şartlar içinde, ilmin ve tekniğin bütün imkânlarını zorlayarak en mükemmel şekilde yetişmelerini sağlamaktır. Çünkü çocuk; sadece ana babanın değil, daha ziyade milletin ve memleketin malıdır, milletin ve memleketin istikbalidir. (“Türkiye Çocuk Esirgeme Kurumunun ilk,” 1946, p. 3)
3. ... Şarklılık yarası bizde kabuk tuttu; fakat derimizin üzerinde henüz bir kabarıklık durmaktadır. Sert bir sürtünüş orasını tekrar kızartabilir; belki yarayı tekrar işletebilir. Biz yarım adamlarız: doğru fikirlerimiz henüz yanlış hislerimizle boğuşuyor... Biz tam garpliliği çocuklarımızda göreceğiz. Onlar latin harflerini nasıl hece okumayacaklarsa, bir şey istedikleri vakit kafa ve sinirlerinde şarklılık nüksü duymıyacaklardır. Bu çocuğa inkılap dikkat etmelidir. Bu gün, baba ve anası kim olursa olsun, vasisi ancak inkılâptır. Biz bizi yarım yapan

hastalıklarımızdan hiç birini çocuklarımıza aşılama cürmünde bulunamayız.

Çocuk başka milletlerde bir devam ve tekemmül unsuru, bizde bir doğuşturdur:

Türkiye bugünkü çocuğunda büyüyor hepimiz onda yetişiyoruz. (Rıfkı, 1929, p. 30)

4. ... Bu Türk çocuğu kadar geçmişle gelecek arasında tam, keskin ve mutlak bir ara çizgisidir. Bu çocuğun kulağı şu kelimeleri duymadı: Padişah, Halife, Sadırazam, Şehislam, derviş, şeyh v.s. Gözleri fes, kavuk, takke ve medrese görmedi; Arap harfi nedir, bilmiyecek! ... Bütün millî meselemiz 923 çocuğunun terbiyesindedir. Onun için karışık terbiye eski terbiye kadar zararlıdır... Mekteplerden başka, çocuk cemiyetleri, çocuk edebiyatı, çocukları mümkün olduğu kadar ev havasının zehirinden masun tutacak her teşekkülü takviye etmeliyiz. Cumhuriyet mekteplerinde yetişen 923 çocuğu büyüdüğü zaman, 950 ya 960'ta Türkiye, üzerinde hiç bir Asyalılık lekesi olmıyan bambaşka bir insanlığın vatanı olacaktır. (Rıfkı, 1930, p. 14)
5. Bütün mesaiyesini büyük hamisi Gazi Hazretlerinden muhterem hükûmetten ve şefkatli halkımızdan gördüğü manevî ve maddî yardımlarına istinat ettirmekte olan cemiyet şumullü vazifesinde muvafak olmak için halkımızın çocukla alâkasını tez'it maksadile 23 Nisan Çocuk Bayramını ihtas etmiş ve üç dört seneden beri vatanın her tarafında pek güzel bir surette tes'it olunan Çocuk Bayramından cesaret alarak bu bayramı "Çocuk Haftası" namile yedi güne teşmil eylemiştir. Haftanın mebdeyi 23 Nisandır. Millet Meclisinin açıldığı güne müsadif olan bu mes'ut tarih gene Çocuk Bayramı olarak tes'it edilecek ve müteakıp altı gün vatanın her tarafında program veçhile konferanslar, nutuklar, eğlenceler, sergiler, müsamereler tertibi ve neşriyat suretile çocuk hususatı muhitte tenmiye ve takviye edilmiş olacaktır. (Umay, 1929, p. 8)

6. 23 Nisan çocukları eğlendirmek günü değildir. Himayei Etfalin yaptığı programı yanlış tatbik edenler, bunu bir eğlence günü kabul ettiler... 23 Nisan açların, hastaların, işte çalışan çocukların günüdür, onların detleri konuşulacağı gündür. (Zekeriya, 1930, p. 29)
7. Gürbüz Türk çocuğu,, bugünkü şekliyle himayei Etfal cemiyetinin resmî (organı) dır. Çocuğa değil; çocuk yetiştirenlere, çocuk yetiştirme işlerle ve müesseselerle resmî, hususî alâkası olanlara hitap eder. Çocuğun millî cmiyet içindeki mevkiini bulmağa ve göstermeğe çalışır. Çocuk için mücadele eder. Çocuk için mücadele kararında olanlara materyel verir. Yani Himayei Etfal cemiyetinin bütün bir teşkilâtile yapmak istediği şeyi, mecmua memleketin her yerinde neşriyatile yapmağa çalışır... Gürbüz,, çocuk meselesini bütün memlekette millî bir mesele olarak tanıtmak, çocuk meselesini memlekette bütün millî meselelerin ön safına almak davasıdır. (Halil, 1934, p. 7)
8. Ankara Himaye-i Etfal Cemiyeti son zamanlarda memlekette çocuklarımızın istifade ile okuyabilecekleri temiz ve nezih eserler bulunmadığını nazar-ı dikkate alarak bir çocuk kütüphanesi vücuda getirmeye karar verdi. Türk çocuğunun fikri, ahlaki ve bedeni terbiyesine yardım edecek eserlere şiddetle ihtiyaç vardı. Çocuğunun hiçbir sahadaki mahrumiyetine karşı lakayt kalamayan cemiyet bu ihtiyaç karşısında da faaliyete geçmek lüzumunu hissetti. Bütün dünyaca tanınmış çocuklara ait şaheserleri lisanımıza naklettirmeye başladı. (Le Fleuvre [sic], 1928, p. 3, cited in Alimen, 2015, p. 117)
9. ... Kurumumuz Türk yavrularına olduğu kadar Türk annelerine ve ileride anneliğin kutsal bahtiyarlığına kavuşacak olan genç kızlarımıza da bir hizmet olmak üzere evvelce kağıt buhranından çıkarılamayan (Ana) mecmuası yerine (Türk Kadını) adıyla ayrı bir dergi neşrine başlanmıştır. Derginin programı

şudur: 1. Aile sosyolojisi, 2. Çocuk terbiyesi ve çocuk psikolojisi, 3. Çocuk bakımı, 4. Evde sağlık koruma işleri, 5. Biçki, dikiş, yama, v.s., 6. Örgü işleri, 7. Yemek pişirme, beslenme işinde sağlık kuralları, 8. Evde hayvan bakımı, 9. Gürbüz nesil yetiştirme meseleleri, 10. Tarihte kadın, 11. Başka memleketlerde kadın, 12. Çocuklarımız için masal, hikâye, manzume, şarkı, oyun ve oyuncak, 13. Dertleşme köşesi, 14. Köy kadının köşesi, 15. Memleket işlerinde ve hayatta kadın. (“Yirmi birinci,” 1944, p. 12)

10. Sihirli Saat, Genel Merkezimizce, okul öncesi çocuklar için yardımcı mahiyette yayımlanan serinin ilk cildir. Sihirli Saat, çocuk dostu Türk kadınlarının elbirliğiyle dilimize çevirdikleri yirmi dört masalın ilk altısıdır. Böylece eseri dört cilt halinde sunacağız. Bu masalları çevirenler kendilerine “Gönüllü Tercüme Grubu” adını vermişler. Size güzel kitaplar vermek için “gönüllü” olmak ne büyük iş, bilir misiniz? Bir gün siz de bu gönüllüler arasına katılırsanız o zaman dediklerimizi daha iyi anlarsınız. (“Çocuk ve Yuva, Vol.2, No.19, p. 20,” cited in Karakoç, 2014, p. 391)

11. “Çocuk esirgeme kurumu” şimdye kadar kendisine yapılan müracaatları nazarı dikkate alarak, “Gülbüz çocuk” mecmuasını bu sayıdan itibaren “Çocuk” adile ve yalnız genç okuyucuları için çıkarmağa karar verdi. Çocuk”a ara sıra ana babaları, çocuk terbiyecilerini alâkadar eden yazılar da konacak, fakat bu yazılar “Çocuk”un asıl neşriyatını sayıca dahi küçültmeyecektir. Çocuk”tan genç okuyucularının yapacakları istifadeyi arttırmak için Amerikaya, Sovyet Rusyaya ve çocuk neşriyatlarının mükemmeliyetle tanınmış bazı şimal memleketlerine, sipariş verilmiştir. Bu siparişlerden “Çocuk” bundan sonraki sayılarında istifade edecektir. “Çocuk” bir kazanç dileği, memlekette azlığı veya yokluğu iddia

ümidile, çocuk kütüphanesine bir yardım için çıkıyor. Alâka gördükçe bu yardımını arttıracaktır. (Çocuk Esirgeme Kurumu, 1936, p. 3)

12. Ekserisi Amerikada çocuk terbiyesile meşgul olan mutahassıs kimseler tarafından yazılmış ve büyük bir dikkatle dilimize çevrilmiş olan bu kitaplar çocuklara bir çok bilgiler öğretecek, güzel karakterler kazandıracaktır. İyi yetişmek isteyen çocuklara, yavrularının fikir ve karakterlerinin yükselmesini isteyen ana ve babalar en büyük yardımcı bu kitaplarda bulurlar. (“Çocuk Esirgeme Kurumunun,” 1936, p. 19)

13. Bu kitaplar memleketimizin tanınmış terbiyecilerine de danışarak tesbit olunan prğorama [sic] göre 6 seri üzerine tertiplenmiştir. Bunlardan bir kısmı okul kütüphanelrei [sic] için yardımcı kitaplardır. Öğrenci müracaat kitapları bir kısmı da çocukların serbest zamanlarında okuyacakları kitaplardır. Kurumumuzun yayınladığı bu ucuz ve faydalı çocuk kitaplarının hepsi Maarif Vekilliği tarafından incelenerek okullara tavsiye edilmişlerdir. Başöğretmen ve öğretmenlerimiz tarafından ilgi ve takdir ile karşılanmıştır. Çocuklarımız tarafından da sevilerek okunmuş ve aranmıştır. Hemen bütün kitaplarımızı ikinci defa basmak zorunda kaldık. Bunlardan da hemen hepsinin mevcudu yine kalmadı. Çocuk Esirgeme Kurumu bu işi bir memleket dâvası olarak ele almış bulunmaktadır. Çocuklarımızda hepimize kıvanç ve umut veren bir okuma isteği vardır. Onların bu isteklerine iyi ve faydalı şekilde ve kontrollü kitaplarla karşılık vermek zorundayız. Kurum bu amaca ermek için elinden geleni yapmaktadır. (“Yirmi birinci,” 1944, p. 12)

APPENDIX B

LIST OF CHILDREN'S BOOKS PUBLISHED IN TÜRKİYE (1940-1949)

|     | Turkish Title                           | Author(s) | Translator(s) | Publisher       | Publ. Year | Source Literature                           | Series Title   |
|-----|---|-----------|---------------|-----------------|------------|---|--|
| 1.  | <i>Kış ünitesi okuma parçaları</i>      | No info   | N/A           | Kültür Basımevi | 1940       | No information available                    | Çocuk Hikayeleri (Yeni Adam)   |
| 2.  | <i>İlkbahar ünitesi okuma parçaları</i> | No info   | N/A           | Kültür Basımevi | 1940       | No information available                    | Çocuk Hikayeleri (Yeni Adam)   |
| 3.  | <i>Sihirbazın kızı</i>                  | No info   | N/A           | Yeni Mecmua B.  | 1940       | No information available                    | Çocuk Kütüphanesi (Yeni Mecmua Çocuk Neşriyatı)<br>The series, <i>Yeni Mecmua Çocuk Kütüphanesi</i> , was prepared by Sabiha Zekeriya Sertel, Mükerrrem Kâmil Su, Muazzez Tahsin Berkand, Hasan Âli Ediz, R. Gökalp Arkın, Hasan Bedrettin and Mümtaz Zeki Taşkın. |
| 4.  | <i>Efe Ali</i>                          | No info   | N/A           | Yeni Mecmua B.  | 1940       | Likely indigenous (inferred from the title) | Çocuk Kütüphanesi (Yeni Mecmua Çocuk Neşriyatı)  |
| 5.  | <i>Vatan uğrunda</i>                    | No info   | N/A           | Yeni Mecmua B.  | 1940       | Likely indigenous (inferred from the cover) | Çocuk Kütüphanesi (Yeni Mecmua Çocuk Neşriyatı)  |
| 6.  | <i>Yuvasız çocuk</i>                    | No info   | N/A           | Yeni Mecmua B.  | 1940       | No information available                    | Çocuk Kütüphanesi (Yeni Mecmua Çocuk Neşriyatı)  |
| 7.  | <i>Meksika bataklıklarında</i>          | No info   | No info       | Yeni Mecmua B.  | 1940       | Likely translated (inferred from the title) | Çocuk Kütüphanesi (Yeni Mecmua Çocuk Neşriyatı)  |
| 8.  | <i>Havaların bekçisi</i>                | No info   | N/A           | Yeni Mecmua B.  | 1940       | Likely indigenous (inferred from the cover) | Çocuk Kütüphanesi (Yeni Mecmua Çocuk Neşriyatı)  |
| 9.  | <i>Mavi boncuk</i>                      | No info   | N/A           | Yeni Mecmua B.  | 1940       | No information available                    | Çocuk Kütüphanesi (Yeni Mecmua Çocuk Neşriyatı)  |
| 10. | <i>Küçük kahraman</i>                   | No info   | N/A           | Yeni Mecmua B.  | 1940       | No information available                    | Çocuk Kütüphanesi (Yeni Mecmua Çocuk Neşriyatı)  |

|     |                                    |  |     |                |      |   |   |
|-----|------------------------------------|--|-----|----------------|------|---|---|
| 11. | <i>Şehit çocuk</i>                 | No info  | N/A | Yeni Mecmua B. | 1940 | Likely indigenous (inferred from the cover)               | Çocuk Kütüphanesi (Yeni Mecmua Çocuk Neşriyatı) |
| 12. | <i>İnci gerdanlık</i>              | No info  | N/A | Yeni Mecmua B. | 1940 | No information available                                  | Çocuk Kütüphanesi (Yeni Mecmua Çocuk Neşriyatı) |
| 13. | <i>Okumaya başladım</i>            | No info  | N/A | Yeni Mecmua B. | 1940 | No information available                                  | Çocuk Kütüphanesi (Yeni Mecmua Çocuk Neşriyatı) |
| 14. | <i>Doğan'ın kamp hatıraları</i>    | No info  | N/A | Yeni Mecmua B. | 1940 | Likely indigenous (inferred from the title)               | Çocuk Kütüphanesi (Yeni Mecmua Çocuk Neşriyatı) |
| 15. | <i>Arslan peşinde</i>              | No info  | N/A | Yeni Mecmua B. | 1940 | No information available                                  | Çocuk Kütüphanesi (Yeni Mecmua Çocuk Neşriyatı) |
| 16. | <i>Küçük çiftçiler</i>             | Faruk Nafiz Çamlıbel   | N/A | Sümer B.       | 1940 | Indigenous  | Türkiye Çocuk Esirgeme Kurumu Çocuk Neşriyatı   |
| 17. | <i>Tilki ile horoz</i>             | Muhiddin Aslanbay  | N/A | Ebüzziya B.    | 1940 | Indigenous  | N/A   |
| 18. | <i>23 Nisan</i>                    | No info  | N/A | Kültür B.      | 1940 | Likely indigenous (inferred from the title)               | Çocuk Hikayeleri (Yeni Adam)                    |
| 19. | <i>Yaz ünitesi okuma parçaları</i> | No info  | N/A | Kültür B.      | 1940 | No information available                                  | Çocuk Hikayeleri (Yeni Adam)                    |
| 20. | <i>Sakarya yollarında</i>          | No info  | N/A | Yeni Mecmua B. | 1940 | Likely indigenous (inferred from the title and the cover) | Çocuk Kütüphanesi (Yeni Mecmua Çocuk Neşriyatı) |
| 21. | <i>Sihirli çember</i>              | Written by (Yazan): Ertuğrul Yaylalı. Fadime kadın / Sevinç Çenk | N/A | Yeni Mecmua B. | 1940 | Indigenous  | Çocuk Kütüphanesi (Yeni Mecmua Çocuk Neşriyatı) |
| 22. | <i>Tıngır mıngır ben geldim</i>    | No info  | N/A | Yeni Mecmua B. | 1940 | No information available                                  | Çocuk Kütüphanesi (Yeni Mecmua Çocuk Neşriyatı) |
| 23. | <i>Afrika ormanlarında</i>         | No info  | N/A | Yeni Mecmua B. | 1940 | Likely translated (inferred from the title)               | Çocuk Kütüphanesi (Yeni Mecmua Çocuk Neşriyatı) |
| 24. | <i>Hayvanlar meclisi</i>           | No info  | N/A | Yeni Mecmua B. | 1940 | No information available                                  | Çocuk Kütüphanesi (Yeni Mecmua Çocuk Neşriyatı) |
| 25. | <i>Gramofon plâğı</i>              | No info  | N/A | Yeni Mecmua B. | 1940 | No information available                                  | Çocuk Kütüphanesi (Yeni Mecmua Çocuk Neşriyatı) |
| 26. | <i>Batı hikâyesi: Parmak çocuk</i> | No info  | N/A | Yeni Mecmua B. | 1940 | Likely translated (inferred from the title)               | Çocuk Kütüphanesi (Yeni Mecmua Çocuk Neşriyatı) |
| 27. | <i>Çocuk eğlencesi</i>             | Esad Sezai Sünbüllük   | N/A | Bozkurt B.     | 1940 | Indigenous  | N/A   |

|     |   |                       |     |                   |       |   |                                   |
|-----|---|-----------------------|-----|-------------------|-------|---|-----------------------------------|
| 28. | <i>Çocuk romanları, Cilt 1</i>          | No info               | N/A | Ülkü B.           | 1940  | No information available                    | N/A                               |
| 29. | <i>Çocuk romanları, Cilt 2</i>          | No info               | N/A | Ülkü B.           | 1940  | No information available                    | N/A                               |
| 30. | <i>Sonbahar ünitesi okuma parçaları</i> | No info               | N/A | Kültür B.         | 1940  | No information available                    | Çocuk Hikayeleri (Yeni Adam)      |
| 31. | <i>Yurdumuzu geziyoruz</i>              | No info               | N/A | Alâeddin Kıral B. | 1940  | Likely indigenous (inferred from the title) | N/A                               |
| 32. | <i>Türk askeri ve yurdun hakkı</i>      | No info               | N/A | Kültür B.         | 1941  | Likely indigenous (inferred from the title) | Çocuk Hikayeleri                  |
| 33. | <i>Nasrettin Hoca</i>                   | No info               | N/A | Kültür B.         | 1941  | Likely indigenous (inferred from the title) | Çocuk Hikayeleri                  |
| 34. | <i>İzahlı ata sözleri</i>               | No info               | N/A | Kültür B.         | 1941  | Likely indigenous (inferred from the title) | Çocuk Hikayeleri                  |
| 35. | <i>Nasrettin Hoca dünyayı dolaşiyor</i> | Selâmi Münir Yurdatap | N/A | Güven B.          | 1941  | Indigenous                                  | Resimli, Güleçlü Hikâyeler Serisi |
| 36. | <i>Tarzanın oğlu</i>                    | No info               | N/A | Türkiye Yayınevi  | 1940  | Likely translated (inferred from the title) | Yavrutürk Özel Sayı               |
| 37. | <i>Nasreddin Hoca</i>                   | No info               | N/A | Türkiye Yayınevi  | 1940  | Likely indigenous (inferred from the title) | Yavrutürk Özel Sayı               |
| 38. | <i>Mimar Sinan</i>                      | Ahmed Bülend Koçu     | N/A | Türkiye Yayınevi  | 1940  | Indigenous                                  | Yavrutürk Özel Sayı               |
| 39. | <i>Fatih Sultan Mehmet</i>              | Ahmed Bülend Koçu     | N/A | Türkiye Yayınevi  | 1940  | Indigenous                                  | Yavrutürk Özel Sayı               |
| 40. | <i>Marko Polonun seyahatleri</i>        | No info               | N/A | Türkiye Yayınevi  | 1940  | Likely translated (inferred from the title) | Yavrutürk Özel Sayı               |
| 41. | <i>Billûr köşk masalı</i>               | No info               | N/A | Türkiye Yayınevi  | 1941  | No information available                    | Yavrutürk Özel Sayı               |
| 42. | <i>1001 roman (sayı 1-12)</i>           | No info               | N/A | Türkiye Yayınevi  | 1940  | No information available                    | N/A                               |
| 43. | <i>1001 roman (sayı 13-16)</i>          | No info               | N/A | Türkiye Yayınevi  | 1941  | No information available                    | N/A                               |
| 44. | <i>İstanbuldan Holivuda 4</i>           | Feridun Hikmet Es     | N/A | Yedigün B.        | 1941? | Indigenous                                  | N/A                               |

|     |                                    |                     |                     |                  |      |  |                                      |
|-----|------------------------------------|---------------------|---------------------|------------------|------|--|--------------------------------------|
|     | <i>çocuğun heyecanlı yolculuğu</i> |                     |                     |                  |      |  |                                      |
| 45. | <i>Yavrutürk 1940 yıllığı</i>      | No info             | N/A                 | Türkiye Yayınevi | 1940 | No information available   | Yavrutürk Özel Sayı                  |
| 46. | <i>Yavrutürk 1941 yıllığı</i>      | No info             | N/A                 | Türkiye Yayınevi | 1941 | No information available   | Yavrutürk Özel Sayı                  |
| 47. | <i>Yurdunu bil</i>                 | No info             | N/A                 | Kültür B.        | 1941 | Likely indigenous (inferred from the title)                            | Çocuk Hikayeleri                     |
| 48. | <i>Kırmızı derilinin kızı</i>      | Ahmet Hidayet       | N/A                 | Kanaat K.        | 1941 | Likely translated (inferred from the title)                            | Çocuk Kütüphanesi Serisi             |
| 49. | <i>Kum çöllerinde</i>              | Ahmet Hidayet       | N/A                 | Kanaat K.        | 1941 | French (inferred from the content of the book) (Concealed translation) | Çocuk Kütüphanesi Serisi             |
| 50. | <i>Kısa hikayeler</i>              | Ahmet Hidayet       | N/A                 | Kanaat K.        | 1941 | No information available (Concealed translation?)                      | Çocuk Kütüphanesi Serisi             |
| 51. | <i>Zehranın falı</i>               | Ahmet Hidayet       | N/A                 | Kanaat K.        | 1941 | No information available (Concealed translation?)                      | Çocuk Kütüphanesi Serisi             |
| 52. | <i>Tepeli kuşlar adası</i>         | Ahmet Hidayet       | N/A                 | Kanaat K.        | 1941 | No information available (Concealed translation?)                      | Çocuk Kütüphanesi Serisi             |
| 53. | <i>Göl devri kahramanları</i>      | Ahmet Hidayet       | N/A                 | Kanaat K.        | 1941 | No information available (Concealed translation?)                      | Çocuk Kütüphanesi Serisi             |
| 54. | <i>Tehlike kuşu</i>                | Ahmet Hidayet       | N/A                 | Kanaat K.        | 1941 | No information available (Concealed translation?)                      | Çocuk Kütüphanesi Serisi             |
| 55. | <i>Amerikada iki Türk genci</i>    | No info             | N/A                 | Kanaat K.        | 1941 | Likely indigenous (inferred from the title)                            | Çocuk Kütüphanesi Seyahat Hikayeleri |
| 56. | <i>Şirley: Dağların kızı</i>       | Muriel Denison      | No info             | Türkiye Yayınevi | 1941 | English (Canadian)   | Yavrutürk Özel Sayı                  |
| 57. | <i>Mavi kuş</i>                    | Maurice Maeterlinck | Celal Tevfik Saymen | Türkiye Yayınevi | 1941 | French (Belgian)   | Yavrutürk Özel Sayı                  |
| 58. | <i>Edison'un çocukluğu</i>         | No info             | Sezai Solelli       | Türkiye Yayınevi | 1941 | English (as categorised in the Turkish Bibliography)                   | Yavrutürk Özel Sayı                  |
| 59. | <i>Mavi gözlük</i>                 | Sabih Gözen         | N/A                 | Kültür B.        | 1941 | Indigenous   | N/A                                  |
| 60. | <i>Saadet arıyan çocuklar</i>      | Nevhiz Gücüyener    | N/A                 | Anadolu Türk K.  | 1941 | Indigenous   | N/A                                  |
| 61. | <i>Oğuz masalı</i>                 | İsmail Hakkı Hûlagu | N/A                 | Kültür B.        | 1941 | Indigenous   | Çocuk Hikayeleri                     |

|     |   |                                   |                       |                  |         |   |  |
|-----|---|-----------------------------------|-----------------------|------------------|---------|---|--|
| 62. | <i>Türk çocuğu</i>                              | No info                           | N/A                   | Kültür B.        | 1941    | Likely indigenous (inferred from the title)         | Çocuk Hikayeleri                                   |
| 63. | <i>Güliver cüceler ülkesinde</i>                | Jonathan Swift                    | No info               | Türkiye Yayınevi | 1941    | English   | Yavrutürk Özel Sayı                                |
| 64. | <i>Türk çocuklarına şiirler</i>                 | H. İbrahim Akçam                  | N/A                   | Ülkü B.          | 1941    | Indigenous  | N/A  |
| 65. | <i>Bay Tekin</i>                                | No info                           | No info               | Vakit B.         | No date | English (American) (inferred from the title)        | N/A  |
| 66. | <i>1001 roman (sayı 17-24)</i>                  | No info                           | N/A                   | Türkiye Yayınevi | 1941    | No information available                            | N/A  |
| 67. | <i>Parmak çocuk</i>                             | Salahaddin Küçük-Faruk Or         | N/A                   | Ülkü B.          | 1941    | Indigenous  | N/A  |
| 68. | <i>Bay Tekin maceralar peşinde</i>              | Nihad Özcan (?)                   | No info               | A. Sait B.       | No date | English (American) (inferred from the title)        | N/A  |
| 69. | <i>Resimli romanlar serisi</i>                  | No info                           | N/A                   | Yeni Mecmua B.   | No date | No information available                            | N/A  |
| 70. | <i>Evcilik oynuyoruz</i>                        | Ulusal Ekonomi ve Arttırma Kurumu | N/A                   | Zerbamat B.      | 1941    | No information available                            | N/A  |
| 71. | <i>Bir eşeğin hatıratı</i>                      | Comtesse de Ségur                 | Mitat Sadullah Sander | Tefeyyüz K.      | 1941    | French  | Tefeyyüz Kitaphanesinin Çocuk Romanları Külliyyatı |
| 72. | <i>Yavrutürk Yıllık 1942</i>                    | No info                           | N/A                   | Türkiye Yayınevi | 1942    | No information available                            | Yavrutürk Özel Sayı                                |
| 73. | <i>Canlı bebek</i>                              | No info                           | N/A                   | Türkiye Yayınevi | 1942    | No information available                            | Yavrutürk Özel Sayı                                |
| 74. | <i>1001 roman (sayı 25-27)</i>                  | No info                           | N/A                   | Türkiye Yayınevi | 1941    | No information available                            | Yavrutürk Özel Sayı                                |
| 75. | <i>Muşeret</i>                                  | No info                           | N/A                   | Kültür B.        | 1942    | No information available                            | Çocuk Hikayeleri                                   |
| 76. | <i>Bey Böğrek</i>                               | Sefer Aytekin                     | N/A                   | Kültür B.        | 1942    | Indigenous  | Çocuk Hikayeleri                                   |
| 77. | <i>Gemici Sind Bad'ın harikülâde maceraları</i> | No info                           | Reşat Ekrem Koçu      | Ülkü K.          | 1942    | French (as categorised in the Turkish Bibliography) | Dünyanın Meşhur Çocuk Masalları                    |
| 78. | <i>Kurt</i>                                     | Marcel Aymé                       | Nurullah Ataç         | Kanaat K.        | 1941    | French  | Sarmanın Masalları                                 |
| 79. | <i>Öküzler</i>                                  | Marcel Aymé                       | Nurullah Ataç         | Kanaat K.        | 1941    | French  | Sarmanın Masalları                                 |

|     |  |                        |                  |                     |      |   |   |
|-----|--|------------------------|------------------|---------------------|------|---|---|
| 80. | <i>Bodur kara horoz</i>                      | Marcel Aymé            | Nurullah Ataç    | Kanaat K.           | 1941 | French                                      | Sarmanın Masalları                                |
| 81. | <i>Köpek</i>                                 | Marcel Aymé            | Nurullah Ataç    | Kanaat K.           | 1941 | French                                      | Sarmanın Masalları                                |
| 82. | <i>Fil</i>                                   | Marcel Aymé            | Nurullah Ataç    | Kanaat K.           | 1941 | French                                      | Sarmanın Masalları                                |
| 83. | <i>Kötü kaz</i>                              | Marcel Aymé            | Nurullah Ataç    | Kanaat K.           | 1941 | French                                      | Sarmanın Masalları                                |
| 84. | <i>Ördek ile pars</i>                        | Marcel Aymé            | Nurullah Ataç    | Kanaat K.           | 1941 | French                                      | Sarmanın Masalları                                |
| 85. | <i>Koç ile doğan</i>                         | Marcel Aymé            | Nurullah Ataç    | Kanaat K.           | 1941 | French                                      | Sarmanın Masalları                                |
| 86. | <i>Zühulen ve Doğru sözlü çocuklarınız</i>   | Hüseyin Hilmi Bayındır | N/A              | Halk B.             | 1942 | Indigenous                                  | N/A   |
| 87. | <i>1001 roman (sayı 28-29)</i>               | No info                | N/A              | Türkiye Yayınevi    | 1942 | No information available                    | N/A   |
| 88. | <i>Şimşek</i>                                | Sabiha Meçkoğlu        | N/A              | Ülkü B.             | 1942 | Indigenous                                  | N/A   |
| 89. | <i>Sizin için</i>                            | Hasan Âli Yücel        | N/A              | Maarif B.           | 1942 | Indigenous                                  | N/A   |
| 90. | <i>Bir gün doğarsan eğer</i>                 | Cavit Erengil          | N/A              | Ulusal B.           | 1942 | Indigenous                                  | Bu Vatanın Çocuğuna                               |
| 91. | <i>Define adası</i>                          | Robert Louis Stevenson | Reşad Ekrem Koçu | Ülkü K.             | 1942 | English (Scottish)                          | Dünyanın Meşhur Çocuk Romanları: Yeşil Koleksiyon |
| 92. | <i>1001 roman (sayı 30-32)</i>               | No info                | N/A              | Türkiye Yayınevi    | 1942 | No information available                    | N/A   |
| 93. | <i>Küçük Doğan'ın serüvenleri, sayı 2-10</i> | No info                | N/A              | Vakit B.            | 1942 | Likely indigenous (inferred from the title) | N/A   |
| 94. | <i>Tarihî fıkralar</i>                       | No info                | N/A              | Kültür B.           | 1942 | Likely indigenous (inferred from the title) | Çocuk Hikayeleri                                  |
| 95. | <i>Yaşama bilgisi</i>                        | Selim Sırrı Tarcan     | N/A              | Maarif B.           | 1942 | Indigenous                                  | Çocuk Kütüphanesi                                 |
| 96. | <i>1001 roman (sayı 33-35)</i>               | No info                | N/A              | Türkiye Yayınevi    | 1942 | No information available                    | N/A   |
| 97. | <i>Köyde akşam</i>                           | H. Bedi Fırat          | N/A              | Ahenk B.            | 1942 | Indigenous                                  | N/A   |
| 98. | <i>Seçme çocuk şiirleri</i>                  | Murat Uraz             | N/A              | Tefeyyüz K.         | 1942 | Indigenous                                  | N/A   |
| 99. | <i>Çocuk şiirleri: I. Cıvıltılar</i>         | Sabri Cemil Yalkut     | N/A              | Türk Neşriyat Yurdu | 1942 | Indigenous                                  | N/A   |

|      |   |  |   |           |      |   |                                    |
|------|---|--|---|-----------|------|---|------------------------------------|
| 100. | <i>Geçmiş günlerin masalları</i>                          | Charles Perrault   | Vildan Aşır                                     | Maarif B. | 1942 | French                                      | N/A                                |
| 101. | <i>Şen bilmeceler</i>                                     | Prepared by<br>(Hazırlayan): İsmail Hakkı Baltacıoğlu ve arkadaşları | N/A   | Kültür B. | 1943 | Likely indigenous (inferred from the title) | Çocuk Hikayeleri                   |
| 102. | <i>Bulmacalar</i>   | No info  | N/A   | Kültür B. | 1943 | Likely indigenous (inferred from the title) | Çocuk Hikayeleri                   |
| 103. | <i>Kahraman anne</i>                                      | Rıza Çavdarlı (?)  | N/A   | Ülkü K.   | 1943 | Indigenous                                  | Çocuk Sesinin Özel Hikayeleri      |
| 104. | <i>Pamuk prenses</i>                                      | No info  | N/A   | Ülkü K.   | 1943 | Likely translated (inferred from the title) | Çocuk Sesinin Özel Hikayeleri      |
| 105. | <i>Keloğlan</i>   | No info  | N/A   | Ülkü K.   | 1943 | Likely indigenous (inferred from the title) | Çocuk Sesinin Özel Hikayeleri      |
| 106. | <i>Annam avcısı</i>                                       | No info  | N/A   | Ülkü K.   | 1943 | Likely translated (inferred from the title) | Çocuk Sesinin Özel Hikayeleri      |
| 107. | <i>Gökyüzü korsanları</i>                                 | No info  | N/A   | Ülkü K.   | 1943 | No information available                    | Çocuk Sesinin Özel Hikayeleri      |
| 108. | <i>Vahşiler arasında</i>                                  | No info  | N/A   | Ülkü K.   | 1943 | No information available                    | Çocuk Sesinin Özel Hikayeleri      |
| 109. | <i>Mehmetçik</i>  | No info  | N/A   | Ülkü K.   | 1943 | Likely indigenous (inferred from the title) | Çocuk Sesinin Özel Hikayeleri      |
| 110. | <i>Peri prenses</i>                                       | No info  | N/A   | Ülkü K.   | 1943 | No information available                    | Çocuk Sesinin Özel Hikayeleri      |
| 111. | <i>Dünyanın çevresini ilk dolaşan adam Macellân</i>       | No info  | N/A   | Ülkü B.   | 1943 | Likely translated (inferred from the title) | Çocuklara Tarih Yardımcı Kitabı    |
| 112. | <i>Zafer yıldızları - İnkılâplarımız</i>                  | M. Faruk Gürtunca  | N/A   | Ülkü K.   | 1943 | Indigenous                                  | Okul ve Öğretmen'in Okul Piyesleri |
| 113. | <i>Haydi</i>  | Johanna Spyri<br>(Cuhana İspiri)                                     | Produced by<br>(Sahneye koyan): R. Gökalp Arkın | Ülkü K.   | 1943 | German (Swiss)                              | Okul ve Öğretmen'in Okul Piyesleri |
| 114. | <i>23 Nisan şiirleri, manzum okul piyesleri, şarkılar</i> | M. Faruk Gürtunca  | N/A   | Ülkü K.   | 1943 | Indigenous                                  | Okul ve Öğretmen'in Okul Piyesleri |

|      |  |                        |                         |                  |      |  |                                    |
|------|--|------------------------|-------------------------|------------------|------|--|------------------------------------|
| 115. | <i>Küçük şehit</i>   | M. Faruk Gürtunca      | N/A                     | Ülkü K.          | 1943 | Indigenous                               | Okul ve Öğretmen'in Okul Piyesleri |
| 116. | <i>23 Nisan müsameresi - Küçük Kuvayı Milliyeti - 23 Nisan bebekleri</i>     | R. Gökalp Arkın        | N/A                     | Ülkü K.          | 1943 | Indigenous                               | Okul ve Öğretmen'in Okul Piyesleri |
| 117. | <i>Gönüllülerin türküsü</i>  | R. Gökalp Arkın        | N/A                     | Ülkü K.          | 1943 | Indigenous                               | Okul ve Öğretmen'in Okul Piyesleri |
| 118. | <i>Atak Ali- Balta</i>   | İ. Hakkı Sunat         | N/A                     | Ülkü K.          | 1943 | Indigenous                               | Okul ve Öğretmen'in Okul Piyesleri |
| 119. | <i>Monologlar</i>  | İsmet Hulûsi           | N/A                     | Ülkü K.          | 1943 | Indigenous                               | Okul ve Öğretmen'in Okul Piyesleri |
| 120. | <i>Kulağımıza küpe olsun-Karın ağrısı</i>                                    | Vahdet Gültekin        | N/A                     | Ülkü K.          | 1943 | Indigenous                               | Okul ve Öğretmen'in Okul Piyesleri |
| 121. | <i>Öğretmen kalbi</i>  | M. Faruk Gürtunca      | N/A                     | Ülkü K.          | 1943 | Indigenous                               | Okul ve Öğretmen'in Okul Piyesleri |
| 122. | <i>Ezber-inşat öğretimi ve çocuk manzumeleri</i>                             | R. Gökalp Arkın        | N/A                     | İnkılâp K.       | 1942 | Indigenous                               | N/A                                |
| 123. | <i>1001 roman (sayı 36)</i>  | No info                | N/A                     | Türkiye Yayınevi | 1942 | No information available                 | N/A                                |
| 124. | <i>1001 roman (sayı 37-38)</i>   | No info                | N/A                     | Türkiye Yayınevi | 1943 | No information available                 | N/A                                |
| 125. | <i>Fredi</i>   | T. Bayar & K. Terziyan | No info                 | Aprahamyan B.    | 1943 | No information available                 | N/A                                |
| 126. | <i>Son Ders (Dünya Edebiyatından. Seçme Çocuk Okul Hikâye ve Tasvirleri)</i> | No info                | Hikmet Turhan Dağlıoğlu | A. Sait B.       | 1943 | Translation, source literature undefined | N/A                                |
| 127. | <i>Masal içinde masal</i>  | No info                | N/A                     | Kültür B.        | 1943 | No information available                 | Çocuk Hikayeleri                   |

|      |  |               |     |           |      |   |                          |
|------|--|---------------|-----|-----------|------|---|--------------------------|
| 128. | <i>Arap kahramanı Antere'nin maceraları</i>    | Ahmet Hidayet | N/A | Kanaat K. | 1943 | Likely translated (inferred from the title) (Concealed translation) | Çocuk Kütüphanesi Serisi |
| 129. | <i>Eski masallar</i>                           | Ahmet Hidayet | N/A | Kanaat K. | 1943 | No information available (Concealed translation?)                   | Çocuk Kütüphanesi Serisi |
| 130. | <i>Dev adam: Pantagrul</i>                     | Ahmet Hidayet | N/A | Kanaat K. | 1943 | Likely translated (inferred from the title) (Concealed translation) | Çocuk Kütüphanesi Serisi |
| 131. | <i>Lâstik bebek</i>                            | Ahmet Hidayet | N/A | Kanaat K. | 1943 | No information available (Concealed translation?)                   | Çocuk Kütüphanesi Serisi |
| 132. | <i>Papağanlar memleketinde</i>                 | Ahmet Hidayet | N/A | Kanaat K. | 1943 | No information available (Concealed translation?)                   | Çocuk Kütüphanesi Serisi |
| 133. | <i>1000 senesinde Amerika</i>                  | Ahmet Hidayet | N/A | Kanaat K. | 1943 | Likely translated (inferred from the title) (Concealed translation) | Çocuk Kütüphanesi Serisi |
| 134. | <i>Palmir'in son kraliçesi</i>                 | Ahmet Hidayet | N/A | Kanaat K. | 1943 | Likely translated (inferred from the title) (Concealed translation) | Çocuk Kütüphanesi Serisi |
| 135. | <i>Cüce kral</i>                               | Ahmet Hidayet | N/A | Kanaat K. | 1943 | No information available (Concealed translation?)                   | Çocuk Kütüphanesi Serisi |
| 136. | <i>Monblan'a çıkış</i>                         | Ahmet Hidayet | N/A | Kanaat K. | 1943 | Likely translated (inferred from the title) (Concealed translation) | Çocuk Kütüphanesi Serisi |
| 137. | <i>Donkişot'un gülünç ve acıklı maceraları</i> | Ahmet Hidayet | N/A | Kanaat K. | 1943 | Spanish (Concealed translation)                                     | Çocuk Kütüphanesi Serisi |
| 138. | <i>Donkişot'un acıklı ve gülünç maceraları</i> | Ahmet Hidayet | N/A | Kanaat K. | 1943 | Spanish (Concealed translation)                                     | Çocuk Kütüphanesi Serisi |
| 139. | <i>Kaybolan gemi</i>                           | Ahmet Hidayet | N/A | Kanaat K. | 1943 | No information available (Concealed translation?)                   | Çocuk Kütüphanesi Serisi |
| 140. | <i>Tombuktı nasıl keşfedildi</i>               | Ahmet Hidayet | N/A | Kanaat K. | 1943 | No information available (Concealed translation?)                   | Çocuk Kütüphanesi Serisi |
| 141. | <i>Şatonun esrarı</i>                          | Ahmet Hidayet | N/A | Kanaat K. | 1943 | No information available (Concealed translation?)                   | Çocuk Kütüphanesi Serisi |
| 142. | <i>Büyük kâşifler</i>                          | Ahmet Hidayet | N/A | Kanaat K. | 1943 | No information available (Concealed translation?)                   | Çocuk Kütüphanesi Serisi |

|      |  |                    |                  |                  |      |   |                                    |
|------|--|--------------------|------------------|------------------|------|---|------------------------------------|
| 143. | <i>Çoban kızı</i>                                  | Ahmet Hidayet      | N/A              | Kanaat K.        | 1943 | No information available (Concealed translation?)                   | Çocuk Kütüphanesi Serisi           |
| 144. | <i>Misisipi üzerinde üç çocuk</i>                  | Ahmet Hidayet      | N/A              | Kanaat K.        | 1943 | Likely translated (inferred from the title) (Concealed translation) | Çocuk Kütüphanesi Serisi           |
| 145. | <i>İskoç efsaneleri</i>                            | Ahmet Hidayet      | N/A              | Kanaat K.        | 1943 | Likely translated (inferred from the title) (Concealed translation) | Çocuk Kütüphanesi Serisi           |
| 146. | <i>Çiçekler diyarında geçen maceralar</i>          | Ahmet Hidayet      | N/A              | Kanaat K.        | 1943 | No information available (Concealed translation?)                   | Çocuk Kütüphanesi Serisi           |
| 147. | <i>Troya masalları</i>                             | Aeneid (?)         | No info          | Kanaat K.        | 1943 | Greek   | Çocuk Kütüphanesi Serisi           |
| 148. | <i>Çocuklara şiirler</i>                           | Vehbi Cem Aşkun    | N/A              | Kâmil B.         | 1943 | Indigenous  | N/A                                |
| 149. | <i>1001 roman (Cumhuriyetin 19uncu yılını aç-)</i> | No info            | N/A              | Türkiye Yayınevi | 1943 | No information available  | N/A                                |
| 150. | <i>Çocuk ve bahar sesleri</i>                      | Burhan Özsaraçoğlu | N/A              | Ülkü B.          | 1943 | Indigenous  | N/A                                |
| 151. | <i>Yavrutürk 1943 yıllığı</i>                      | No info            | N/A              | Türkiye Yayınevi | 1943 | No information available  | Yavrutürk Özel Sayı                |
| 152. | <i>Bahtiyar prens</i>                              | Oscar Wilde        | Salih Zeki Aktay | A. Sait B.       | 1943 | English   | N/A                                |
| 153. | <i>Küçük bir kır atın anıları</i>                  | Colette Vivier     | Reşat Göle       | A. Kırıl Bç      | 1943 | French  | Pembe Kitaplar Serisi              |
| 154. | <i>İstanbul'da bir gezinti</i>                     | No info            | N/A              | Kanaat K.        | 1943 | Likely indigenous (inferred from the title)                         | Çocuk Kitabevi. Seyahat Hikâyeleri |
| 155. | <i>Paris'te bir hafta</i>                          | No info            | N/A              | Kanaat K.        | 1943 | Likely translated (inferred from the title)                         | Çocuk Kitabevi. Seyahat Hikâyeleri |
| 156. | <i>İstanbul'dan Mısır'a seyahat</i>                | No info            | N/A              | Kanaat K.        | 1943 | No information available  | Çocuk Kitabevi. Seyahat Hikâyeleri |
| 157. | <i>Anadolumuzu tanıyalım</i>                       | No info            | N/A              | Kanaat K.        | 1943 | Likely indigenous (inferred from the title)                         | Çocuk Kitabevi. Seyahat Hikâyeleri |
| 158. | <i>Sibirya'da üç ay</i>                            | No info            | N/A              | Kanaat K.        | 1943 | Likely translated (inferred from the title)                         | Çocuk Kitabevi. Seyahat Hikâyeleri |
| 159. | <i>Köy masalları</i>                               | Ahmet Hidayet      | N/A              | Kanaat K.        | 1943 | No information available (Concealed translation?)                   | Çocuk Kütüphanesi Serisi           |

|      |   |                            |   |                   |      |   |   |
|------|---|----------------------------|---|-------------------|------|---|---|
| 160. | <i>Tunus masalları</i>                          | Ahmet Hidayet              | N/A   | Kanaat K.         | 1943 | Likely translated (inferred from the title) (Concealed translation) | Çocuk Kütüphanesi Serisi                        |
| 161. | <i>Mançuko haydutları</i>                       | Ahmet Hidayet              | N/A   | Kanaat K.         | 1943 | Likely translated (inferred from the title) (Concealed translation) | Çocuk Kütüphanesi Serisi                        |
| 162. | <i>İhtiyar kadın ile sıska kedi</i>             | Ahmet Hidayet              | N/A   | Kanaat K.         | 1943 | Indian (Concealed translation)                                      | Çocuk Kütüphanesi Serisi                        |
| 163. | <i>1001 roman (sayı 42-44)</i>                  | No info                    | N/A   | Türkiye Yayınevi  | 1943 | No information available  | N/A   |
| 164. | <i>Masallar I.</i>                              | Jacob Grimm-Wilhelm Grimm  | Kemal Kaya  | Maarif B.         | 1943 | German  | N/A   |
| 165. | <i>Küçük borçlu</i>                             | Jeanne Meret               | Remzi Oğuz Arık                                       | Recep Ulusoğlu B. | 1943 | French  | N/A   |
| 166. | <i>Atatürk</i>                                  | Enver Behnan Şapolyo       | N/A   | Cumhuriyet B.     | 1943 | Indigenous  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 167. | <i>İnönü I</i>                                  | Enver Behnan Şapolyo       | N/A   | Cumhuriyet B.     | 1943 | Indigenous  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 168. | <i>Okulda-Evde-Açık Havada Neler Oynuyalım?</i> | Kemal Kaya & İlyas Sinal   | N/A   | Cumhuriyet B.     | 1943 | Indigenous  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 169. | <i>Buz denizinde bir kovalamaca</i>             | No info                    | Rendered into Turkish by (Türkçeleştiren): Kemal Kaya | Cumhuriyet B.     | 1943 | Translation, source literature undefined                            | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 170. | <i>Birinci sınıflar için kolay aritmetik I</i>  | Heinrich Kempinsky         | Compiled by (Tertip eden): Kemal Kaya                 | Cumhuriyet B.     | 1943 | German  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 171. | <i>Nasıl hareket ediyoruz?</i>                  | Hayrullah Örs & Kemal Kaya | N/A   | Cumhuriyet B.     | 1943 | Indigenous  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 172. | <i>İlkokulda kâğıt ve karton işleri I</i>       | No info                    | Compiled by (Derliyen): Hayrullah Örs                 | Cumhuriyet B.     | 1943 | Translation, source literature undefined                            | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 173. | <i>İkinci Sınıflar İçin Kolay Aritmetik II</i>  | Heinrich Kempinsky         | Compiled by (Tertip eden): Kemal Kaya                 | Cumhuriyet B.     | 1944 | German  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |

|      |   |                      |  |               |      |  |   |
|------|---|----------------------|--|---------------|------|--|---|
| 174. | <i>İlk lokomotifler</i>                             | Gustav Klemm         | Kemal Kaya   | Cumhuriyet B. | 1944 | German                                   | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 175. | <i>Şimşek</i>                                       | No info              | Kemal Kaya   | Cumhuriyet B. | 1944 | Translation, source literature undefined | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 176. | <i>Baba-oğul</i>                                    | E. O. Plauen         | No info  | Cumhuriyet B. | 1944 | German                                   | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 177. | <i>Erciyes'e çıkan izciler</i>                      | Muvaffak Uyanık      | N/A  | Cumhuriyet B. | 1944 | Indigenous                               | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 178. | <i>Karadeniz kıyılarında</i>                        | Hayrettin Ziya Taluy | N/A  | Cumhuriyet B. | 1944 | Indigenous                               | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 179. | <i>Hopa'ya doğru</i>                                | Hayrettin Ziya Taluy | N/A  | Cumhuriyet B. | 1944 | Indigenous                               | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 180. | <i>Ardahan yollarında</i>                           | Hayrettin Ziya Taluy | N/A  | Cumhuriyet B. | 1944 | Indigenous                               | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 181. | <i>Beyböyrek</i>                                    | Naki Tezel           | N/A  | Cumhuriyet B. | 1944 | Indigenous                               | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 182. | <i>Gürlita'nın koca ayısı ve üç kâhinler kuyusu</i> | Selma Lagerlöf       | Behiç Enver Koryak                                       | Cumhuriyet B. | 1944 | Swedish                                  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 183. | <i>Üç masal</i>                                     | Cahit Uçuk           | N/A  | Cumhuriyet B. | 1944 | Indigenous                               | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 184. | <i>Kış şiirleri</i>                                 | No info (Collective) | N/A  | Cumhuriyet B. | 1944 | Indigenous                               | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 185. | <i>Artık yün parçalarıyla iğne ve örgü işleri I</i> | No info              | Azize Duru   | Cumhuriyet B. | 1944 | Translation, source literature undefined | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 186. | <i>Kurt hücumu</i>                                  | Jack London          | Hayrullah Örs - Mustafa Nihat Özön                       | Cumhuriyet B. | 1944 | English (American)                       | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 187. | <i>Hayvanların kıralı aslan</i>                     | No info              | N/A  | Sebat B.      | 1943 | No information available                 | Çocuk Hikayeleri                                |
| 188. | <i>Bilgi damlaları</i>                              | No info              | N/A  | Sebat B.      | 1943 | No information available                 | Çocuk Hikayeleri                                |
| 189. | <i>Bir futbol maçı</i>                              | No info              | Translated from English by (İngilizceden çeviren): L.A.B | Cumhuriyet B. | 1943 | English                                  | Çocuk Maceraları                                |
| 190. | <i>Kasabanın afacanı</i>                            | No info              | Translated from English by                               | Vakit B.      | 1943 | English                                  | Çocuk Maceraları                                |

|      |  |                              | (İngilizceden çeviren): L.A. Başa |                    |      |   |   |
|------|--|------------------------------|-----------------------------------|--------------------|------|---|---|
| 191. | <i>İstiklâl madalyası</i>                  | Behzat Minez                 | N/A                               | Cumhuriyet B.      | 1943 | Indigenous                                  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 192. | <i>Atamız</i>                              | No info                      | N/A                               | Kültür Gazetesi B. | 1943 | Likely indigenous (inferred from the title) | Türk Çocuklarına                                |
| 193. | <i>Güzel günler: Uzun hikâye</i>           | Nezihe Araz                  | N/A                               | Cumhuriyet B.      | 1943 | Indigenous                                  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 194. | <i>1001 roman (sayı 45-46)</i>             | No info                      | N/A                               | Türkiye Yayınevi   | 1943 | No information available                    | N/A   |
| 195. | <i>Gilgameş destanı</i>                    | Zuhuri Danışman              | N/A                               | Cumhuriyet B.      | 1943 | Indigenous                                  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 196. | <i>Hayat pınarı</i>                        | Hikmet Şevki                 | N/A                               | Cumhuriyet B.      | 1943 | Indigenous                                  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 197. | <i>Elif Sultan-Kızlar İçin-Uzun Hikâye</i> | Beria Okan                   | N/A                               | Cumhuriyet B.      | 1943 | Indigenous                                  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 198. | <i>Okul şiirleri I.</i>                    | Kemal Kaya                   | N/A                               | Cumhuriyet B.      | 1943 | Indigenous                                  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 199. | <i>Emrindeyiz-Cumhuriyet güneşi</i>        | Melâhat Sezener-Cahit Uçuk   | N/A                               | Cumhuriyet B.      | 1943 | Indigenous                                  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 200. | <i>Hayvanlar âleminde 37 hikâye</i>        | Hayrettin Ziya Taluy         | N/A                               | Cumhuriyet B.      | 1943 | Indigenous                                  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 201. | <i>Altın tas</i>                           | Naki Tezel                   | N/A                               | Cumhuriyet B.      | 1943 | Indigenous                                  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 202. | <i>Bizim türkümüz</i>                      | Zeki Tunaboşlu               | N/A                               | A. Sait B.         | 1943 | Indigenous                                  | N/A   |
| 203. | <i>Kırmızı mantarlar</i>                   | Cahit Uçuk                   | N/A                               | Cumhuriyet B.      | 1943 | Indigenous                                  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 204. | <i>Sihirli bilezik - Renkler konuşuyor</i> | Cahit Uçuk - Melâhat Sezener | N/A                               | Cumhuriyet B.      | 1943 | Indigenous                                  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 205. | <i>Karlar kraliçesi</i>                    | Hans Christian Andersen      | Hayrullah Örs                     | Cumhuriyet B.      | 1943 | Danish                                      | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 206. | <i>Ateş böcekleri</i>                      | Jan Karafiat                 | Nâzan Rıza Doğrul                 | Arif Bolat K.      | 1943 | Czech                                       | N/A   |

|      |   |                      |   |                  |       |  |   |
|------|---|----------------------|---|------------------|-------|--|---|
| 207. | <i>Hindeli'nden İstanbul'a</i>                        | Seydi Ali Reis       | Hayrullah Örs - Mustafa Nihat Özön                              | Cumhuriyet B.    | 1943  | Indigenous (Intralingual translation from Chagatai language) | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 208. | <i>Rikki-Tikki-Tavi</i>                               | Rudyard Kipling      | Hayrullah Örs - Mustafa Nihat Özön                              | Cumhuriyet B.    | 1943  | English  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 209. | <i>Hikâyeli atasözleri</i>                            | No info              | N/A   | Sebat B.         | 1943  | Likely indigenous (inferred from the title)                  | Çocuk Hikayeleri                                |
| 210. | <i>Perde</i>  | H. Bedi Fırat        | N/A   | Kültür B.        | 1943  | Indigenous   | Çocuk Masalları                                 |
| 211. | <i>Namık Kemal</i>                                    | No info              | N/A   | Güneş Yayınevi   | 1943  | Likely indigenous (inferred from the title)                  | Türk Çocuklarına                                |
| 212. | <i>1001 roman (sayı 47)</i>                           | No info              | N/A   | Türkiye Yayınevi | 1943  | No information available                                     | N/A   |
| 213. | <i>Çocuk masalları</i>                                | Naki Tezel           | N/A   | Berkalp K.       | 1943  | Indigenous   | N/A   |
| 214. | <i>Ölümler adasında</i>                               | No info              | Sırrı Sanlı   | Yeni Yol B.      | 1944? | Translation, source literature undefined                     | N/A   |
| 215. | <i>Kahraman çocuklar-Esin'in Tavşanları-Üç Hikâye</i> | F.U.                 | N/A   | Cumhuriyet B.    | 1944  | Indigenous   | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 216. | <i>Egemenlik ulusundur</i>                            | Enver Behnan Şapolyo | N/A   | Cumhuriyet B.    | 1944  | Indigenous   | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 217. | <i>Bölüğün oğlu</i>                                   | M. Şevki Yazman      | N/A   | Cumhuriyet B.    | 1944  | Indigenous   | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 218. | <i>Hayvanların beyi kaplan</i>                        | No info              | N/A   | Sebat B.         | 1944  | No information available                                     | Çocuk Hikayeleri                                |
| 219. | <i>La Fonten masalları</i>                            | No info              | N/A   | Sebat B.         | 1944  | Likely translated (inferred from the title)                  | Çocuk Hikayeleri                                |
| 220. | <i>Fareli köyün kavalcısı</i>                         | No info              | Ahmet Halit Yaşaroğlu   | A. Halit K.      | 1944  | German   | Çocuk Kitapları Serisi                          |
| 221. | <i>Yumurta koleksiyonu</i>                            | No info              | Translated from English by (İngilizceden çeviren): L. Avni Başa | Cumhuriyet B.    | 1944  | English  | Çocuk Maceraları                                |
| 222. | <i>1001 roman (sayı 48)</i>                           | No info              | N/A   | Türkiye Yayınevi | 1943  | No information available                                     | N/A   |

|      |   |  |  |                  |         |   |   |
|------|---|--|--|------------------|---------|---|---|
| 223. | <i>1001 roman (sayı 49)</i>                               | No info                                | N/A  | Türkiye Yayınevi | 1944    | No information available                    | N/A   |
| 224. | <i>Kendin seç dağında</i>                                 | Tezer Taşkıran                         | N/A  | Maarif B.        | 1943    | Indigenous                                  | N/A   |
| 225. | <i>Truva cengi</i>  | Homeros (Homertüs)                     | Fethi Dosdoğru   | A. Halit K.      | 1944    | Greek                                       | N/A   |
| 226. | <i>İşlek ve güzel el yazısı</i>                           | Şinasi Barutçu                         | N/A  | Cumhuriyet B.    | 1944    | Indigenous                                  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 227. | <i>Oyuncaklar ülkesinde</i>                               | No info                                | Kemal Kaya   | Cumhuriyet B.    | 1944    | Translation, source literature undefined    | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 228. | <i>Bülbül: Kuğu kuşları</i>                               | Hans Christian Andersen                | Sabiha Ötügen  | Cumhuriyet B.    | 1944    | Danish                                      | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 229. | <i>Urgancı Hasan nasıl zengin oldu?</i>                   | No info                                | Behiç Enver Koryak   | Cumhuriyet B.    | 1944    | Translation, source literature undefined    | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 230. | <i>Sihirli Ayna-Civciv Sultan-Altın Makara-Altın Rüya</i> | Cahit Uçuk                             | N/A  | Cumhuriyet B.    | 1944    | Indigenous                                  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 231. | <i>Eskici baba</i>  | Ahmet Bülent Koçu                      | N/A  | A. Halit K.      | 1944    | Indigenous                                  | Çocuk Kitapları Serisi                          |
| 232. | <i>Kara korsanın peşinde 248 çocuk</i>                    | Ahmet Bülent Koçu                      | N/A  | A. Halit K.      | 1944    | Indigenous                                  | Çocuk Kitapları Serisi                          |
| 233. | <i>Sirk sahibi öğrenci</i>                                | No info                                | Translated from English by (İngilizceden çeviren): Leman Avni Başa | Cumhuriyet B.    | 1944    | English                                     | Çocuk Maceraları                                |
| 234. | <i>Yavrutürk 1944 yılı</i>                                | Prepared by (Hazırlayan): Celâl Akasoy | No info  | Türkiye Yayınevi | 1944    | No information available                    | Yavrutürk Özel Sayı                             |
| 235. | <i>1001 roman (sayı 50)</i>                               | No info                                | N/A  | Türkiye Yayınevi | 1944    | No information available                    | N/A   |
| 236. | <i>Türk çocuğuna 16 millî hikâye</i>                      | No info                                | N/A  | Yedigün B.       | No date | Likely indigenous (inferred from the title) | N/A   |
| 237. | <i>Pinokyo</i>  | C. Collodi                             | Ragıp Ögel   | Akay K.          | 1944    | Italian                                     | N/A   |
| 238. | <i>İki kuşun ettikleri</i>                                | Nurettin Sevin                         | N/A  | Cumhuriyet B.    | 1944    | Indigenous                                  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |

|      |   |                          |   |               |      |            |   |
|------|---|--------------------------|---|---------------|------|------------|---|
| 239. | <i>Kuyruklu yıldızın etikleri</i>                       | Nimet Erkunt             | N/A   | Cumhuriyet B. | 1944 | Indigenous | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları   |
| 240. | <i>Hasır örgü I.</i>                                    | E. Staimmer              | Translated and Extended by (Çeviren ve Genişleten): Şinasi Barutçu  | Cumhuriyet B. | 1944 | German     | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları   |
| 241. | <i>Ben de asker olacağım!</i>                           | Macide Atatuğ            | N/A   | Cumhuriyet B. | 1944 | Indigenous | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları   |
| 242. | <i>19 Mayıs 1919</i>                                    | Enver Behnan Şapolyo     | N/A   | Cumhuriyet B. | 1944 | Indigenous | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları   |
| 243. | <i>Küçük elektrikçi</i>                                 | Hayrullah Örs-Kemal Kaya | N/A   | Cumhuriyet B. | 1944 | Indigenous | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları   |
| 244. | <i>Güneye doğru: Burdur'dan Antalya'ya</i>              | Şahap Sıtkı Seren        | N/A   | Cumhuriyet B. | 1944 | Indigenous | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları   |
| 245. | <i>Ağrı dolaylarında</i>                                | Hayrettin Ziya Taluy     | N/A   | Cumhuriyet B. | 1944 | Indigenous | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları   |
| 246. | <i>Kuvvet şampiyonu</i>                                 | No info                  | Adapted from English by (İngilizceden adapte eden): Leman Avni Başa | Cumhuriyet B. | 1944 | English    | Çocuk Maceraları                                  |
| 247. | <i>Oğuzhan</i>  | M. Faruk Gürtunca        | N/A   | Ülkü K.       | 1944 | Indigenous | Çocuk Sesi'nin En Güzel Çocuk Masal ve Hikâyeleri |
| 248. | <i>İnönü Anadolu'ya nasıl geçti?</i>                    | M. F. G.                 | N/A   | Ülkü K.       | 1944 | Indigenous | Çocuk Sesi'nin En Güzel Çocuk Masal ve Hikâyeleri |
| 249. | <i>Pamuk Prenses Şinevityen ile yedi cüce</i>           | Grimm                    | Türkân Âli Yaşın  | Ülkü K.       | 1944 | German     | Çocuk Sesi'nin En Güzel Çocuk Masal ve Hikâyeleri |
| 250. | <i>Pamuk Prenses Şinevityen ölümden nasıl kurtuldu?</i> | Grimm                    | Türkân Âli Yaşın  | Ülkü K.       | 1944 | German     | Çocuk Sesi'nin En Güzel Çocuk Masal ve Hikâyeleri |
| 251. | <i>Sihirli ördek</i>                                    | Türkân Âli Yaşın         | N/A   | Ülkü K.       | 1944 | Indigenous | Çocuk Sesi'nin En Güzel Çocuk Masal ve Hikâyeleri |

|      |   |                    |   |                   |         |   |   |
|------|---|--------------------|---|-------------------|---------|---|---|
| 252. | <i>Ceviz dalları</i>  | Türkân Âli Yaşın   | N/A   | Ülkü K.           | 1944    | Indigenous                                  | Çocuk Sesi'nin En Güzel Çocuk Masal ve Hikâyeleri |
| 253. | <i>Çılgın prensle çoban</i>   | Türkân Âli Yaşın   | N/A   | Ülkü K.           | 1944    | Indigenous                                  | Çocuk Sesi'nin En Güzel Çocuk Masal ve Hikâyeleri |
| 254. | <i>Hayat suyu</i>   | M. Faruk Gürtunca  | N/A   | Ülkü K.           | 1944    | Indigenous                                  | Çocuk Sesi'nin En Güzel Çocuk Masal ve Hikâyeleri |
| 255. | <i>Git oraya, bilmiyorum nereye? Getir onu, bilmiyorum neyi? Eski Türk masalı</i> | No info            | N/A   | Ülkü K.           | 1944?   | Likely indigenous (inferred from the title) | Çocuk Sesi'nin En Güzel Çocuk Masal ve Hikâyeleri |
| 256. | <i>Türk'ün kahramanlık destanları</i>   | No info            | N/A   | Ülkü K.           | 1944    | Likely indigenous (inferred from the title) | Çocuk Sesi'nin En Güzel Çocuk Masal ve Hikâyeleri |
| 257. | <i>Ala balık</i>  | Naki Tezel         | N/A   | Alâeddin Kıral B. | No date | Indigenous                                  | Çocuklara Türk Masalları                          |
| 258. | <i>Bu toprağın çocukları</i>  | Ferit Ragıp Tuncor | N/A   | Nazilli B.        | 1944    | Indigenous                                  | Ulusal Çocuk Hikâyeleri Serisi                    |
| 259. | <i>Ay güzeli ile Kar güzeli</i>   | R. Çavdarlı        | N/A   | Ülkü K.           | 1944    | Indigenous                                  | Ülkü Kitap Yurdu'nun 1944 Çocuk Kitapları         |
| 260. | <i>1001 roman (sayı 51)</i>   | No info            | N/A   | Türkiye Yayınevi  | 1944    | No information available                    | N/A   |
| 261. | <i>23 Nisan</i>   | Ziya Kılıçözlü     | N/A   | Yenigün B.        | 1944    | Indigenous                                  | N/A   |
| 262. | <i>Kaptan Grantın çocukları</i>   | Jules Verne        | No info   | Kemal Özcan K.    | 1944?   | French                                      | N/A   |
| 263. | <i>Köprüaltı çocukları</i>  | Huriye Öniz        | N/A   | A. Halit K.       | 1944    | Indigenous                                  | Çocuk Kitapları Serisi                            |
| 264. | <i>Dört haşarı</i>  | No info            | Adapted from English by (İngilizceden adapte eden): Leman Avni Başa | Cumhuriyet B.     | 1944?   | English                                     | Çocuk Maceraları                                  |
| 265. | <i>Sarsılan topraklar</i>   | Ferit Ragıp Tuncor | N/A   | Nazilli B.        | 1944    | Indigenous                                  | Ulusal Çocuk Hikâyeleri Serisi                    |
| 266. | <i>Kaplan kız-Yaman izciler</i>   | K. Samancıgil      | N/A   | Yeni Sabah B.     | 1944?   | Indigenous                                  | N/A   |

|      |   |   |  |                  |       |   |                        |
|------|---|---|--|------------------|-------|---|------------------------|
| 267. | <i>Ölüm maçı-<br/>Hava korsanları</i>   | K. Samancıgil   | N/A  | Yeni Sabah B.    | 1944? | Indigenous  | N/A                    |
| 268. | <i>Karbeyaz ve<br/>Gülpembe: Eski<br/>İngiliz, Fransız<br/>ve Yunan<br/>masalları</i> | No info   | No info  | Dilek K.         | 1944  | English & French & Greek                                | N/A                    |
| 269. | <i>Ormanlar<br/>hâkimi Çeri</i>   | No info   | No info  | Kemal Özcan K.   | 1944  | English (as categorised in<br>the Turkish Bibliography) | N/A                    |
| 270. | <i>Balabancık</i>   | Bülend A. Koçu  | N/A  | A. Halit K.      | 1944  | Indigenous  | Çocuk Kitapları Serisi |
| 271. | <i>Su bebekleri</i>   | Charles Kingsley  | Naime Halit<br>Yaşaroğlu   | A. Halit K.      | 1944  | English   | Çocuk Kitapları Serisi |
| 272. | <i>Bay simit<br/>Amerika<br/>yollarında</i>   | No info   | Conveyed from<br>Italian by<br>(İtalyancadan<br>nakleden): Ragıp<br>Ögel | A. Halit K.      | 1944  | Italian (as categorised in<br>the Turkish Bibliography) | Çocuk Kitapları Serisi |
| 273. | <i>Balıkçının oğlu</i>  | Raphaël Lightone  | Nihal Yalaza Taluy   | Akay K.          | 1944  | French  | Çocuk Romanları Serisi |
| 274. | <i>1001 roman<br/>(sayı 52-53)</i>  | No info   | N/A  | Türkiye Yayınevi | 1944  | No information available                                | N/A                    |
| 275. | <i>Beyaz ülke</i>   | Fay-Ka (Faika<br>Alpar)   | N/A  | Cumhuriyet B.    | 1944  | Indigenous  | N/A                    |
| 276. | <i>Bulutlar</i>   | Halil Kocagöz   | N/A  | Aydınlık B.      | 1944  | Indigenous  | N/A                    |
| 277. | <i>Ölüm ağzında</i>   | K. Samancıgil   | N/A  | Emniyet K.       | 1944  | Indigenous  | N/A                    |
| 278. | <i>Ath hırsızlar</i>  | K. Samancıgil   | N/A  | Emniyet K.       | 1944  | Indigenous  | N/A                    |
| 279. | <i>Masallar II.</i>   | Jacob Grimm-<br>Wilhelm Grimm   | Kemal Kaya   | Maarif B.        | 1944  | German  | N/A                    |
| 280. | <i>Alis harikalar<br/>diyarında</i>   | Lewis Carroll   | Muzaffer Beşli   | A. Halit K.      | 1944  | English   | Çocuk Kitapları Serisi |
| 281. | <i>Son yeniçeri</i>   | Bülend A. Koçu  | N/A  | A. Halit K.      | 1944  | Indigenous  | Çocuk Kitapları Serisi |
| 282. | <i>Gizli yol</i>  | Ahmet Bülent Koçu   | N/A  | A. Halit K.      | 1944  | Indigenous  | Çocuk Kitapları Serisi |
| 283. | <i>Çocuklar</i>   | Claude Aveline,<br>Marcel Berger,<br>Tristan Bernard,<br>André Birabeau,<br>Francis Carco | Nasuhi Baydar  | Akay K.          | 1944  | French  | Çocuk Romanları Serisi |

|      |   |                        |  |                  |         |   |   |
|------|---|------------------------|--|------------------|---------|---|---|
| 284. | <i>Yayla gülü</i>   | Enver Behnan Şapolyo   | N/A                                    | Akay K.          | 1944    | Indigenous  | Çocuk Romanları Serisi                          |
| 285. | <i>1001 roman (sayı 54)</i>   | No info                | N/A                                    | Türkiye Yayınevi | 1944    | No information available                            | N/A   |
| 286. | <i>Buz dağları</i>  | No info                | N/A                                    | Osmanbey B.      | No date | No information available                            | N/A   |
| 287. | <i>Canlı paraşüt</i>  | K. Samancıgil          | N/A                                    | Osmanbey B.      | 1944?   | Indigenous  | N/A   |
| 288. | <i>Kurnaz tilki-Arslan hükümdar</i>   | Goethe                 | Conveyed by (Nakleden): Targan Çarıklı | Gençlik K.       | 1944    | German  | N/A   |
| 289. | <i>Lâfonten hikâyeleri</i>  | La Fontaine            | Vasfi Mahir Kocatürk                   | Işık K.          | 1944    | French  | N/A   |
| 290. | <i>Miki kardeşin maceraları</i>   | Walt Disney            | No info                                | Akay K.          | 1944    | English   | Çocuk Romanları Serisi                          |
| 291. | <i>1001 roman (sayı 55)</i>   | No info                | N/A                                    | Türkiye Yayınevi | 1944    | No information available                            | N/A   |
| 292. | <i>Mustafa Atatürk'ün romanı</i>  | Rakım Çalapala         | N/A                                    | Yedigün B.       | No date | Indigenous  | N/A   |
| 293. | <i>Talihsizlerin koruyucusu vatan olmalıdır: İlk okullar için bir pedelik piyes</i> | Hüseyin Hilmi Bayındır | N/A                                    | C.H.P. Basımevi  | 1944    | Indigenous  | N/A   |
| 294. | <i>1001 roman (sayı 56)</i>   | No info                | N/A                                    | Türkiye Yayınevi | 1944    | No information available                            | N/A   |
| 295. | <i>Dünya çocuk masalları I.</i>   | No info                | Kemal Kaya                             | Berkalp K.       | 1944    | Translation, source literature undefined            | N/A   |
| 296. | <i>1001 roman (sayı 57)</i>   | No info                | N/A                                    | Türkiye Yayınevi | 1944    | No information available                            | N/A   |
| 297. | <i>Ben çalmadım</i>   | Ferih Egemen           | N/A                                    | Universum B.     | 1944    | Indigenous  | N/A   |
| 298. | <i>10 çocuk romanı, cilt 1</i>  | No info                | N/A                                    | Tan B.           | 1944    | No information available                            | N/A   |
| 299. | <i>Okyanusun esrarı</i>   | No info                | No info                                | Kemal Özcan K.   | No date | French (as categorised in the Turkish Bibliography) | N/A   |
| 300. | <i>Fare kızın çektikleri</i>  | No info                | Kemal Kaya                             | Cumhuriyet B.    | 1944    | Translation, source literature undefined            | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |

|      |  |  |                           |                   |         |  |   |
|------|--|--|---------------------------|-------------------|---------|--|---|
| 301. | <i>Yamyamlar arasında</i>                                  | Osa Johnson  | Mitat Enç                 | Cumhuriyet B.     | 1944    | English (American)                       | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 302. | <i>Kazma kuyuyu kendin düşersin</i>                        | No info  | Leman Avni Başa           | Vakit B.          | No date | Translation, source literature undefined | Çocuk Maceraları                                |
| 303. | <i>Hakılberi Fin'in maceraları</i>                         | Mark Twain   | Leman Avni Başa           | Ticaret B.        | 1944    | English (American)                       | Çocuk Maceraları                                |
| 304. | <i>Çocuk şiirleri antolojisi</i>                           | Türker Acaroğlu  | N/A                       | Berkalp K.        | 1944    | Indigenous                               | N/A   |
| 305. | <i>1001 roman (sayı 58)</i>                                | No info  | N/A                       | Türkiye Yayınevi  | 1944    | No information available                 | N/A   |
| 306. | <i>Define adası</i>  | Robert Louis Stevenson   | Yaşar Çimen               | Güven B.          | 1944    | English                                  | N/A   |
| 307. | <i>Denizaltı şehrinin kralı</i>                            | Georges G. Toudouze  | Süheylâ Boz               | Tan B.            | 1944    | French                                   | N/A   |
| 308. | <i>Aptal Dayı'nın seyahatleri</i>                          | Samivel  | Erdoğan Meto-Naim Yamaner | Nebioğlu Yayınevi | 1944?   | French                                   | N/A   |
| 309. | <i>Köyde akşam</i>   | H. Bedi Fırat  | N/A                       | Kültür B.         | 1944    | Indigenous                               | Çocuk Esirgeme Kurumu İzmir Merkezi Neşriyatı   |
| 310. | <i>Çok eski zamanlarda</i>                                 | Ramon Coffman  | Hatice Akdik              | Cumhuriyet B.     | 1944    | English (American)                       | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 311. | <i>Birimiz hepimiz için: Bulgarcadan 5 hikâye</i>          | Angel Karaliyçev / Dobri Nemirov / Panço Mihaylov / Stoyan Daskalov / Elin Pelin | Türker Acaroğlu           | Cumhuriyet B.     | 1944    | Bulgarian                                | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 312. | <i>Tavşan kardeşin kurnazlıkları</i>                       | Zeki Tunaboşlu   | N/A                       | Cumhuriyet B.     | 1944    | Indigenous                               | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 313. | <i>Japon çocukları</i>                                     | Stella Burke May   | Hatice Akdik              | Cumhuriyet B.     | 1944    | English (American)                       | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 314. | <i>Bay Kozalak</i>   | Beatrix Potter   | Nezihe Araz               | Cumhuriyet B.     | 1944    | English                                  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 315. | <i>Cennet gölü: Filler, arslanlar ve goriller arasında</i> | Osa Johnson  | Mitat Enç                 | Cumhuriyet B.     | 1944    | English (American)                       | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 316. | <i>Beyaz filin maceraları</i>                              | Judith Gautier   | Nihal Yalaza Taluy        | Akay K.           | 1944    | French                                   | Çocuk Romanları Serisi                          |
| 317. | <i>Altın araba</i>   | Naki Tezel   | N/A                       | Akba K.           | 1944    | Indigenous                               | Çocuklara Türk Masalları                        |

|      |   |                         |   |                  |         |   |   |
|------|---|-------------------------|---|------------------|---------|---|---|
| 318. | <i>Peri kızı</i>  | Naki Tezel              | N/A   | Akba K.          | 1945    | Indigenous                                  | Çocuklara Türk Masalları                        |
| 319. | <i>Yeşil kuş</i>  | Naki Tezel              | N/A   | Akba K.          | 1945    | Indigenous                                  | Çocuklara Türk Masalları                        |
| 320. | <i>1001 roman (sayı 59)</i>   | No info                 | N/A   | Türkiye Yayınevi | 1944    | No information available                    | N/A   |
| 321. | <i>Miki jokey</i>   | Walt Disney             | No info                                       | Kemal Özcan K.   | No date | English (American)                          | N/A   |
| 322. | <i>Hakulberi Fin'in maceraları (Fasikül 2-3)</i>  | Mark Twain              | Leman Avni Başa                               | Ticaret B.       | 1944    | English                                     | N/A   |
| 323. | <i>Dünya çocuk masalları II.</i>  | No info                 | Kemal Kaya                                    | Berkalp K.       | 1944    | Translation, source literature undefined    | N/A   |
| 324. | <i>Parmak çocuk yol arkadaşı</i>  | Hans Christian Andersen | Sabiha Ötügen                                 | Cumhuriyet M.    | 1944    | Danish                                      | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 325. | <i>Ateşler içinde</i>   | Cevdet Demiray          | N/A   | Cumhuriyet M.    | 1944    | Indigenous                                  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 326. | <i>Türk Vatanının Ziyneti, Türk Tarihinin Serveti, Türk Milletinin Gözbebeği İstanbul</i> | Vaha Dilaçar            | N/A   | Cumhuriyet M.    | 1944    | Indigenous                                  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 327. | <i>Ateş gözlü dev</i>   | Cahit Uçuk              | N/A   | Akay K.          | 1945    | Indigenous                                  | Çocuk Romanları Serisi                          |
| 328. | <i>Keloğlan</i>   | Naki Tezel              | N/A   | Akba K.          | 1945    | Indigenous                                  | Çocuklara Türk Masalları                        |
| 329. | <i>İlkokulda şiir</i>   | Galip Naşit Arı         | N/A   | Güneş M.         | 1945    | Indigenous                                  | N/A   |
| 330. | <i>İki mandrake karşı karşıya</i>   | No info                 | No info                                       | Kemal Özcan K.   | 1945    | Likely translated (inferred from the title) | N/A   |
| 331. | <i>Erzurum'dan Ankara'ya</i>  | Hayrettin Ziya Taluy    | N/A   | Cumhuriyet M.    | 1945    | Indigenous                                  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 332. | <i>Eğlenceli iş ve oyunlar</i>  | No info                 | Compiled by (Tertipliyen): Günaydın Demirkaya | Cumhuriyet M.    | 1944    | Translation, source literature undefined    | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 333. | <i>Köye dönüş</i>   | Ferit Ragıp Tuncor      | N/A   | Nazilli M.       | 1945    | Indigenous                                  | Ulusal Çocuk Hikâyeleri                         |
| 334. | <i>Asker küçük hanım</i>  | Osman K. Akol           | N/A   | Tan M.           | 1945    | Indigenous                                  | N/A   |

|      |   |   |  |                    |      |  |   |
|------|---|---|--|--------------------|------|--|---|
| 335. | <i>1001 roman (sayı 60)</i>                                     | No info                                     | N/A  | Türkiye Yayınevi   | 1944 | No information available                 | N/A   |
| 336. | <i>Tintin ile Totoş</i>   | No info                                     | Rendered into Turkish by ( <i>Türkçeleştiren</i> ): Kemal Kaya   | Cumhuriyet M.      | 1944 | Translation, source literature undefined | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 337. | <i>Dilek veren fındık ağacı</i>                                 | Margaret Baker                              | Nezihe Araz  | Cumhuriyet M.      | 1944 | English                                  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 338. | <i>Miki fare itfaiye onbaşı</i>                                 | No info                                     | No info  | Ülkü K.            | 1945 | English (American)                       | N/A   |
| 339. | <i>Hakılberi Fin'in maceraları (Fasikül 4)</i>                  | Mark Twain                                  | Leman Avni Başa  | Nefaset M.         | 1945 | English                                  | N/A   |
| 340. | <i>İki Piyes: 1. Bayanın Kabul Günü 2. Bir Bebek Müsabakası</i> | 1. Maurice Hennequin 2. Ahmet Muhtar Ataman | 1. Adapted by ( <i>Adapte eden</i> ): Ahmet Muhtar Ataman 2. N/A | Cumhuriyet M.      | 1944 | 1. French (Belgian) 2. Indigenous        | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 341. | <i>Kibriti icat eden genç</i>                                   | J. Hesse - H. Pellier                       | Recai Ant  | Cumhuriyet M.      | 1944 | French                                   | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 342. | <i>Dünya çocuk masalları III</i>                                | No info                                     | Kemal Kaya   | Berkalp K.         | 1945 | Translation, source literature undefined | N/A   |
| 343. | <i>Kayıp sultan</i>   | Muhteşem Öksüzcü                            | N/A  | Cumhuriyet M.      | 1944 | Indigenous                               | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 344. | <i>1001 roman (sayı 61-62)</i>                                  | No info                                     | N/A  | Türkiye Yayınevi   | 1945 | No information available                 | N/A   |
| 345. | <i>Işık'a hikâyeler ve şiirler</i>                              | Sami Ergun                                  | N/A  | Doğuş M.           | 1945 | Indigenous                               | N/A   |
| 346. | <i>Bir kazın yaptıkları</i>                                     | Nezahat Kocatürk                            | N/A  | Kitap Yayıma Odası | 1945 | Indigenous                               | Faydalı Çocuk Hikâyeleri                        |
| 347. | <i>Orman prensi Ceylân Bambi</i>                                | Felix Salten                                | M. Faruk Gürtunca  | Ülkü K.            | 1945 | German (Austrian)                        | N/A   |
| 348. | <i>Bir köy masalı</i>   | Cahit Uçuk                                  | N/A  | No info            | 1945 | Indigenous                               | Çocuk Esirgeme Kurumu Halk Kitapları            |
| 349. | <i>Vatan çocuğu</i>   | Şevket Ertuğrul Avaroğlu                    | N/A  | Ülkü K.            | 1945 | Indigenous                               | Okul ve Öğretmen'in Okul Piyesleri              |
| 350. | <i>1001 roman (sayı 63)</i>                                     | No info                                     | N/A  | Türkiye Yayınevi   | 1945 | No information available                 | N/A   |

|      |   |  |  |                    |      |   |   |
|------|---|--|--|--------------------|------|---|---|
| 351. | <i>Çocuk şiirleri</i>                   | Prepared by<br>(Hazırlayan): Ali Ertan | N/A  | Uğur K.            | 1945 | Indigenous  | N/A   |
| 352. | <i>Kırmızı şapkalı kız</i>              | Nezahat Kocatürk                       | N/A  | Kitap Yayıma Odası | 1945 | German (Concealed translation)                                      | Faydalı Çocuk Hikâyeleri                        |
| 353. | <i>Ankara'dan Çukurova'ya</i>           | Kadri Kemal Kop                        | N/A  | Cumhuriyet M.      | 1944 | Indigenous  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 354. | <i>Pamuk Kuyruğun başından geçenler</i> | No info                                | N/A  | Ülkü K.            | 1945 | No information available  | N/A   |
| 355. | <i>Çocuk kahraman Durak Oğlu Demir</i>  | Ali Rıza Seyfi                         | N/A  | Ülkü K.            | 1945 | Indigenous  | N/A   |
| 356. | <i>Miki fare cüceler ülkesinde</i>      | Sezai Atillâ                           | N/A  | Ülkü K.            | 1945 | English (American) (Concealed translation)                          | N/A   |
| 357. | <i>Miki fare yamyamlar ülkesinde</i>    | Sezai Atillâ                           | N/A  | Ülkü K.            | 1945 | English (American) (Concealed translation)                          | N/A   |
| 358. | <i>Bu toprak armağandır</i>             | Naci Tanseli                           | N/A  | Ülkü K.            | 1945 | Indigenous  | Okul ve Öğretmen'in Okul Piyesleri              |
| 359. | <i>Küçük Tawney</i>                     | John F. Leeming                        | Günaydın Demirkaya   | Yeni Cezaevi M.    | 1945 | English   | N/A   |
| 360. | <i>Bir güllün hikâyesi</i>              | Enver Naci Gökşen                      | N/A  | Sebat Basımevi     | 1945 | Indigenous  | Çocuk Hikayeleri                                |
| 361. | <i>1001 roman (sayı 64)</i>             | No info                                | N/A  | Türkiye Yayınevi   | 1945 | No information available  | N/A   |
| 362. | <i>Siyah ülke</i>                       | Fay-Ka (Faika Alpar)                   | N/A  | Köprü K.           | 1945 | Indigenous  | N/A   |
| 363. | <i>Bir eşeğin başına gelenler</i>       | Şeyhî                                  | Translated into today's language by (Bugünkü dile çeviren): Nezahat Kocatürk | Kitap Yayıma Odası | 1945 | Indigenous (Intralingual translation from Turkish in Arabic script) | Faydalı Çocuk Hikâyeleri                        |
| 364. | <i>Çocuklara sevgi şiirleri</i>         | Mehmet Necati Öngay                    | N/A  | İdeal M.           | 1945 | Indigenous  | N/A   |

|      |   |                                     |  |                         |      |  |   |
|------|---|-------------------------------------|--|-------------------------|------|--|---|
| 365. | <i>Mercan adalarında bir İstanbul çocuğu</i>  | Frederick Marrayat                  | Kemal Kaya   | Berkalp K.              | 1945 | English                                  | N/A   |
| 366. | <i>Kahraman çocuk</i>                         | Ferit Ragıp Tuncar                  | N/A  | Nazilli Matbaası        | 1945 | Indigenous                               | Ulusal Çocuk Hikâyeleri Serisi                  |
| 367. | <i>Bir yalancılığın cezası</i>                | Ferit Ragıp Tuncar                  | N/A  | Nazilli Matbaası        | 1945 | Indigenous                               | Ulusal Çocuk Hikâyeleri Serisi                  |
| 368. | <i>Kurtoğlu</i>                               | Ferit Ragıp Tuncar                  | N/A  | Nazilli Matbaası        | 1945 | Indigenous                               | Ulusal Çocuk Hikâyeleri Serisi                  |
| 369. | <i>Kurnaz tilki ile/ve uçan geyik</i>         | Fenimore Cooper                     | Y. Şendoğan  | Rıza Koşkun Neşriyatevi | 1945 | English (American)                       | Dünya Çocuk Şaheserleri                         |
| 370. | <i>Miki kampta</i>                            | Walt Disney                         | No info  | Kemal Özcan K.          | 1945 | English (American)                       | N/A   |
| 371. | <i>Kara tavuk</i>                             | A. Pogorelsky                       | Nihal Yalaza Taluy   | Cumhuriyet M.           | 1945 | Russian                                  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 372. | <i>Uçakla Ankara'dan Van Gölü'ne</i>          | Kadri Kemal Kop                     | N/A  | Cumhuriyet M.           | 1945 | Indigenous                               | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 373. | <i>Doğu illerinde geziler</i>                 | Kadri Kemal Kop                     | N/A  | Cumhuriyet M.           | 1945 | Indigenous                               | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 374. | <i>1. Sihirli Kurbağa 2. Kaspar Ev Alıyor</i> | 1. Ertuğrul İlgin 2. Max Jacob      | 1. N/A<br>2. On the title page, translated by; Inside the book, written by: Gülsüm Karay | Cumhuriyet M.           | 1945 | 1. Indigenous 2. French                  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 375. | <i>Bay Telli albümü</i>                       | André Daix                          | No info  | Cumhuriyet M.           | 1945 | French                                   | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 376. | <i>İki devir - Ant</i>                        | Cevdet Demiray - Memnune Karayazıcı | N/A  | Cumhuriyet M.           | 1945 | Indigenous                               | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 377. | <i>Küçük geyik Bambi</i>                      | Felix Salten (Felix Falten)         | Suad Boran   | Ebüzziya B.             | 1944 | German (Austrian)                        | Tasvir Neşriyatı - Çocuk Kitapları              |
| 378. | <i>1001 roman (sayı 66)</i>                   | No info                             | N/A  | Türkiye Yayınevi        | 1945 | No information available                 | N/A   |
| 379. | <i>Aslanın kaptığı çocuk</i>                  | Victor Hugo                         | Vasfi Mahir Kocatürk   | Kitap Yayıma Odası      | 1945 | French                                   | Faydalı Çocuk Hikâyeleri                        |
| 380. | <i>Duru Kan: Uzun hikâye</i>                  | No info                             | Rendered into Turkish by   | Cumhuriyet M.           | 1945 | Translation, source literature undefined | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |

|      |   |   |                                   |                         |         |  |   |
|------|---|---|-----------------------------------|-------------------------|---------|--|---|
|      |   |   | (Türkçeleştiren):<br>Kemal Kaya   |                         |         |  |   |
| 381. | <i>Çocuk batakhanesi</i>  | Matteo Maccio                                     | Y. Şendoğan                       | Rıza Koşkun Neşriyatevi | 1945    | Italian                                  | Dünya Çocuk Şaheserleri                         |
| 382. | <i>Artık yün parçalarıyla iğne ve örgü işleri II</i>                            | No info   | Azize Duru                        | Cumhuriyet M.           | 1945    | Translation, source literature undefined | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 383. | <i>Çocuklara altın hikâyeler I-II.</i>  | Nazım İçsel                                       | N/A                               | Hilmi K.                | 1945    | Indigenous                               | N/A   |
| 384. | <i>Seçme okul şiirleri II.</i>  | Compiled by (Derleyen): Kemal Kaya                | N/A                               | Cumhuriyet M.           | 1945    | Indigenous                               | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 385. | <i>Efe aşkı</i>   | S. C. Tansug                                      | N/A                               | Bayar M.                | 1945    | Indigenous                               | N/A   |
| 386. | <i>Büyük Türk amirali Barbaros Hayrettin Paşa</i>                               | Zuhuri Danışman                                   | N/A                               | Cumhuriyet M.           | 1945    | Indigenous                               | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 387. | <i>Boncuk işleri</i>  | M. Finckh-Haessig                                 | Azize Duru                        | Cumhuriyet M.           | 1945    | German                                   | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 388. | <i>Keçi anne ile yavruları</i>  | Jacob and Wilhelm Grimm (inferred from the title) | Told by (Anlatan): Nurettin Sevin | Cumhuriyet M.           | 1945    | German                                   | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 389. | <i>İlkokul 1, 2 ve 3. sınıflar için hayatbilgisine göre seçme okul şiirleri</i> | Gökalp R. Arkın                                   | N/A                               | Bir Yayınevi            | 1945-46 | Indigenous                               | N/A   |
| 390. | <i>1001 roman (sayı 67-68)</i>  | No info   | N/A                               | Türkiye Yayınevi        | 1945    | No information available                 | N/A   |
| 391. | <i>Ay ile ayı</i>   | No info   | Vasfi Mahir Kocatürk              | Kitap Yayıma Odası      | 1945    | Translation, source literature undefined | Faydalı Çocuk Hikâyeleri                        |
| 392. | <i>Dede Korkut masalları</i>  | Tezer Taşkıran                                    | N/A                               | Milli Eğitim M.         | 1945    | Indigenous                               | N/A   |
| 393. | <i>Dünya çocuk masalları IV.</i>  | No info   | Kemal Kaya                        | Berkalp K.              | 1945    | Translation, source literature undefined | N/A   |
| 394. | <i>Fatih Sultan Mehmet I</i>  | Zuhuri Danışman                                   | N/A                               | Cumhuriyet M.           | 1945    | Indigenous                               | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |

|      |  |   |                       |                          |         |            |  |
|------|--|---|-----------------------|--------------------------|---------|------------|--|
| 395. | <i>Millî Şef İnönü</i>                               | Zahide Durur                              | N/A                   | Cumhuriyet M.            | 1945    | Indigenous | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları        |
| 396. | <i>Küçük deniz perisi</i>                            | Hans Christian Andersen                   | Sabiha Ötüken         | Cumhuriyet M.            | 1945    | Danish     | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları        |
| 397. | <i>Bir korkmazın masalı - Yetmişlik gelin</i>        | Mustafa Salman                            | N/A                   | Cumhuriyet M.            | 1945    | Indigenous | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları        |
| 398. | <i>İki kahraman çocuk</i>                            | Rıza Çavdarlı                             | N/A                   | Cumhuriyet M.            | 1945    | Indigenous | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları        |
| 399. | <i>Yavuz Sultan Selim I.</i>                         | Zuhuri Danışman                           | N/A                   | Cumhuriyet M.            | 1945    | Indigenous | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları        |
| 400. | <i>Gökyüzü ve yıldızlar</i>                          | Kemal Kaya                                | N/A                   | Cumhuriyet M.            | 1945    | Indigenous | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları        |
| 401. | <i>Armağan: Küçüklere şiirler</i>                    | Melâhat Sezener                           | N/A                   | Cumhuriyet M.            | 1945    | Indigenous | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları        |
| 402. | <i>İlk matbaa: Jan Gutenberg</i>                     | Maurice Farney                            | Fuat Baymur           | Cumhuriyet M.            | 1945    | French     | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları        |
| 403. | <i>Beyaz kedi</i>                                    | Mme d'Aulnoy                              | Naime Halit Yaşaroğlu | A. Halit K.              | 1945    | French     | Çocuk Kitapları Serisi                                 |
| 404. | <i>Demirel - Meçhul asker - Gazinin gizli ordusu</i> | Aka Gündüz                                | N/A                   | A. Halit K.              | 1945    | Indigenous | Çocuk Kitapları Serisi                                 |
| 405. | <i>Minik fare ve güzel Rozali</i>                    | Comtesse de Ségur                         | Sedat Oksal           | Teknik Kitaplar Yayınevi | 1945    | French     | Teknik Kitaplar Yayınevi Seçkin Çocuk Romanları Serisi |
| 406. | <i>Duyum</i>   | Hayrullah Örs                             | N/A                   | Cumhuriyet M.            | 1945    | Indigenous | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları        |
| 407. | <i>En güzel okul şiirleri II</i>                     | Gökâl R. Arkın                            | N/A                   | Bir Yayınevi             | 1945-46 | Indigenous | N/A  |
| 408. | <i>Asumanın Münacatı</i>                             | Compiled by (Derliyen): Ömer Fevzi Mardin | N/A                   | Aydınlık M.              | 1945    | Indigenous | N/A  |
| 409. | <i>Türk çocukları unutmuyor!</i>                     | Behzat Minez                              | N/A                   | Cumhuriyet M.            | 1945    | Indigenous | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları        |

|      |  |                      |  |                    |      |  |   |
|------|--|----------------------|--|--------------------|------|--|---|
| 410. | <i>Ali baba ve kırk haramiler</i>          | No info              | Prepared by ( <i>Hazırlıyan</i> ): Orhan Nebioğlu    | Nebioğlu Yayınevi  | 1945 | Translation, source literature undefined             | Nebioğlu Dünya Masalları Serisi                 |
| 411. | <i>Güller diyarından mektuplar</i>         | Şahap Sıtkı Seren    | N/A  | Cumhuriyet M.      | 1945 | Indigenous   | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 412. | <i>Bir avuç askerle Tiryaki Hasan Paşa</i> | Hayrettin Ziya Taluy | N/A  | Cumhuriyet M.      | 1945 | Indigenous   | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 413. | <i>Yurt için: Alemdar Mustafa Paşa</i>     | Hayrettin Ziya Taluy | N/A  | Cumhuriyet M.      | 1945 | Indigenous   | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 414. | <i>Gülen'in rüyası</i>                     | Şevki Yazıcıoğlu     | N/A  | Aydınlık M.        | 1945 | Indigenous   | N/A   |
| 415. | <i>Suzan ile Okan kardeşler</i>            | No info              | Dr. Remzi Korap                                      | Işıl K.            | 1945 | Translation, source literature undefined             | N/A   |
| 416. | <i>Yıldız anne</i>                         | Donald A. Mackenzie  | H. Nezihi Erkson                                     | Yeni Yayınevi      | 1945 | English (Scottish)                                   | N/A   |
| 417. | <i>Kızıl derililer arasında</i>            | No info              | Conveyed by ( <i>Nakleden</i> ): Vildan Âşir Savaşır | Cumhuriyet M.      | 1945 | English (as categorised in the Turkish Bibliography) | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 418. | <i>Tom Sawyer'in maceraları</i>            | Mark Twain           | Nuriye Müstakimoğlu                                  | Nebioğlu Yayınevi  | 1945 | English (American)                                   | Nebioğlu Gençlik Kitapları                      |
| 419. | <i>Küçük can</i>                           | No info              | Adapted by ( <i>Adapte eden</i> ): Ali Ragıp Ögel    | A. Halit K.        | 1945 | Italian (as categorised in the Turkish Bibliography) | Çocuk Kitapları Serisi                          |
| 420. | <i>Kimsesiz çocuk</i>                      | Hector Malot         | Sinan Reşat  | A. Halit K.        | 1945 | French   | Çocuk Kitapları Serisi                          |
| 421. | <i>Sindirim ve solunum</i>                 | Kemal Kaya           | N/A  | Cumhuriyet M.      | 1945 | Indigenous   | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları |
| 422. | <i>Gulliver'in seyahatleri I-II.</i>       | J. Swift             | İrfan Şahinbaş                                       | Milli Eğitim M.    | 1945 | English  | Okul Klâsikleri Serisi                          |
| 423. | <i>Hamlet</i>                              | W. Shakespeare       | Orhan Burian   | Milli Eğitim M.    | 1945 | English  | Okul Klâsikleri Serisi                          |
| 424. | <i>Samur sultan</i>                        | Şevket Bilgisel      | N/A  | Kitap Yayıma Odası | 1945 | Indigenous   | Resimli Çocuk Masalları                         |
| 425. | <i>Mavi sakal</i>                          | Muhteşem Öksüzcü     | N/A  | Doğuş Matbaası     | 1945 | Indigenous   | Türk Çocuğu Dergisi Yayınları                   |
| 426. | <i>Sihirli ot</i>                          | Muhteşem Öksüzcü     | N/A  | Doğuş Matbaası     | 1945 | Indigenous   | Türk Çocuğu Dergisi Yayınları                   |

|      |   |                         |  |                          |      |   |  |
|------|---|-------------------------|--|--------------------------|------|---|--|
| 427. | <i>1001 roman (sayı 69)</i>                   | No info                 | N/A  | Türkiye Yayınevi         | 1945 | No information available                    | N/A  |
| 428. | <i>Batıdan, doğudan seçme çocuk masalları</i> | No info                 | Hüviyet Bekir Örs  | Stad M.                  | 1945 | Translation, source literature undefined    | N/A  |
| 429. | <i>Ebedî şef Atatürk</i>                      | Zahide Durur            | N/A  | Cumhuriyet M.            | 1945 | Indigenous                                  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları            |
| 430. | <i>İpek prenses, Miyav bey ve Alageyik</i>    | Comtesse de Ségur       | Naime Halit Yaşaroğlu  | A. Halit K.              | 1945 | French                                      | Çocuk Kitapları Serisi                                     |
| 431. | <i>Boz fare</i>                               | Comtesse de Ségur       | Naime Halit Yaşaroğlu  | A. Halit K.              | 1945 | French                                      | Çocuk Kitapları Serisi                                     |
| 432. | <i>Ali baba</i>                               | Vasfi Mahir Kocatürk    | N/A  | Kitap Yayıma Odası       | 1945 | Indigenous                                  | Faydalı Çocuk Hikâyeleri                                   |
| 433. | <i>Akıllı fare</i>                            | Vasfi Mahir Kocatürk    | N/A  | Kitap Yayıma Odası       | 1945 | Indigenous                                  | Faydalı Çocuk Hikâyeleri                                   |
| 434. | <i>İplik ece</i>                              | Şevket Bilgisel         | N/A  | Kitap Yayıma Odası       | 1945 | Indigenous                                  | Resimli Çocuk Masalları                                    |
| 435. | <i>Kan dolaşımı</i>                           | Kemal Kaya              | N/A  | Cumhuriyet M.            | 1945 | Indigenous                                  | Çocuk Esirgeme Kurumu Okul ve Öğrenci Kitapları            |
| 436. | <i>1001 roman (sayı 70)</i>                   | No info                 | N/A  | Türkiye Yayınevi         | 1945 | No information available                    | N/A  |
| 437. | <i>Denizci Sindbad'ın seyahatleri</i>         | No info                 | Prepared by (Hazırlayan): Nebioğlu                             | Nebioğlu Yayınevi        | 1945 | Likely translated (inferred from the title) | Nebioğlu Dünya Masalları Serisi                            |
| 438. | <i>Miki tayyareci</i>                         | Walt Disney             | No info  | Kemal Özcan K.           | 1945 | English (American)                          | N/A  |
| 439. | <i>Kurnaz tilki</i>                           | Cahit Uçuk              | N/A  | Akay K.                  | 1946 | Indigenous                                  | Çocuk Romanları Serisi                                     |
| 440. | <i>Prenses Rozet</i>                          | Comtesse de Ségur       | Feliha Oksal   | Teknik Kitaplar Yayınevi | 1945 | French                                      | Teknik Kitaplar Yayınevi'nin Seçkin Çocuk Romanları Serisi |
| 441. | <i>Köy kızı: Prenses</i>                      | Hans Christian Andersen | Translated from English by (İngilizceden çeviren): Gönül İzmir | Teknik Kitaplar Yayınevi | 1945 | Danish                                      | Teknik Kitaplar Yayınevi'nin Seçkin Çocuk Romanları Serisi |
| 442. | <i>80 göz</i>                                 | Naki Tezel              | N/A  | Doğuş M.                 | 1946 | Indigenous                                  | Türk Çocuğu Dergisi Kitapları                              |

|      |                                 |                       |  |                             |      |  |  |
|------|---------------------------------|-----------------------|--|-----------------------------|------|--|--|
| 443. | <i>1001 roman (sayı 71)</i>     | No info               | N/A  | Türkiye Yayınevi            | 1945 | No information available                 | N/A                                    |
| 444. | <i>Dünya çocuk masalları V</i>  | No info               | Kemal Kaya   | Berkalp K.                  | 1946 | Translation, source literature undefined | N/A                                    |
| 445. | <i>Hayvanlar bahçesi</i>        | Mehmet Behçet Yazar   | N/A  | Kitap Yayma Odası           | 1946 | Indigenous                               | Faydalı Çocuk Hikâyeleri               |
| 446. | <i>1001 roman (sayı 72)</i>     | No info               | N/A  | Türkiye Yayınevi            | 1945 | No information available                 | N/A                                    |
| 447. | <i>Sümer kahramanı "Engidu"</i> | Selâhattin Çoruh      | N/A  | Akba K.                     | 1946 | Indigenous                               | N/A                                    |
| 448. | <i>Küçük kadı</i>               | No info               | Conveyed by (Nakleden): Faruk Sındıraç                     | İsmail Akgün B.             | 1946 | Translation, source literature undefined | Küçüklerin Kitabı                      |
| 449. | <i>Sihirli bisiklet</i>         | F. R. Evison          | Mazhar Kunt  | Akay K.                     | 1946 | English                                  | Çocuk Romanları Serisi                 |
| 450. | <i>Adsız kahraman</i>           | Galip Naşit Arı       | N/A  | Ahali B.                    | 1946 | Indigenous                               | N/A                                    |
| 451. | <i>1001 roman (sayı 73)</i>     | No info               | N/A  | Türkiye Yayınevi            | 1945 | No information available                 | N/A                                    |
| 452. | <i>Tolstoy'dan 17 hikâye</i>    | Tolstoy               | Vâlâ Nurettin Vâ-Nû  | Kâğıt ve Basım İşleri A. Ş. | 1946 | Russian                                  | Doğan Kardeş Yayınları                 |
| 453. | <i>Nuhun gemisi</i>             | Walt Disney           | Vasfi Mahir Kocatürk                                       | Kitap Yayma Odası           | 1946 | English (American)                       | Faydalı Çocuk Hikâyeleri               |
| 454. | <i>İnanılmaz hikâyeler</i>      | Münchhausen           | Vasfi Mahir Kocatürk                                       | Kitap Yayma Odası           | 1946 | German                                   | Faydalı Çocuk Hikâyeleri               |
| 455. | <i>Mercan adaları</i>           | No info               | Rendered into Turkish by (Türkçeleştiren): Hayrettin Gürol | Doğuş B.                    | 1946 | Translation, source literature undefined | Türk Çocuğu Dergisi Kitapları          |
| 456. | <i>Devin izinde</i>             | Neriman Refik Balcı   | N/A  | Rıza Koşkun Neşriyatevi     | 1946 | Indigenous                               | Türk Çocuklarına Millî Masallar Serisi |
| 457. | <i>İncinin kitabı</i>           | A. Naci Yeşim Barışık | N/A  | Ahmet Fevzi B.              | 1946 | Indigenous                               | N/A                                    |
| 458. | <i>1001 roman (sayı 74-75)</i>  | No info               | N/A  | Türkiye Yayınevi            | 1946 | No information available                 | N/A                                    |
| 459. | <i>Çocukların pınarı</i>        | Hakkı Günal           | N/A  | Meti B.                     | 1946 | Indigenous                               | N/A                                    |

|      |   |                      |   |                             |      |  |                               |
|------|---|----------------------|---|-----------------------------|------|--|-------------------------------|
| 460. | <i>Batıdan, doğudan seçme çocuk masalları, Sınıf II</i> | No info              | Prepared by<br>( <i>Hazırlayan</i> ):<br>Hüviyet Bekir Örs  | Ayıldız                     | 1946 | Translation, source literature undefined | N/A                           |
| 461. | <i>Seçme Türk masalları</i>                             | Enver Behnan Şapolyo | N/A   | Berkalp K.                  | 1946 | Indigenous                               | N/A                           |
| 462. | <i>Türk çocuğuna masallar</i>                           | Cahit Uçuk           | N/A   | Berkalp K.                  | 1946 | Indigenous                               | N/A                           |
| 463. | <i>Blondin'in serüvenleri</i>                           | Comtesse de Ségur    | M. Erdinç - M. Dorman   | Doğuş B.                    | 1946 | French                                   | N/A                           |
| 464. | <i>Eski Mısır masalları</i>                             | Juliette Gouplet     | A. S. Koral   | Bozdağ K.                   | 1946 | French                                   | Çocuk Hikâyeleri Serisi       |
| 465. | <i>Devin yılbaşı hediyesi</i>                           | No info              | Translated from French by<br>( <i>Fransızcadan çeviren</i> ): A. S. Koral   | Bozdağ K.                   | 1946 | French                                   | Çocuk Hikâyeleri Serisi       |
| 466. | <i>Türk halk masallarından: Peri ve dev masalları</i>   | Enver Behnan Şapolyo | N/A   | A. Halit K.                 | 1946 | Indigenous                               | Çocuk Kitapları Serisi        |
| 467. | <i>Gül sultan</i>                                       | No info              | Rendered into Turkish by<br>( <i>Türkçeleştiren</i> ):<br>Ümit Halit Demiriz  | Doğuş B.                    | 1946 | Translation, source literature undefined | Türk Çocuğu Dergisi Kitapları |
| 468. | <i>Kuru kelle</i>                                       | Lâf Ebesi            | N/A   | Ulus B.                     | 1946 | Indigenous                               | Lâf Ebesi                     |
| 469. | <i>Şamdan kız</i>                                       | Naki Tezel           | N/A   | Doğuş B.                    | 1946 | Indigenous                               | N/A                           |
| 470. | <i>Dünya çocuk masalları VI</i>                         | No info              | Türker Acaroğlu   | Berkalp K.                  | 1946 | Translation, source literature undefined | N/A                           |
| 471. | <i>Ejderhanın dişleri</i>                               | Nathaniel Hawthorne  | Şevket Rado   | Kâğıt ve Basım İşleri A. Ş. | 1946 | English (American)                       | Doğan Kardeş Yayınları        |
| 472. | <i>Maymunlar ülkesinde</i>                              | No info              | Conveyed from <i>Pink Books in French</i> by<br>( <i>Fransızca Pembe Kitaplar'dan nakledilmiştir</i> ):<br>Vasfi Mahir Kocatürk | Kitap Yayıma Odası          | 1946 | French                                   | Faydalı Çocuk Hikâyeleri      |

|      |  |                         |                                   |                                    |      |  |                                     |
|------|--|-------------------------|-----------------------------------|------------------------------------|------|--|-------------------------------------|
| 473. | <i>Jane Eyre. Çocuklar için kısaltan: A. Sweaney</i> | Charlotte Brontë        | Fahrünnisa Seden                  | Pulhan B.                          | 1946 | English                                  | N/A                                 |
| 474. | <i>İki çocuğun devriâlemi -Cilt 1</i>                | Jean de La Hire         | Selâmi İzzet Sedes                | Güven Yayınevi                     | 1946 | French                                   | N/A                                 |
| 475. | <i>İki çocuğun devriâlemi -Cilt 2</i>                | Jean de La Hire         | Murat Sertoğlu                    | Güven Yayınevi                     | 1946 | French                                   | N/A                                 |
| 476. | <i>Bana bak</i>                                      | Fay-Ka (Faika Alpar)    | N/A                               | Çavuş B.                           | 1946 | Indigenous                               | N/A                                 |
| 477. | <i>Çizmeli kedi</i>                                  | No info                 | Conveyed by (Nakleden): Peri Nine | Dünya Kâğıtçılık ve Kitapçılık Evi | 1946 | Translation, source literature undefined | N/A                                 |
| 478. | <i>Timoti kaplan</i>                                 | Marjorie Barrows        | Nermin Milâr                      | Dünya Kâğıtçılık ve Kitapçılık Evi | 1946 | English (American)                       | N/A                                 |
| 479. | <i>Bitişikteki Çinli çocuklar</i>                    | Pearl Buck              | Nermin Milâr                      | Dünya Kâğıtçılık ve Kitapçılık Evi | 1946 | English (American)                       | N/A                                 |
| 480. | <i>Amanda</i>  | Wolo                    | Nermin Milâr                      | Dünya Kâğıtçılık ve Kitapçılık Evi | 1946 | English (American)                       | N/A                                 |
| 481. | <i>Adakale Türk masalları</i>                        | Dr. Ignác Kúnos         | Necmi Seren                       | A. Halit K.                        | 1946 | Hungarian                                | Çocuk Kitapları Serisi              |
| 482. | <i>Alâaddin ve sihirli lâmba</i>                     | No info                 | Naime Halit Yaşaroğlu             | A. Halit K.                        | 1946 | Translation, source literature undefined | Çocuk Kitapları Serisi              |
| 483. | <i>Mızımız tavşan</i>                                | Helen Evers - Alf Evers | S. Huri                           | Kâğıt ve Basım İşleri A. Ş.        | 1946 | English (American)                       | N/A                                 |
| 484. | <i>Nar tanesi</i>                                    | Eflâtun Cem Güney       | N/A                               | Kâğıt ve Basım İşleri A. Ş.        | 1946 | Indigenous                               | Doğan Kardeş Yayınları              |
| 485. | <i>Yol geçen hanı</i>                                | Halit Fahri Ozansoy     | N/A                               | Roman K.                           | 1946 | Indigenous                               | Meşhur Dünya Çocuk Romanları Serisi |
| 486. | <i>Fareli köyün kavalcısı</i>                        | No info                 | Naime Halit Yaşaroğlu             | A. Halit K.                        | 1946 | German                                   | Çocuk Kitapları Serisi              |
| 487. | <i>İki çocuğun devriâlemi -Cilt 3-4</i>              | Jean de La Hire         | Vedat Örfi Bengü                  | Güven Yayınevi                     | 1946 | French                                   | N/A                                 |
| 488. | <i>Kartal</i>  | Annie Vivanti           | Ragıp Ögel                        | Akba K.                            | 1946 | Italian                                  | N/A                                 |

|      |   |                   |                  |                             |      |  |                                  |
|------|---|-------------------|------------------|-----------------------------|------|--|----------------------------------|
| 489. | <i>Michael Kohlhaas</i>                     | H. von Kleist     | Dr. Necip Üçok   | Milli Eğitim B.             | 1946 | German   | Okul Klâsikleri                  |
| 490. | <i>Ölmeyen Adam</i>                         | Şevket Bilgisel   | N/A              | Kitap Yayma Odası           | 1946 | Indigenous   | Resimli Çocuk Masalları          |
| 491. | <i>Kukla kral</i>                           | Şevket Bilgisel   | N/A              | Kitap Yayma Odası           | 1946 | Indigenous   | Resimli Çocuk Masalları          |
| 492. | <i>Zambaktan kız</i>                        | Şevket Bilgisel   | N/A              | Kitap Yayma Odası           | 1946 | Indigenous   | Resimli Çocuk Masalları          |
| 493. | <i>Adını çaldıran yiğit</i>                 | Şevket Bilgisel   | N/A              | Kitap Yayma Odası           | 1946 | Indigenous   | Resimli Çocuk Masalları          |
| 494. | <i>Süt vermeyen ana</i>                     | Şevket Bilgisel   | N/A              | Kitap Yayma Odası           | 1946 | Indigenous   | Resimli Çocuk Masalları          |
| 495. | <i>İki sene mektep tatili</i>               | Jules Verne       | Sinan Reşat      | A. Halit K.                 | 1946 | French   | Gençlik Serisi                   |
| 496. | <i>Macellan'ın dünya etrafında seyahati</i> | Maurice Farney    | A. S. Koral      | Ankara K.                   | 1946 | French   | Çocuk Hikâyeleri Serisi          |
| 497. | <i>Kuzey Afrika masalları 1</i>             | No info           | A. S. Koral      | No info                     | 1946 | Translation, source literature undefined             | Çocuk Hikâyeleri Serisi          |
| 498. | <i>Çekirgeler. Kuzey Afrika masalları 2</i> | No info           | A. S. Koral      | No info                     | 1946 | Translation, source literature undefined             | Çocuk Hikâyeleri Serisi          |
| 499. | <i>İsviçreli Robenson</i>                   | J. R. Wyss        | Yaşar Nabi Nayır | Kader B.                    | 1946 | German (Swiss)                                       | Çocuklar ve Gençler İçin Eserler |
| 500. | <i>Karayılan ve Karagülmez</i>              | Eflâton Cem Güney | N/A              | Kâğıt ve Basım İşleri A. Ş. | 1946 | Indigenous   | Doğan Kardeş Yayınları           |
| 501. | <i>Öksüz</i>                                | Lamia Bali        | N/A              | Ebüzziya B.                 | 1946 | Indigenous   | Tasvir Neşriyatı - Çocuk Serisi  |
| 502. | <i>Konuşan kaval</i>                        | Ömer Öcal         | N/A              | Nefaset B.                  | 1946 | Indigenous   | Arap Bacının Masalları           |
| 503. | <i>Yirmi sene sonra</i>                     | No info           | Adnan Erim       | Marmara B.                  | 1946 | English (as categorised in the Turkish Bibliography) | N/A                              |
| 504. | <i>İki çocuğun devriâlemi -Cilt 5</i>       | Jean de La Hire   | Murad Sertoğlu   | Güven Yayınevi              | 1946 | French   | N/A                              |
| 505. | <i>İki çocuğun devriâlemi -Cilt 6</i>       | Jean de La Hire   | Vedat Örfi Bengü | Güven Yayınevi              | 1946 | French   | N/A                              |

|      |  |                       |  |                   |      |   |  |
|------|--|-----------------------|--|-------------------|------|---|--|
| 506. | <i>Bir yaramazın başına gelenler</i>                             | Comtesse de Ségur     | Vasfi Mahir Kocatürk                         | Kenan B.          | 1946 | French  | Çocuk Kitapları Serisi                           |
| 507. | <i>Vahşi hayvan kavgaları</i>                                    | No info               | Vasfi Mahir Kocatürk                         | Kitap Yayma Odası | 1947 | Translation, source literature undefined          | Faydalı Çocuk Hikâyeleri                         |
| 508. | <i>Müfettiş</i>  | N. V. Gogol           | Erol Güney - M. Cevdet Anday                 | Milli Eğitim B.   | 1946 | Russian   | Okul Klâsikleri Serisi                           |
| 509. | <i>Batıdan doğudan seçme resimli çocuk masalları</i>             | No info               | Hüviyet Bekir Örs                            | Maina B.          | 1946 | Translation, source literature undefined          | N/A  |
| 510. | <i>Ateş kuşu ile Bozkurt</i>                                     | Ahmet Hidayet         | N/A  | Kanaat K.         | 1943 | No information available (Concealed translation?) | Çocuk Kütüphanesi Serisi                         |
| 511. | <i>Macera peşinde</i>  | Ahmet Hidayet         | N/A  | Kanaat K.         | 1943 | No information available (Concealed translation?) | Çocuk Kütüphanesi Serisi                         |
| 512. | <i>Pinokyo</i>   | C. Collodi            | Vasfi Mahir Kocatürk                         | Kitap Yayma Odası | 1947 | Italian   | Faydalı Çocuk Hikâyeleri                         |
| 513. | <i>Sokrates'in müdafaası</i>                                     | Eflâton               | Niyazi Berkes                                | Milli Eğitim B.   | 1946 | Greek   | Okul Klâsikleri                                  |
| 514. | <i>Allo! Gel oynayalım.</i>                                      | Vasfi Mahir Kocatürk  | N/A  | Kitap Yayma Odası | 1947 | İndigenous  | N/A  |
| 515. | <i>Kapı komşu Çinli çocukları</i>                                | Pearl Buck            | Dr. Mebuse Sürmeli                           | Süreyya Bükey B.  | 1946 | English (American)                                | N/A  |
| 516. | <i>Alice harikalar ülkesinde</i>                                 | Lewis Carroll         | Kısmet Burian                                | Milli Eğitim B.   | 1946 | English   | Dünya Edebiyatından Tercüme - İngiliz klâsikleri |
| 517. | <i>Bir sevimli şeytan</i>  | Comtesse de Ségur     | Mithat Sadullah Sanlender - Cemil Sena Ongun | Tefeyyüz K.       | 1947 | French  | N/A  |
| 518. | <i>Dünya çocuk masalları VII (Rus Masalları)</i>                 | No info               | Râna Çakıröz                                 | Berkalp K.        | 1946 | Russian   | N/A  |
| 519. | <i>Kamçılı medeniyet</i>   | Harriet Beecher Stowe | Bedrettin                                    | A. Halit K.       | 1947 | English (American)                                | Çocuk Kitapları Serisi                           |
| 520. | <i>Üç masal. Pideler - Mehmet Tayfurun kedisi - Mes'ut prens</i> | No info + Oscar Wilde | Nermin Milâr                                 | Işıl K.           | 1947 | English   | N/A  |

|      |  |  |  |                             |      |  |  |
|------|--|--|--|-----------------------------|------|--|--|
| 521. | <i>Lafonten hikâyeleri</i>                           | La Fontaine  | Ömer Sedat Öktem   | Işıl Kitap ve Basımevi      | 1947 | French                                   | N/A  |
| 522. | <i>Mavi kuş ile Küçük ceylân - Prens Ahmet</i>       | No info  | Conveyed by ( <i>Nakleden</i> ): Naime Halit Yaşaroğlu   | A. Halit K.                 | 1947 | Translation, source literature undefined | Çocuk Kitapları Serisi                         |
| 523. | <i>Parmak çocuk masalları</i>                        | No info  | Conveyed by ( <i>Nakleden</i> ): Naime Halit Yaşaroğlu   | A. Halit K.                 | 1947 | Translation, source literature undefined | Çocuk Kitapları Serisi                         |
| 524. | <i>Ali Baba ve kanbur cüce</i>                       | Vasfi Mahir Kocatürk   | N/A  | Kardeşler B.                | 1947 | Indigenous                               | Çocuklara Pembe Masallar                       |
| 525. | <i>İbretli, kahkahalı Tilki Kardeş masalı</i>        | Franz Lichtenberg(er)  | Translated from the German original by ( <i>Almanca aslından çeviren</i> ): Hasan Askerî Denksel | Gençlik K.                  | 1947 | German                                   | Gençlik Kitabevi Çocuk Hikâyeleri Serisi       |
| 526. | <i>Ordulara bedel yiğit</i>                          | Dr. Neriman Teksur - N. Refik Balcı  | N/A  | Rıza Koşkun Neşriyatevi     | 1947 | Indigenous                               | Türk Çocuklarına Millî Masallar Serisi         |
| 527. | <i>İki çocuğun devriâlemi - Cilt 7</i>               | Jean de La Hire  | Murad Sertoğlu   | Güven Yayınevi              | 1947 | French                                   | N/A  |
| 528. | <i>Perili gemi</i>                                   | No info  | N/A  | Vakit Yurdu                 | 1947 | No information available                 | Çocuk Âlemi Yayını Harikulade Maceralar Serisi |
| 529. | <i>Mavi ışık</i>                                     | Grimm Kardeşler  | Sezai Atilla   | Kâğıt ve Basım İşleri A. Ş. | 1947 | German                                   | Çocuk Kitapları Serisi                         |
| 530. | <i>Bilgili hayvan masalları</i>                      | Translated into English by ( <i>İngilizceye çev.</i> ): W. Crooke - W. H. D. Rouse | Naime Halit Yaşaroğlu  | A. Halit K.                 | 1947 | Translation, source literature undefined | Çocuk Kitapları Serisi (A. Halit K.)           |
| 531. | <i>Cücelerin dansı</i>                               | Hatice Meral   | N/A  | A. Halit K.                 | 1947 | Indigenous                               | Çocuk Kitapları Serisi (A. Halit K.)           |
| 532. | <i>Leylek padişah ve sihirli yüzük (Arap Masalı)</i> | Masalıcı Baba  | No info  | A. Halit K.                 | 1946 | Arabic                                   | Çocuk Kitapları Serisi (A. Halit K.)           |
| 533. | <i>7 yaşına kadar küçüklerle masallar</i>            | Diana Ross   | Naime Halit Yaşaroğlu  | A. Halit K.                 | 1947 | English                                  | Çocuk Kitapları Serisi (A. Halit K.)           |

|      |   |   |   |                                    |      |  |  |
|------|---|---|---|------------------------------------|------|--|--|
| 534. | <i>Eşek kulaklı prens</i>                                 | Münir Hayri Egeli                                 | N/A   | A. Halit K.                        | 1947 | Indigenous   | Çocuk Kitapları Serisi (A. Halit K.)   |
| 535. | <i>Atlı kız</i>   | Münir Hayri Egeli                                 | N/A   | A. Halit K.                        | 1947 | Indigenous   | Çocuk Kitapları Serisi (A. Halit K.)   |
| 536. | <i>Maymunla kaplumbağa</i>                                | Prepared by<br>(Hazırlayan): Vasfi Mahir Kocatürk | No info   | Kültür K.                          | 1947 | No information available                           | Çocuklara Pembe Kitaplar               |
| 537. | <i>Bayram yeri</i>  | Şükrü Enis Regü                                   | N/A   | Kâğıt ve Basım İşleri A. Ş.        | 1947 | Indigenous   | Doğan Kardeş Yayınları                 |
| 538. | <i>Akıl kutusu</i>  | Eflâton Cem Güney                                 | N/A   | Kâğıt ve Basım İşleri A. Ş.        | 1947 | Indigenous   | Doğan Kardeş Yayınları                 |
| 539. | <i>Don Kişot</i>  | Miguel de Cervantes                               | Prepared by<br>(Hazırlayan): Vasfi Mahir Kocatürk | Necmeddin Salman Kitap Yayma Odası | 1947 | Spanish  | Faydalı Çocuk Hikâyeleri               |
| 540. | <i>Bozkurt</i>  | İsmail Hakkı Sunat                                | N/A   | Ülkü Kitap Yurdu                   | 1947 | Indigenous   | Ülkü Kitap Yurdu'nun İlkokul Piyesleri |
| 541. | <i>Bir varmış... Bir yokmuş</i>                           | Dr. Ernst Gombrich                                | Cahit Gündoğdu                                    | Türkiye Yayınevi                   | 1947 | German (Austrian)                                  | Altındağ Serisi                        |
| 542. | <i>Geveze ördek</i>                                       | Helen Evers - Alf Evers                           | S. Huri   | Amerikan Bord Neşriyat Dairesi     | 1947 | English (American)                                 | N/A                                    |
| 543. | <i>Sihirli saat ve hayat makarası</i>                     | Münir Hayri Egeli                                 | N/A   | A. Halit K.                        | 1947 | Indigenous   | Çocuk Kitapları Serisi                 |
| 544. | <i>Alangeyik</i>  | Münir Hayri Egeli                                 | N/A   | A. Halit K.                        | 1947 | Indigenous   | Çocuk Kitapları Serisi                 |
| 545. | <i>Ateş perisi</i>  | No info   | Beria Okan  | Ar B.                              | 1947 | Translation, source literature undefined           | Çocuk Masalları Serisi                 |
| 546. | <i>En kuvvetli adam, Eski Yunan efsanelerinden</i>        | No info   | Prepared by<br>(Hazırlayan): Vasfi Mahir Kocatürk | Kültür K.                          | 1947 | Greek (as categorised in the Turkish Bibliography) | Çocuklara Pembe Kitaplar               |
| 547. | <i>Çocuklara altın hikâyeler ve ahlâkî öğütler III-IV</i> | Nazım İçsel                                       | N/A   | Hilmi K.                           | 1947 | Indigenous   | N/A                                    |
| 548. | <i>Budala İvan</i>  | L. Tolstoy  | Fethi Dosdoğru                                    | A. Halit K.                        | 1947 | Russian  | Çocuk Kitapları Serisi (A. Halit K.)   |
| 549. | <i>Murat Reisin oğlu</i>                                  | A. Bülent Koçu                                    | N/A   | A. Halit K.                        | 1947 | Indigenous   | Çocuk Kitapları Serisi (A. Halit K.)   |

|      |                                     |  |                      |                   |      |   |                                      |
|------|-------------------------------------|--|----------------------|-------------------|------|---|--------------------------------------|
| 550. | <i>Tılsımlı düdüük</i>              | Alexandre Dumas                                | Vasfi Mahir Kocatürk | Kültür K.         | 1947 | French                                      | Çocuklara Pembe Kitaplar             |
| 551. | <i>Deniz eğlenceleri</i>            | Mehmet Behçet Yazar                            | N/A                  | Kitap Yayma Odası | 1947 | Indigenous                                  | Faydalı Çocuk Hikâyeleri             |
| 552. | <i>Atatürk</i>                      | No info  | N/A                  | Ülkü K.           | 1947 | Likely indigenous (inferred from the title) | Minimini Kitaplar Serisi             |
| 553. | <i>İsmet İnönü</i>                  | No info  | N/A                  | Ülkü K.           | 1947 | Likely indigenous (inferred from the title) | Minimini Kitaplar Serisi             |
| 554. | <i>Kırmızı şapkalı kız</i>          | No info  | No info              | Ülkü K.           | 1947 | Likely translated (inferred from the title) | Minimini Kitaplar Serisi             |
| 555. | <i>Çizmeli kedi</i>                 | No info  | No info              | Ülkü K.           | 1947 | Likely translated (inferred from the title) | Minimini Kitaplar Serisi             |
| 556. | <i>Billür iskarpinler</i>           | No info  | N/A                  | Ülkü K.           | 1947 | No information available                    | Minimini Kitaplar Serisi             |
| 557. | <i>Oduncunun dilekleri</i>          | No info  | N/A                  | Ülkü K.           | 1947 | No information available                    | Minimini Kitaplar Serisi             |
| 558. | <i>Vif Vif ve Cif Cif kardeşler</i> | No info  | N/A                  | Ülkü K.           | 1947 | No information available                    | Minimini Kitaplar Serisi             |
| 559. | <i>Tintin kardeş</i>                | No info  | N/A                  | Ülkü K.           | 1947 | No information available                    | Minimini Kitaplar Serisi             |
| 560. | <i>Saka kuşunun egemenliği</i>      | No info  | N/A                  | Ülkü K.           | 1947 | No information available                    | Minimini Kitaplar Serisi             |
| 561. | <i>Güzel koku ve arkadaşları</i>    | No info  | N/A                  | Ülkü K.           | 1947 | No information available                    | Minimini Kitaplar Serisi             |
| 562. | <i>Parmak çocuk</i>                 | No info  | No info              | Ülkü K.           | 1947 | Likely translated (inferred from the title) | Minimini Kitaplar Serisi             |
| 563. | <i>Mavi sakal</i>                   | No info  | N/A                  | Ülkü K.           | 1947 | No information available                    | Minimini Kitaplar Serisi             |
| 564. | <i>Şanlı sancak</i>                 | No info  | N/A                  | No info           | 1947 | No information available                    | Türk Çocuğuna Hikâyeler              |
| 565. | <i>Ölüm dağı</i>                    | No info  | N/A                  | No info           | 1947 | No information available                    | Türk Çocuğuna Hikâyeler              |
| 566. | <i>Örnek</i>                        | Osman Nuri Güllü                               | N/A                  | Sümer B.          | 1947 | Indigenous                                  | N/A                                  |
| 567. | <i>En güzel çocuk hikâyeleri</i>    | Prepared by (Hazırlayan): Vasfi Mahir Kocatürk | No info              | Kültür K.         | 1947 | No information available                    | N/A                                  |
| 568. | <i>İlk insanlar</i>                 | Karl Ewald                                     | Fethi Dosdoğru       | A. Halit K.       | 1947 | Danish                                      | Çocuk Kitapları Serisi (A. Halit K.) |
| 569. | <i>Ördek kardeş İstanbulda ve</i>   | Aysel Gülnaz                                   | N/A                  | A. Halit K.       | 1947 | Indigenous                                  | Çocuk Kitapları Serisi (A. Halit K.) |

|      |  |  |                      |                             |      |   |   |
|------|--|--|----------------------|-----------------------------|------|---|---|
|      | <i>Ali Baba 100 yaşında</i>                            |  |                      |                             |      |   |   |
| 570. | <i>Kargalarla baykuşların muharebesi</i>               | Prepared by (Hazırlayan): Vasfi Mahir Kocatürk | No info              | A. Halit K.                 | 1947 | No information available                    | Çocuklara Pembe Kitaplar                  |
| 571. | <i>Metot üzerine konuşma</i>                           | Descartes                                      | Mehmet Karasan       | Milli Eğitim B.             | 1947 | French                                      | Okul Klâsikleri                           |
| 572. | <i>Sihirli ayna</i>                                    | No info  | N/A                  | Yedi Gün Neşriyatı          | 1947 | No information available                    | Türk Çocuğuna Hikâyeler                   |
| 573. | <i>Altın kese</i>                                      | No info  | N/A                  | Yedi Gün Neşriyatı          | 1947 | No information available                    | Türk Çocuğuna Hikâyeler                   |
| 574. | <i>Sarı Emine</i>                                      | No info  | N/A                  | Yedi Gün Neşriyatı          | 1947 | Likely indigenous (inferred from the title) | Türk Çocuğuna Hikâyeler                   |
| 575. | <i>Yaz kampı</i>                                       | No info  | N/A                  | Yedi Gün Neşriyatı          | 1947 | No information available                    | Türk Çocuğuna Hikâyeler                   |
| 576. | <i>Sürgünler</i>                                       | No info  | N/A                  | Yedi Gün Neşriyatı          | 1947 | No information available                    | Türk Çocuğuna Hikâyeler                   |
| 577. | <i>Esir pazarı</i>                                     | No info  | N/A                  | Yedi Gün Neşriyatı          | 1947 | No information available                    | Türk Çocuğuna Hikâyeler                   |
| 578. | <i>Eller yukarı</i>                                    | No info  | N/A                  | Yedi Gün Neşriyatı          | 1947 | No information available                    | Türk Çocuğuna Hikâyeler                   |
| 579. | <i>Mehmetçik</i>                                       | No info  | N/A                  | No info                     | 1947 | Likely indigenous (inferred from the title) | Türk Çocuğuna Hikâyeler                   |
| 580. | <i>Dünya çocuk masalları VIII. (Fransız Masalları)</i> | No info  | Nevzat Ataç          | Berkalp K.                  | 1947 | French                                      | N/A                                       |
| 581. | <i>İki çocuğun devriâlemi - Cilt 8</i>                 | Jean de La Hire                                | Murad Sertoğlu       | Güven Yayınevi              | 1947 | French                                      | N/A                                       |
| 582. | <i>Altın kuş</i>                                       | No info  | Vasfi Mahir Kocatürk | Işıl Kitap ve Basımevi      | 1947 | Translation, source literature undefined    | Çocuklara Faydalı Ucuz Masal ve Hikâyeler |
| 583. | <i>Sihirli kulübe</i>                                  | No info  | İlhan Bardakçı       | Işıl Kitap ve Basımevi      | 1947 | Translation, source literature undefined    | Çocuklara Faydalı Ucuz Masal ve Hikâyeler |
| 584. | <i>Boğa başlı canavar! (Minotor)</i>                   | Nathaniel Hawthorne                            | Şevket Rado          | Kâğıt ve Basım İşleri A. Ş. | 1947 | English (American)                          | Doğan Kardeş Yayınları                    |

|      |                                     |  |                |                                |      |   |                          |
|------|-------------------------------------|--|----------------|--------------------------------|------|---|--------------------------|
| 585. | <i>Sabırtaşı</i>                    | Eflâton Cem Güney                              | N/A            | Kâğıt ve Basım İşleri A. Ş.    | 1947 | Indigenous                                  | Doğan Kardeş Yayınları   |
| 586. | <i>Truva savaşı: Tarihsel masal</i> | No info  | Süleyman Duygu | Kutulmuş B.                    | 1947 | Greek                                       | N/A                      |
| 587. | <i>Maymun kedi</i>                  | Helen Evers - Alf Evers                        | S. Huri        | Amerikan Bord Neşriyat Dairesi | 1947 | English (American)                          | N/A                      |
| 588. | <i>Yusuğun borcu</i>                | Reşat Ekrem Koçu                               | N/A            | Kenan B.                       | 1947 | Indigenous                                  | Çocuk Kitapları Serisi   |
| 589. | <i>Aslanla öküz</i>                 | Prepared by (Hazırlayan): Vasfi Mahir Kocatürk | No info        | Kültür K.                      | 1947 | No information available                    | Çocuklara Pembe Kitaplar |
| 590. | <i>Gazi Plevne</i>                  | No info  | N/A            | Yedi Gün Neşriyatı             | 1947 | Likely indigenous (inferred from the title) | Türk Çocuğuna Hikâyeler  |
| 591. | <i>Hücum</i>                        | No info  | N/A            | Yedi Gün Neşriyatı             | 1947 | No information available                    | Türk Çocuğuna Hikâyeler  |
| 592. | <i>Korsanlar</i>                    | No info  | N/A            | Yedi Gün Neşriyatı             | 1947 | No information available                    | Türk Çocuğuna Hikâyeler  |
| 593. | <i>İmdat geldi</i>                  | No info  | N/A            | Yedi Gün Neşriyatı             | 1947 | No information available                    | Türk Çocuğuna Hikâyeler  |
| 594. | <i>Osmancık</i>                     | No info  | N/A            | Yedi Gün Neşriyatı             | 1947 | Likely indigenous (inferred from the title) | Türk Çocuğuna Hikâyeler  |
| 595. | <i>Kara torpil</i>                  | No info  | N/A            | Yedi Gün Neşriyatı             | 1947 | No information available                    | Türk Çocuğuna Hikâyeler  |
| 596. | <i>Casus</i>                        | No info  | N/A            | Yedi Gün Neşriyatı             | 1947 | No information available                    | Türk Çocuğuna Hikâyeler  |
| 597. | <i>Gizli mermi</i>                  | No info  | N/A            | Yedi Gün Neşriyatı             | 1947 | No information available                    | Türk Çocuğuna Hikâyeler  |
| 598. | <i>Eski sandık</i>                  | No info  | N/A            | Yedi Gün Neşriyatı             | 1947 | No information available                    | Türk Çocuğuna Hikâyeler  |
| 599. | <i>Ankara kalesi</i>                | No info  | N/A            | Yedi Gün Neşriyatı             | 1947 | Likely indigenous (inferred from the title) | Türk Çocuğuna Hikâyeler  |
| 600. | <i>Yaz tatili</i>                   | No info  | N/A            | Yedi Gün Neşriyatı             | 1947 | No information available                    | Türk Çocuğuna Hikâyeler  |
| 601. | <i>Barbaros</i>                     | No info  | N/A            | Yedi Gün Neşriyatı             | 1947 | Likely indigenous (inferred from the title) | Türk Çocuğuna Hikâyeler  |
| 602. | <i>Uçman Ali</i>                    | No info  | N/A            | Yedi Gün Neşriyatı             | 1947 | Likely indigenous (inferred from the title) | Türk Çocuğuna Hikâyeler  |
| 603. | <i>Sadık köpek</i>                  | No info  | N/A            | Yedi Gün Neşriyatı             | 1947 | No information available                    | Türk Çocuğuna Hikâyeler  |

|      |  |   |                           |                        |      |   |   |
|------|--|---|---------------------------|------------------------|------|---|---|
| 604. | <i>Sarı uçak</i>                                 | No info   | N/A                       | Yedi Gün Neşriyatı     | 1947 | No information available                    | Türk Çocuğuna Hikâyeler                                       |
| 605. | <i>Sütçü Osman</i>                               | No info   | N/A                       | Yedi Gün Neşriyatı     | 1947 | Likely indigenous (inferred from the title) | Türk Çocuğuna Hikâyeler                                       |
| 606. | <i>Uçan köprü</i>                                | No info   | N/A                       | Yedi Gün Neşriyatı     | 1947 | No information available                    | Türk Çocuğuna Hikâyeler                                       |
| 607. | <i>Deli Veli</i>                                 | No info   | N/A                       | Yedi Gün Neşriyatı     | 1947 | Likely indigenous (inferred from the title) | Türk Çocuğuna Hikâyeler                                       |
| 608. | <i>Ben bilgin olacağım</i>                       | No info   | N/A                       | Ülkü B.                | 1947 | No information available                    | Okul ve Öğretmen Yayını                                       |
| 609. | <i>Robenson Kruzoe</i>                           | Daniel Defoe (Shortened by ( <i>Kısaltan</i> ): Michail West)         | Nazım Berksoy             | Yerli Adam İdarehanesi | 1947 | English                                     | N/A   |
| 610. | <i>Küçük gemici</i>                              | E. J. Trelawny (Simplified by ( <i>Sadeleştiren</i> ): Egerton Smith) | Nazım Hakkı Berksoy       | Berksoy B.             | 1947 | English                                     | N/A   |
| 611. | <i>İki çocuğın devriâlemi - Cilt 9-10</i>        | Jean de La Hire   | Murad Sertoğlu            | Güven Yayınevi         | 1947 | French                                      | N/A   |
| 612. | <i>Mangagan yerger</i>                           | V. S. Dolar   | N/A                       | Nadik B.               | 1947 | Armenian                                    | N/A   |
| 613. | <i>Uçuculuk üzerine en güzel masallar Cilt 1</i> | No info   | Galibe ve Mehmet Akademir | Arbas B.               | 1947 | Translation, source literature undefined    | Cumhur ve Bilkur İçin Serisi                                  |
| 614. | <i>İkiz kangurular</i>                           | İnez Hogan  | Naime Halit Yaşaroğlu     | A. Halit K.            | 1947 | English (American)                          | Çocuk Kitapları Serisi (A. Halit K.)                          |
| 615. | <i>Küçük fedaî</i>                               | S.Y.  | N/A                       | No info                | 1947 | Indigenous                                  | "Türk Çocuğuna Armağan" Resimli Kahramanlık Hikâyeleri Serisi |
| 616. | <i>Düşman casusu</i>                             | S.Y.  | N/A                       | No info                | 1947 | Indigenous                                  | "Türk Çocuğuna Armağan" Resimli Kahramanlık Hikâyeleri Serisi |
| 617. | <i>Efenin oğlu</i>                               | S.Y.  | N/A                       | No info                | 1947 | Indigenous                                  | "Türk Çocuğuna Armağan" Resimli Kahramanlık Hikâyeleri Serisi |

|      |  |   |                                  |   |      |  |   |
|------|--|---|----------------------------------|---|------|--|---|
| 618. | <i>Çakırcalı Efenin maceraları</i>                                   | Murat Sertoğlu  | N/A                              | Şaka B.   | 1947 | Indigenous                               | Yeni Mecmua ve Şaka Yayını                                    |
| 619. | <i>Mantar perileri</i>   | Naime Halit Yaşaroğlu   | N/A                              | A. Halit K.   | 1947 | Indigenous                               | Çocuk Kitapları Serisi  |
| 620. | <i>Periler diyarında</i>   | No info   | İlhan Bardakçı                   | No info   | 1947 | Translation, source literature undefined | Çocuklara Faydalı Ucuz Masal ve Hikâyeler                     |
| 621. | <i>Kralın yeni elbiseleri</i>  | No info   | Vasfi Mahir Kocatürk             | No info   | 1947 | Translation, source literature undefined | Çocuklara Faydalı Ucuz Masal ve Hikâyeler                     |
| 622. | <i>Boynuzlu sultan</i>   | Şevket Bilgisel   | N/A                              | Kitap Yayma Odası   | 1947 | Indigenous                               | Resimli Çocuk Masalları                                       |
| 623. | <i>İssız adadaki defîne</i>  | S.Y.  | N/A                              | No info   | 1947 | Indigenous                               | "Türk Çocuğuna Armağan" Resimli Kahramanlık Hikâyeleri Serisi |
| 624. | <i>Resimli yeni çocuk masalları</i>                                  | Mahmut Er   | N/A                              | Bugün B.  | 1947 | Indigenous                               | N/A   |
| 625. | <i>Gülbahar sultan</i>   | Enver Behnan Şapolyo  | N/A                              | Kenan B.  | 1948 | Indigenous                               | Çocuk Kitapları Serisi  |
| 626. | <i>Okul - Çocuk ansiklopedisi</i>                                    | Prepared by (Hazırlayanlar): Mefharet Arkın - Gökalp R. Arkın | N/A                              | Şaka B.   | 1948 | No information available                 | Yeni Mecmua Yayını  |
| 627. | <i>Nohut çocuk</i>   | Turhan Oğuzkan  | N/A                              | Refet Zaimler K.  | 1947 | Indigenous                               | Kardeşimin Kütüphanesi  |
| 628. | <i>Miki boksör</i>   | Walt Disney   | No info                          | Kemal Özcan K.  | 1948 | English (American)                       | N/A   |
| 629. | <i>Altın heybe - Kül kedisi - Felek sillesi (Keloğlan Masalları)</i> | Eflâtun Cem Güney   | N/A                              | Kâğıt ve Basım İşleri A. Ş.                                 | 1948 | Indigenous                               | Doğan Kardeş Yayınları  |
| 630. | <i>Fener bekçisi</i>   | Henryk Sienkiewicz  | Conveyed by (Nakleden): A. Şakar | Kâğıt ve Basım İşleri A. Ş.                                 | 1948 | Polish                                   | Doğan Kardeş Yayınları  |
| 631. | <i>Kayseri'de bağ hayatı</i>   | Nimet Gönen   | N/A                              | Kayseri İlkokul Öğretmenleri Çocuk Yayınları Yönetim Kurulu | 1947 | Indigenous                               | Kayseri İlk Okul Öğretmenleri Çocuk Yayınları                 |
| 632. | <i>Okul piyesleri</i>  | Nedime Ergül  | N/A                              | Kayseri İlkokul Öğretmenleri                                | 1948 | Indigenous                               | Kayseri İlk Okul Öğretmenleri Çocuk Yayınları                 |

|      |   |  |  |                                   |      |   |  |
|------|---|--|--|-----------------------------------|------|---|--|
|      |   |  |  | Çocuk Yayınları<br>Yönetim Kurulu |      |   |  |
| 633. | <i>Çingene Serdar</i>                               | Şevket Bilgisel                                  | N/A  | Kitap Yayma<br>Odası              | 1948 | Indigenous                                  | Resimli Çocuk Masalları                                |
| 634. | <i>Okul - Çocuk<br/>ansiklopedisi<br/>Sayı: 2-3</i> | Published by<br>(Yayımlayan): Cemal<br>A. Erksan | N/A  | Şaka B.                           | 1948 | No information available                    | Yeni Mecmua Yayını                                     |
| 635. | <i>Pünkthen ve<br/>Anton</i>                        | Erich Kästner                                    | Naciye Ergin   | Marmara B.                        | 1948 | German                                      | N/A  |
| 636. | <i>Sincap<br/>yuvasında</i>                         | No info  | İ. D. Yalman   | Sakarya B.                        | 1948 | Translation, source<br>literature undefined | Çocuk Hikâyeleri                                       |
| 637. | <i>Okul - Çocuk<br/>ansiklopedisi<br/>Sayı: 4-6</i> | Published by<br>(Yayımlayan): A.<br>Cemal Erksan | N/A  | Şaka B.                           | 1948 | No information available                    | Yeni Mecmua Yayını                                     |
| 638. | <i>Dünya çocukları</i>                              | No info  | Translated from the<br>English original by<br>(İngilizce aslından<br>çeviren): Selçuk K.<br>Emre | Çopuroğlu B.                      | 1948 | English                                     | Millet Yayını  |
| 639. | <i>Adanın sırları</i>                               | Jules Verne                                      | Adapted by ( <i>Adapte<br/>eden</i> ): Hakkı Rodop   | Cumhuriyet B.                     | 1948 | French                                      | N/A  |
| 640. | <i>Koh tsi vats ah<br/>çi gih</i>                   | Adırne Dadıryan                                  | N/A  | Doğu B.                           | 1948 | Armenian                                    | Barnez Neş.  |
| 641. | <i>Çocuklara en<br/>güzel dünya<br/>masalları</i>   | No info  | Âdem Şakar   | Güven B.                          | 1948 | Translation, source<br>literature undefined | Çocuklar ve Gençler İçin<br>Eserler - Varlık Yayınları |
| 642. | <i>Gölge - Çakmak<br/>- Kelebek</i>                 | Hans Christian<br>Andersen                       | Şevket Rado  | Arı B.                            | 1948 | Danish                                      | Doğan Kardeş Yayınları                                 |
| 643. | <i>Mandalı<br/>çocuklar</i>                         | Pearl S. Buck                                    | Mebrure Alevok.  | Kâğıt ve Basım<br>İşleri A. Ş.    | 1948 | English (American)                          | Doğan Kardeş Yayınları                                 |
| 644. | <i>Canlı çizme</i>                                  | No info  | N/A  | Kitap Yayma<br>Odası              | 1948 | No information available                    | Resimli Çocuk Masalları                                |
| 645. | <i>Okul - Çocuk<br/>ansiklopedisi<br/>Sayı: 7-9</i> | Published by<br>(Yayımlayan): A.<br>Cemal Erksan | N/A  | Şaka B.                           | 1948 | No information available                    | Yeni Mecmua Yayını                                     |
| 646. | <i>Bir eşeğin<br/>hatıraları</i>                    | Comtesse de Ségur                                | Nijat Taşer  | Ulus B.                           | 1948 | French                                      | N/A  |

|      |   |  |                |                          |      |  |   |
|------|---|--|----------------|--------------------------|------|--|---|
| 647. | <i>Okul - Çocuk ansiklopedisi Sayı: 10-12</i>                                 | Published by (Yayınlayan): A. Cemal Erksan | N/A            | Şaka B.                  | 1948 | No information available                 | Yeni Mecmua Yayını                        |
| 648. | <i>Oyun ve eğlence - Kitap I</i>  | R.Ö.                                       | N/A            | Halk B.                  | 1948 | Indigenous                               | N/A                                       |
| 649. | <i>Hayvanlar arasında</i>   | Prepared by (Hazırlayan): G. N. Arı        | N/A            | İl B.                    | 1948 | No information available                 | N/A                                       |
| 650. | <i>İnmiyen bayrak</i>   | Turgut Evren                               | N/A            | Çocuk Kitapları Yayınevi | 1948 | Indigenous                               | N/A                                       |
| 651. | <i>Türkiye masalları - Ayşe Fatma tandırda ve Keşişim nereden geliyorsun?</i> | Vasfi Mahir Kocatürk                       | N/A            | Türkiye Yayınevi         | 1948 | Indigenous                               | Masal Zinciri Türkiye Masalları Serisi    |
| 652. | <i>İki yaramazın romanı</i>   | Wilhelm Busch                              | No info        | Çocuk Kitapları Yayınevi | 1948 | German                                   | N/A                                       |
| 653. | <i>Sahte kral - Kara boncuk - Eşek ve sahipleri</i>                           | La Fontaine                                | No info        | Çocuk Kitapları Yayınevi | 1948 | French                                   | N/A                                       |
| 654. | <i>Şişko ile Siskadayı ayı avında - Fil ile fare - Akılsız baba oğul</i>      | La Fontaine                                | No info        | Çocuk Kitapları Yayınevi | 1948 | French                                   | N/A                                       |
| 655. | <i>Kohtsivats ahçigih II</i>  | Adırne Dadıryan                            | N/A            | Doğu B.                  | 1948 | Armenian                                 | Barnez Neş.                               |
| 656. | <i>Büyülü gül</i>   | No info                                    | İlhan Bardakçı | Işıl Kitap ve Basımevi   | 1948 | Translation, source literature undefined | Çocuklara Faydalı Ucuz Masal ve Hikâyeler |
| 657. | <i>Okul - Çocuk ansiklopedisi Sayı: 13-15</i>                                 | Published by (Yayınlayan): A. Cemal Erksan | N/A            | Şaka B.                  | 1948 | No information available                 | Yeni Mecmua Yayını                        |
| 658. | <i>Ankara'dan Rize'ye - Bir gezinin notları</i>                               | Selâhattin Çoruh                           | N/A            | Doğu B.                  | 1948 | Indigenous                               | N/A                                       |

|      |   |                      |                                       |   |      |   |   |
|------|---|----------------------|---------------------------------------|---|------|---|---|
| 659. | <i>Önde mi? Sonda mı? ve Helvacı güzeli</i>                 | No info              | N/A                                   | Türkiye Yayınevi                          | 1948 | No information available                            | Masal Zinciri Türkiye Masalları Serisi    |
| 660. | <i>Ormanın çocuğu</i>                                       | Saadet Uğurer        | N/A                                   | Güney Matbaacılık ve Gazetecilik T. A. O. | 1948 | Indigenous  | N/A                                       |
| 661. | <i>Rahmet damlaları</i>                                     | Jessie Orton Jones   | No info                               | Amerikan Bord Neşriyat Dairesi            | 1948 | English (American)                                  | N/A                                       |
| 662. | <i>Annemin masalları</i>                                    | Maud Lindsay         | Naime Halit Yaşaroğlu                 | Kenan B.                                  | 1948 | English (American)                                  | Çocuk Kitapları Serisi                    |
| 663. | <i>Zümrütanka</i>   | Eflâton Cem Güney    | N/A                                   | Kâğıt ve Basım İşleri A. Ş.               | 1948 | Indigenous  | Doğan Kardeş Yayınları                    |
| 664. | <i>Altın böcek</i>  | Edgar Allen Poe      | Nâzım Dersan                          | Kâğıt ve Basım İşleri A. Ş.               | 1948 | English (American)                                  | Doğan Kardeş Yayınları                    |
| 665. | <i>Hatice'nin hocası</i>                                    | No info              | N/A                                   | Türkiye Yayınevi                          | 1948 | Likely indigenous (inferred from the title)         | Masal Zinciri Türkiye Masalları Serisi    |
| 666. | <i>Dünya çocuk masalları IX.</i>                            | No info              | Kemal Kaya                            | Berkalp K.                                | 1948 | German (as categorised in the Turkish Bibliography) | N/A                                       |
| 667. | <i>Ana kalbi</i>  | Nuri Özkan           | N/A                                   | Akın B.                                   | 1948 | Indigenous  | N/A                                       |
| 668. | <i>Gülmiyen sultan ve Muradına ermeyen güzel</i>            | No info              | N/A                                   | Türkiye Yayınevi                          | 1948 | Likely indigenous (inferred from the title)         | Masal Zinciri Türkiye Masalları Serisi    |
| 669. | <i>Türkiye masalları - Kadın fena olmasın ve Zümrütanka</i> | Vasfi Mahir Kocatürk | N/A                                   | Türkiye Yayınevi                          | 1948 | Indigenous  | Masal Zinciri Türkiye Masalları Serisi    |
| 670. | <i>Konuşan saat</i>   | No info              | Conveyed by (Nakleden): Necat Akdemir | No info                                   | 1948 | Translation, source literature undefined            | Çocuklara Faydalı Ucuz Masal ve Hikâyeler |
| 671. | <i>Çocuklara armağan</i>                                    | Celâl Sıtkı Gürler   | N/A                                   | Şaka B.                                   | 1948 | Indigenous  | N/A                                       |
| 672. | <i>Tembel Ahmed</i>   | No info              | N/A                                   | Türkiye Yayınevi                          | 1948 | Likely indigenous (inferred from the title)         | Masal Zinciri Türkiye Masalları Serisi    |
| 673. | <i>Çocuklara tabiat hikâyeleri</i>                          | Kerim Yund           | N/A                                   | Kültür Basım ve Yayım Kooperatifi         | 1948 | Indigenous  | N/A                                       |

|      |   |                           |               |                                   |      |  |  |
|------|---|---------------------------|---------------|-----------------------------------|------|--|--|
| 674. | <i>Devi öldüren çocuk</i>                               | Peter Christen Asbjørnsen | Nâzım Dersan  | Doğan Kardeş Yayınları            | 1948 | Norwegian                                | Doğan Kardeş Yayınları                 |
| 675. | <i>Konuşan geyikle dokuz kızın en küçüğü</i>            | Sabri Tümkor              | N/A           | No info                           | 1948 | Indigenous                               | Çocuk Masalları                        |
| 676. | <i>Kuş prenses</i>                                      | Sabri Tümkor              | N/A           | No info                           | 1948 | Indigenous                               | Çocuk Masalları                        |
| 677. | <i>Ağlı kalesinde düğün</i>                             | Sabri Tümkor              | N/A           | No info                           | 1948 | Indigenous                               | Çocuk Masalları                        |
| 678. | <i>Yagız atlı</i>                                       | Sabri Tümkor              | N/A           | No info                           | 1948 | Indigenous                               | Çocuk Masalları                        |
| 679. | <i>Yagız atlı İstanbul'da</i>                           | Sabri Tümkor              | N/A           | No info                           | 1948 | Indigenous                               | Çocuk Masalları                        |
| 680. | <i>Oğuz destanı ve iki masal</i>                        | Hıfzı Tevfik Gönensay     | N/A           | Doğan Kardeş Yayınları            | 1948 | Indigenous                               | Doğan Kardeş Yayınları                 |
| 681. | <i>Uçan fil Bimbo</i>                                   | No info                   | Aylâ Bensean  | Necmeddin Salman Kitap Yayıncılık | 1948 | Translation, source literature undefined | Faydalı Çocuk Kitapları Serisi         |
| 682. | <i>Perili ev</i>  | No info                   | N/A           | Türkiye Yayınevi                  | 1948 | No information available                 | Masal Zinciri Türkiye Masalları Serisi |
| 683. | <i>Nebioğlu çocuk ansiklopedisi. Cilt: 1. Fasikül 1</i> | No info                   | N/A           | Nebioğlu Yayınevi                 | 1948 | No information available                 | N/A                                    |
| 684. | <i>Resimli Çocuk Sesi ansiklopedisi.</i>                | No info                   | N/A           | Ülkü Kitap Yurdu                  | 1948 | No information available                 | N/A                                    |
| 685. | <i>Taşitlar: Yaya insandan uçağa kadar</i>              | No info                   | N/A           | No info                           | 1948 | No information available                 | Nebioğlu Çocuk Ansiklopedisi Kitapları |
| 686. | <i>Altın kız</i>  | Leander - Volkman         | Hayrullah Örs | Milli Eğitim B.                   | 1948 | German                                   | N/A                                    |
| 687. | <i>Dünya çocuk masalları: Hint masalları, I</i>         | No info                   | Kemal Çağdaş  | Berkalp K.                        | 1948 | Indian                                   | N/A                                    |
| 688. | <i>Hep sizin için</i>                                   | Kâmuran Özbir             | N/A           | Akın B.                           | 1948 | Indigenous                               | Çocuk Hikâyeleri Serisi                |
| 689. | <i>Cüce Memiş</i>                                       | Wilhelm Hauff             | Recai Bilgin  | Kenan B.                          | 1948 | German                                   | Çocuk Kitapları Serisi                 |
| 690. | <i>Nebioğlu çocuk ansiklopedisi.</i>                    | No info                   | N/A           | Nebioğlu Yayınevi                 | 1948 | No information available                 | N/A                                    |

|      |   |  |                |                                   |               |  |  |
|------|---|--|----------------|-----------------------------------|---------------|--|--|
|      | <i>Cilt: 1. Fasikül<br/>2</i>   |  |                |                                   |               |  |  |
| 691. | <i>Kiraz Ali</i>  | No info                                  | N/A            | Türkiye Yayınevi                  | 1948          | Likely indigenous<br>(inferred from the title) | Masal Zinciri Türkiye<br>Masalları Serisi  |
| 692. | <i>Evimiz</i>   | No info                                  | N/A            | Nebioğlu<br>Yayınevi              | 1948          | No information available                       | Nebioğlu Çocuk<br>Ansiklopedisi Kitapları  |
| 693. | <i>Bombacı (Küçük<br/>Hasan)</i>                                      | Şevki Yazıcıoğulları                     | N/A            | Aydınlık B.                       | 1948          | Indigenous                                     | İstiklâl savaşından parçalar:<br>3 - Millî hikâyeler serisi: 4.<br>Merih yayınları |
| 694. | <i>Yüz elbiseli kız</i>   | Eleanor Estes                            | Seniye Pakalın | Amerikan Bord<br>Neşriyat Dairesi | 1948          | English (American)                             | N/A  |
| 695. | <i>Gençler ve<br/>çocuklar için<br/>güzel kitaplar</i>                | No info                                  | No info        | Amerikan Bord<br>Neşriyat Dairesi | 1949          | No information available                       | N/A  |
| 696. | <i>Nebioğlu çocuk<br/>ansiklopedisi.<br/>Cilt: 1. Fasikül<br/>3-6</i> | No info                                  | N/A            | Nebioğlu<br>Yayınevi              | 1948-<br>1949 | No information available                       | N/A  |
| 697. | <i>Uçaklar</i>  | Mark Bartman                             | No info        | Nebioğlu<br>Yayınevi              | 1949          | English (American)                             | Nebioğlu Çocuk<br>Ansiklopedisi Kitapları  |
| 698. | <i>Çocuklara<br/>bilmeceler</i>                                       | Ferit Ragıp Tuncor                       | N/A            | İnkılâp Kitabevi                  | 1949          | Indigenous                                     | N/A  |
| 699. | <i>Nebioğlu çocuk<br/>ansiklopedisi.<br/>Cilt: 1. Fasikül<br/>5-6</i> | No info                                  | N/A            | Nebioğlu<br>Yayınevi              | 1948-<br>1949 | No information available                       | N/A  |
| 700. | <i>Yıldırım ve<br/>elektrik</i>                                       | No info                                  | N/A            | Nebioğlu<br>Yayınevi              | No<br>date    | No information available                       | Nebioğlu Çocuk<br>Ansiklopedisi Kitapları  |
| 701. | <i>Manda amcanın<br/>başına gelenler</i>                              | Fahriye Asral                            | N/A            | Ar B.                             | 1948          | Indigenous                                     | N/A  |
| 702. | <i>Arap uyanınca</i>  | O. Nuri Güllü                            | N/A            | Güven B.                          | 1949          | Indigenous                                     | Öğrenci Hikâyeleri   |
| 703. | <i>Müneccim başı</i>  | No info                                  | N/A            | Türkiye Yayınevi                  | No<br>date    | No information available                       | Masal Zinciri Türkiye<br>Masalları Serisi  |
| 704. | <i>Üç Türk masalı</i>   | Mehmet Necati<br>Öngay - Mümtaz<br>Abacı | N/A            | Ankara B.                         | 1949          | Indigenous                                     | N/A  |

|      |   |                         |   |                                |         |  |  |
|------|---|-------------------------|---|--------------------------------|---------|--|--|
| 705. | <i>Ormanlar kıralı ve sadık hayvanlar</i> | Y. Özgönenç             | N/A   | Ülkü B.                        | 1949    | Indigenous   | Hayvan Hikâyeleri                        |
| 706. | <i>Sarı yasemin</i>                       | No info                 | N/A   | Türkiye Yayınevi               | No date | No information available                             | Masal Zinciri Türkiye Masalları Serisi   |
| 707. | <i>Maskara maymun</i>                     | Helen Evers - Alf Evers | S. Huri   | Amerikan Bord Neşriyat Dairesi | No date | English (American)                                   | N/A                                      |
| 708. | <i>Giyeceklerimizin hikâyesi</i>          | No info                 | No info   | Nebioğlu Yayınevi              | 1949?   | English (as categorised in the Turkish Bibliography) | Nebioğlu Çocuk Ansiklopedisi Kitapları   |
| 709. | <i>Hayat kaynağımız Güneş ve ışık</i>     | No info                 | No info   | Nebioğlu Yayınevi              | 1949?   | English (as categorised in the Turkish Bibliography) | Nebioğlu Çocuk Ansiklopedisi Kitapları   |
| 710. | <i>Hırçın kız</i>                         | No info                 | Translated from French by (Fransızcadan çeviren): V. G.   | Tan B.                         | 1949?   | French   | Forma Forma Çıkan Çocuk Romanları Serisi |
| 711. | <i>Tavşanlar okulu - Kış eğlenceleri</i>  | No info                 | Translated and partly adapted from English by (İngilizceden tercüme, kısmen de adapte etmek suretiyle hazırlayanlar): A. R. Akısan - E. G. Akısan | Akısan                         | 1948    | English  | N/A                                      |
| 712. | <i>Saç ağacı: İngiliz çocuk masalları</i> | Michael West            | Antalya Lisesi İngilizce Kolu Öğrencileri (Sevim Avcıoğlu...[ve başkaları])   | Antalya Lisesi İngilizce Kolu  | 1948    | English  | Antalya Lisesi İngilizce Kolu Yayını     |
| 713. | <i>Arı Mayanın başından geçenler</i>      | Waldemar Bonsels        | Recai Bilgin  | Ahmet Halit Kitabevi           | 1949    | German   | Çocuk Kitapları Serisi                   |
| 714. | <i>Afacan kardeşler</i>                   | Comtesse de Ségur       | Ayla Hikmet   | Kenan B.                       | 1949    | French   | Çocuk Kitapları Serisi                   |
| 715. | <i>Çalışkan çocuklar</i>                  | Comtesse de Ségur       | Aylâ Bensean  | Rafet Zaimler Kitap Yayınevi   | No date | French   | Çocuk Kitapları Serisi                   |

|      |   |                           |   |                              |         |   |   |
|------|---|---------------------------|---|------------------------------|---------|---|---|
| 716. | <i>Sevinçli günler</i>                                    | Comtesse de Ségur         | Hikmet Aylâ   | Rafet Zaimler Kitap Yayınevi | No date | French                                      | Edebî Çocuk Kitapları Serisi                |
| 717. | <i>Büyülü köşk</i>  | No info                   | Rendered into Turkish by ( <i>Türkçeleştiren</i> ): Emine Özgür | Seyhan Yayınevi              | 1949?   | Translation, source literature undefined    | N/A   |
| 718. | <i>Dünya çocuk masalları XI: Çin masalları</i>            | No info                   | Kemal Çağdaş  | Berkalp Kitabevi             | 1949    | Chinese                                     | N/A   |
| 719. | <i>Yeni dünya çocuk masalları I.</i>                      | No info                   | Necmeddin Arıkan  | Rafet Zaimler Kitap Yayınevi | 1949    | Translation, source literature undefined    | Yeni Dünya Çocuk Masalları Serisi           |
| 720. | <i>Çocuklarımız için</i>                                  | No info                   | No info   | Doğan Kardeş B.              | No date | No information available                    | Doğan Kardeş İlavesi Doğan Kardeş Yayınları |
| 721. | <i>Nebioğlu çocuk ansiklopedisi. Cilt: 1. Fasikül 7-9</i> | No info                   | N/A   | Nebioğlu Yayınevi            | 1949    | No information available                    | N/A   |
| 722. | <i>Ben bir Türk'üm</i>                                    | İsmayıl Hakkı Baltacıoğlu | N/A   | Buket B.                     | 1949    | Indigenous                                  | N/A   |
| 723. | <i>İyi çocuk</i>  | İsmayıl Hakkı Baltacıoğlu | N/A   | Buket B.                     | 1949    | Indigenous                                  | N/A   |
| 724. | <i>Besinlerimiz</i>                                       | No info                   | N/A   | Nebioğlu Yayınevi            | 1949?   | No information available                    | Nebioğlu Çocuk Ansiklopedisi Kitapları      |
| 725. | <i>Camun hikâyesi</i>                                     | No info                   | N/A   | Nebioğlu Yayınevi            | 1949?   | No information available                    | Nebioğlu Çocuk Ansiklopedisi Kitapları      |
| 726. | <i>Demir ve çeliğin hikâyesi</i>                          | No info                   | Hepşen Aytuna   | Nebioğlu Yayınevi            | 1949    | Translation, source literature undefined    | Nebioğlu Çocuk Ansiklopedisi Kitapları      |
| 727. | <i>Afacan</i>   | No info                   | N/A   | Vakit B.                     | 1949?   | No information available                    | Çocuk Alemi Yayını                          |
| 728. | <i>Okullar için monologlar</i>                            | Oya Ateş                  | N/A   | Berksoy Basım ve Yayınevi    | 1949    | Indigenous                                  | Berksoy Yayınevi Çocuk Yayınları            |
| 729. | <i>Okul sevgisi</i>                                       | Muzaffer Baranok          | N/A   | Koşal B.                     | 1949    | Indigenous                                  | N/A   |
| 730. | <i>Beş Türk masalı - 2. Kitap</i>                         | No info                   | N/A   | Ankara Basım ve Ciltevi      | 1949    | Likely indigenous (inferred from the title) | N/A   |
| 731. | <i>Karbeyaz ile Gülkırmızı</i>                            | Masalıcı Baba             | N/A   | Ahmet Halit Kitabevi         | 1949    | Indigenous                                  | Çocuk Kitapları Serisi                      |

|      |   |                         |  |                                    |         |   |  |
|------|---|-------------------------|--|------------------------------------|---------|---|--|
| 732. | <i>Radar: Gizli polis</i>                                   | No info                 | N/A  | Vakit B.                           | 1949    | No information available                                      | Çocuk Âlemi Yayını                       |
| 733. | <i>Okuldan eserler</i>                                      | Ali Sağtürk             | N/A  | Gülek B.                           | 1949    | Indigenous  | Okulsesi Yayınları                       |
| 734. | <i>Tonguç ve palavracılar kralı</i>                         | No info                 | N/A  | Vakit B.                           | 1949    | Likely indigenous (inferred from the title)                   | Çocuk Âlemi Yayını                       |
| 735. | <i>Mete'nin çalışma yolları</i>                             | Mahmut Uzunoğlu         | N/A  | Erciyes B.                         | 1949    | Indigenous  | Kayseri Öğretmenler Y. Derneği Yayınları |
| 736. | <i>İlkokul piyes ve şiirleri</i>                            | Meliha Volkan           | N/A  | Yeni Cezaevi B.                    | 1949    | Indigenous  | N/A                                      |
| 737. | <i>Altın armutlar</i>                                       | No info                 | Rendered into Turkish by (Türkçeleştiren): Emine Özgür | Seyhan B.                          | 1949    | English/American (as categorised in the Turkish Bibliography) | N/A                                      |
| 738. | <i>Akıllı Keyt</i>  | Doris Gates             | S. Huri  | Amerikan Bord Neşriyat Dairesi     | 1949    | English (American)  | N/A                                      |
| 739. | <i>Dans eden ayı Bimsa</i>                                  | Christine Weston        | Nermin Yaşaroğlu                                       | Ahmet Halit Kitabevi               | 1949    | English (American)  | Çocuk Kitapları Serisi                   |
| 740. | <i>Küçük Trott</i>  | André Lichtenberger     | Esat Onatkut   | Milli Eğitim B.                    | 1949    | French  | N/A                                      |
| 741. | <i>Çirkin ördek yavrusu</i>                                 | Hans Christian Andersen | Vasfi Mahir Kocatürk                                   | Necmettin Salman Kitap Yayma Odası | No date | Danish  | Faydalı Çocuk Kitapları Serisi           |
| 742. | <i>Snipp, Snapp, Snurr ve Kırmızı iskarpin</i>              | Maj Lindman             | S. Huri  | Amerikan Bord Neşriyat Dairesi     | 1949    | Swedish   | N/A                                      |
| 743. | <i>Ateş nedir?</i>  | Bertha Morris Parker    | No info  | Doğan Kardeş Yayınları A. Ş.       | No date | English (American)  | Nedir? Niçin? Nasıl? Serisi              |
| 744. | <i>Bulut, yağmur, kar nedir?</i>                            | Bertha Morris Parker    | No info  | Doğan Kardeş Yayınları A. Ş.       | No date | English (American)  | Nedir? Niçin? Nasıl? Serisi              |
| 745. | <i>Geminin tarihi</i>                                       | No info                 | N/A  | Nebioğlu Yayınevi                  | No date | No information available                                      | Nebioğlu Çocuk Ansiklopedisi Kitapları   |
| 746. | <i>Hava nedir?</i>  | Bertha Morris Parker    | No info  | Doğan Kardeş Yayınları A. Ş.       | No date | English (American)  | Nedir? Niçin? Nasıl? Serisi              |
| 747. | <i>Nebioğlu çocuk ansiklopedisi. Cilt: 1. Fasikül 10-12</i> | No info                 | N/A  | Nebioğlu Yayınevi                  | No date | No information available                                      | N/A                                      |

|      |   |                       |                       |   |         |   |  |
|------|---|-----------------------|-----------------------|---|---------|---|--|
| 748. | <i>Radyo - televizyon</i>                                   | No info               | N/A                   | Nebioğlu Yaynevi                        | 1949    | No information available                                      | Nebioğlu Çocuk Ansiklopedisi Kitapları |
| 749. | <i>Ses nedir?</i>   | Bertha Morris Parker  | No info               | Doğan Kardeş Yayınları A. Ş.            | No date | English (American)  | Nedir? Niçin? Nasıl? Serisi            |
| 750. | <i>Trenin hikâyesi</i>                                      | No info               | N/A                   | Nebioğlu Yaynevi                        | 1949?   | No information available                                      | Nebioğlu Çocuk Ansiklopedisi Kitapları |
| 751. | <i>Yer çekimi nedir?</i>                                    | Bertha Morris Parker  | No info               | Doğan Kardeş Yayınları A. Ş.            | No date | English (American)  | Nedir? Niçin? Nasıl? Serisi            |
| 752. | <i>Dan Vinslov: Kayıp gemilerin esrarı</i>                  | No info               | No info               | Vakit Matbaası                          | 1949?   | Likely translated (inferred from the title)                   | Çocuk Âlemi Yayını                     |
| 753. | <i>Cumhuriyet çocukları</i>                                 | H. Tahsin Kalafatoğlu | N/A                   | Ulus B.                                 | 1948    | Indigenous  | C. H. P. Halkevleri Temsil Yayınları   |
| 754. | <i>Ablamın masalları</i>                                    | E. Ower               | Naime Halit Yaşaroğlu | Tan M.                                  | No date | English/American (as categorised in the Turkish Bibliography) | Çocuk Kitapları                        |
| 755. | <i>Vatansız adam</i>  | No info               | Gönül Salman          | Necmettin Salman Kitap Yayıncılık Odası | No date | English/American (as categorised in the Turkish Bibliography) | Faydalı Çocuk Kitapları Serisi         |
| 756. | <i>Bay Rüzgâr ile Bayan Yağmur</i>                          | Paul de Musset        | Naime Halit Yaşaroğlu | Ahmet Halit Kitabevi                    | 1949    | French  | Çocuk Kitapları Serisi                 |
| 757. | <i>Dünya çocuk masalları: 12. &lt; Japon masalları &gt;</i> | No info               | Kemal Çağdaş          | Güven B.                                | 1949    | Japanese  | N/A                                    |
| 758. | <i>Minik kardeş masalları</i>                               | No info               | S. Adıyaman           | Yenimersin B.                           | No date | Translation, source literature undefined                      | N/A                                    |
| 759. | <i>Fen adamları nasıl çalışır?</i>                          | Bertha Morris Parker  | No info               | Doğan Kardeş Yayınları A. Ş.            | No date | English (American)  | Nedir? Niçin? Nasıl? Serisi            |
| 760. | <i>Gaz ve benzin</i>  | No info               | N/A                   | Nebioğlu Yaynevi                        | No date | No information available                                      | Nebioğlu Çocuk Ansiklopedisi Kitapları |
| 761. | <i>Gökyüzü nasıldır?</i>                                    | Bertha Morris Parker  | No info               | Doğan Kardeş Yayınları A. Ş.            | No date | English (American)  | Nedir? Niçin? Nasıl? Serisi            |
| 762. | <i>İnsan neden yapılmıştır?</i>                             | Bertha Morris Parker  | No info               | Doğan Kardeş Yayınları A. Ş.            | No date | English (American)  | Nedir? Niçin? Nasıl? Serisi            |
| 763. | <i>Mıknatıs nedir?</i>                                      | Bertha Morris Parker  | No info               | Doğan Kardeş Yayınları A. Ş.            | No date | English (American)  | Nedir? Niçin? Nasıl? Serisi            |

|      |  |                      |            |                              |         |   |   |
|------|--|----------------------|------------|------------------------------|---------|---|---|
| 764. | <i>Nebioğlu çocuk ansiklopedisi. Cilt: 1. Fasikül 13-14</i>        | No info              | N/A        | Nebioğlu Yayınevi            | No date | No information available                    | N/A   |
| 765. | <i>Reyyon, naylon ve cam lifler</i>                                | No info              | N/A        | Nebioğlu Yayınevi            | No date | No information available                    | Nebioğlu Çocuk Ansiklopedisi Kitapları              |
| 766. | <i>Acaip hayvanlar nasıl yaşar?</i>                                | Monica Shorten       | Cevat Gobi | Doğan Kardeş Yayınları A. Ş. | No date | English                                     | Nedir? Niçin? Nasıl? Serisi                         |
| 767. | <i>Su nedir?</i>   | Bertha Morris Parker | No info    | Doğan Kardeş Yayınları A. Ş. | No date | English (American)                          | Nedir? Niçin? Nasıl? Serisi                         |
| 768. | <i>Gizli kuvvet</i>  | Niyazi Ahmet Banoğlu | N/A        | Vakit Matbaası               | 1949?   | Indigenous                                  | Çocuk Âlemi Yayını - Macera Romanları Serisi        |
| 769. | <i>Deniz aslanı</i>  | No info              | N/A        | İktisadî Yürüyüş Matbaası    | 1949    | No information available                    | Çocuk Âlemi Yayını                                  |
| 770. | <i>Açıl sofram açıl ve Congoloz Baba</i>                           | Eflâtun Cem Güney    | N/A        | Doğan Kardeş Yayınları A. Ş. | No date | Indigenous                                  | Güzel Kitaplar Serisi                               |
| 771. | <i>Sınıfın oğlu</i>  | Haydar Hızver        | N/A        | Işıl Kitabevi                | 1949    | Indigenous                                  | Hızver Yayınları                                    |
| 772. | <i>Kaptan Marvelin oğlu ölüm peşinde</i>                           | No info              | No info    | İktisadî Yürüyüş Matbaası    | No date | Likely translated (inferred from the title) | Çocuk Âlemi Yayını                                  |
| 773. | <i>Çocuklarımıza şarkılı oyunlar ve müzikli şiirler - 1. Kitap</i> | Fuad Koray           | N/A        | Yeni Matbaa                  | 1949    | Indigenous                                  | N/A   |
| 774. | <i>Karabulut</i>   | Selâhattin Küçük     | N/A        | Ülkü B.                      | 1948    | Indigenous                                  | Ülkü'nün Yeni Çocuk Kitapları                       |
| 775. | <i>Kahraman izciler - Orhan'la Tekin dünyayı dolaşıyor</i>         | Muzaffer Reşit       | N/A        | Kader B.                     | 1949    | Indigenous                                  | Çocuklar ve Gençler İçin Eserler - Varlık Yayınları |
| 776. | <i>Prens Ali</i>   | No info              | N/A        | İktisadî Yürüyüş Matbaası    | 1949    | Likely indigenous (inferred from the title) | Çocuk Âlemi Yayını                                  |
| 777. | <i>Küçüklerin masalları</i>  | Ömer Sayılğan        | N/A        | Sümer Matbaası               | 1949    | Indigenous                                  | N/A   |
| 778. | <i>Türk çocukları</i>  | Melâhat Uğurkan      | N/A        | Hüsniyat Basımevi            | 1949    | Indigenous                                  | N/A   |

|      |  |  |  |                                |       |  |                                    |
|------|--|--|--|--------------------------------|-------|--|------------------------------------|
| 779. | <i>Yıldırım Şerif</i>                        | No info  | N/A  | Vakit Matbaası                 | 1949? | Likely indigenous (inferred from the title)                            | Çocuk Âlemi Yayını                 |
| 780. | <i>Beni okumadan geçme</i>                   | No info  | Kâmil Bingöl   | Cemal Azmi Matbaası            | 1949  | English/American (as categorised in the Turkish Bibliography)          | İlkokul Öğrencilerine Masal Serisi |
| 781. | <i>Hamlet ve Venedikli tüccar</i>            | William Shakespeare (Narrated by (Hikâyeleştiren): Charles Lamb) | Şehbal Erdeniz - Orhan Veli Kanık  | Doğan Kardeş Yayınları A. Ş.   | 1949  | English  | Doğan Kardeş Yayınları             |
| 782. | <i>Vahşi hayvanlar okulu</i>                 | No info  | Translated and partly adapted from English by (İngilizceden tercüme, kısmen de adapte etmek suretiyle hazırlayan): Ali Rıza Akısan | Şaka M.                        | 1949  | English/American (as categorised in the Turkish Bibliography)          | N/A                                |
| 783. | <i>Yeni dünya çocuk masalları - 2. Cilt</i>  | No info  | Necmettin Arıkan   | Rafet Zaimler Yayınevi         | 1949  | English & German & French (as categorised in the Turkish Bibliography) | N/A                                |
| 784. | <i>Aman Allahım, ayakkabılarım!</i>          | Georg Fröschel   | Recai Bilgin   | Ülkü B.                        | 1948  | German   | Ülkü'nün Yeni Çocuk Kitapları      |
| 785. | <i>Koca burunlu cüce</i>                     | Wilhelm Hauff  | Conveyed by (Nakleden): Recai Bilgin   | Ülkü B.                        | 1948  | German   | Ülkü'nün Yeni Çocuk Kitapları      |
| 786. | <i>Said'in alinyazısı</i>                    | Wilhelm Hauff  | Recai Bilgin   | Ülkü B.                        | 1948  | German   | Ülkü'nün Yeni Çocuk Kitapları      |
| 787. | <i>Yabancı delikanlı</i>                     | Wilhelm Hauff  | Conveyed by (Nakleden): Recai Bilgin   | Ülkü B.                        | 1949  | German   | Ülkü'nün Yeni Çocuk Kitapları      |
| 788. | <i>Küçük çoban &lt;Moni the goat boy&gt;</i> | Johanna Spyri  | Translated from English by (İngilizcesinden çeviren): Lâtime Kafadar   | Amerikan Bord Neşriyat Dairesi | 1949  | German   | N/A                                |

|      |                                 |                   |  |                              |      |        |                              |
|------|---------------------------------|-------------------|--|------------------------------|------|--------|------------------------------|
| 789. | <i>Bir otomobilin hikâyesi</i>  | No info           | Adapted from French by ( <i>Fransızcadan adapte eden</i> ): Rifat Göktan | Seyhan B.                    | 1949 | French | N/A                          |
| 790. | <i>La Fontaine'den masallar</i> | La Fontaine       | Ahmet Oğuz Saruhan   | Ahmet Halit Kitabevi         | 1949 | French | Çocuk Kitapları Serisi       |
| 791. | <i>Uslu çocuk</i>               | Comtesse de Ségur | Hikmet Aylâ  | Rafet Zaimler Kitap Yayınevi | 1949 | French | Edebî Çocuk Kitapları Serisi |

APPENDIX C

TABLE OF CONTENTS OF SELECTED ISSUES OF THE MAGAZINE *ÇOCUK*

1. *Çocuk* (1939, January 20, 122)

|    | Turkish Title   | Author(s)           | Translator(s)                     | Original Title              | Page Number | Text Type                      |
|----|---|---------------------|-----------------------------------|-----------------------------|-------------|--------------------------------|
| 1  | <i>Erdemin Manzumelerinden 3: Mandeterlik</i>   | H. İ. Akçam         | N/A                               | N/A                         | 2           | Poetry                         |
| 2  | <i>Çocuklara Öğütlerim: Görünüşe Aldanmayınız</i>   | M.B.                | N/A                               | N/A                         | 3           | Advice Column                  |
| 3  | <i>Küçük İsmet</i>  | Niyazi Acun         | N/A                               | N/A                         | 4           | Biography                      |
| 4  | <i>Türk Cumhuriyetinin İkinci Cumhurbaşkanı İsmet İnönü (Siyasî ve Askerî Hayatı)</i>                             | Ragıp Şevki         | N/A                               | N/A                         | 5           | Biography                      |
| 5  | <i>İstanbuldan Berline Gezi Notları: Polonya'dan Geçiş</i>  | Mükerrem Kâmil Su   | N/A                               | N/A                         | 6-7         | Travel writing / Autobiography |
| 6  | <i>Yeryüzünün İlk Hastabakıcısı ve Yolsulların, Hastaların, Zavalluların İyi Yürekli Anası Florans Noytingeyl</i> | Rebia Şakir         | N/A                               | N/A                         | 8-9         | Biography                      |
| 7  | <i>Küçük Ansiklopedi: Canlı Saat</i>  | No info             | N/A                               | N/A                         | 9           | Educational                    |
| 8  | <i>Ozan Yazıları: Tilki Masalı</i>  | H. Turhan Dağlıoğlu | N/A                               | N/A                         | 10          | Poetry                         |
| 9  | <i>Ozan Yazıları: Ninni</i>   | Mutver              | N/A                               | N/A                         | 10          | Poetry                         |
| 10 | <i>Ozan Yazıları: İneğimiz</i>  | Zeki Tunaboşlu      | N/A                               | N/A                         | 10          | Poetry                         |
| 11 | <i>Başka Memleketlerde</i>  | Editorial Staff     | N/A                               | N/A                         | 11          | Informative                    |
| 12 | <i>Fotoğraf: Bir Perdelik Komedi</i>  | No info             | Zeki Tunaboşlu                    | No info                     | 12-13, 22   | Play                           |
| 13 | <i>Rikki - Tikki - Tavi</i>   | Rudyard Kipling     | Zeki Tunaboşlu                    | <i>Rikki - Tikki - Tavi</i> | 14-15       | Short Story                    |
| 14 | <i>Garp Masalı: Beyaz Güvercin</i>  | No info             | Ragıp Şevki                       | No info                     | 16-17       | Tale                           |
| 15 | <i>Çin Hikâyesi: Ming Linin Ateşböceği</i>  | No info             | Told by (Anlatan): Böğürtlen Abla | No info                     | 18, 22      | Short Story                    |

|    |  |                 |     |     |    |             |
|----|--|-----------------|-----|-----|----|-------------|
| 16 | <i>Yeni Bilmecemiz</i>                       | Editorial Staff | N/A | N/A | 19 | Riddle      |
| 17 | <i>Ördek Koşusu</i>                          | Editorial Staff | N/A | N/A | 23 | Game        |
| 18 | <i>Düşünelim Eğlenelim: Bas Oyunu Nedir?</i> | Editorial Staff | N/A | N/A | 23 | Game        |
| 19 | <i>Suna ve Cesur Süvari: No.9</i>            | No info         | N/A | N/A | 24 | Short Story |

## 2. Çocuk (1939, January 27, 123)

|    | Turkish Title  | Author(s)          | Translator(s)                             | Original Title              | Page Number | Text Type                      |
|----|--|--------------------|---|-----------------------------|-------------|--------------------------------|
| 1  | <i>Ozan Yazılar: Baykuşlarla Kargalar</i>  | İshak Rafet Işıman | N/A                                       | N/A                         | 2           | Poetry                         |
| 2  | <i>Ozan Yazılar: Bayram Hediyesi</i>   | Mutver             | N/A                                       | N/A                         | 2           | Poetry                         |
| 3  | <i>Çocuklara Öğütlerim: Kurban Bayramı Geliyor; Vazifenizi Unutmayınız</i>             | Editorial Staff    | N/A                                       | N/A                         | 3           | Advice Column                  |
| 4  | <i>Yaptıkları Unutulmayan Türk Büyüklere: Alpaslanın Tedbirsizliği</i>                 | A. Alp Ay          | N/A                                       | N/A                         | 4, 18       | Biography                      |
| 5  | <i>Evcil Hayvanları Tanıyalım</i>  | Editorial Staff    | N/A                                       | N/A                         | 5           | Informative                    |
| 6  | <i>İstanbuldan - Berline Gezi Notları: Berlin'e Giriş</i>                              | Mükerrem Kâmil Su  | N/A                                       | N/A                         | 6-7         | Travel writing / Autobiography |
| 7  | <i>Ateş Kovası</i>   | No info            | Conveyed by (Nakleden):<br>Bögürtlen Abla | No info                     | 8-9, 17     | Short Story                    |
| 8  | <i>Kış Sporlarının En Eğlencelisi Karlı Dağlarda Yapılan Gezintiler ve Kaymalardır</i> | Editorial Staff    | N/A                                       | N/A                         | 10          | Educational                    |
| 9  | <i>Can Bacının Masalları I: Dedenin Kürkü</i>  | Cahit Uçuk         | N/A                                       | N/A                         | 11          | Short Story                    |
| 10 | <i>Rikki - Tikki - Tavi</i>  | Rudyard Kipling    | Zeki Tunaboğlu                            | <i>Rikki - Tikki - Tavi</i> | 12-15       | Short Story                    |
| 11 | <i>Garp Masalı II: Beyaz Güvercin</i>  | Ragıp Şevki        | N/A                                       | N/A                         | 16-17       | Tale                           |
| 12 | <i>Küçük Ansiklopedi: Canlı Saat</i>   | No info            | N/A                                       | N/A                         | 18          | Educational                    |
| 13 | <i>Bir Aldatmaca</i>   | No info            | H.T.                                      | No info                     | 19          | Short Story                    |
| 14 | <i>Düşünelim Eğlenelim: İki Bellisiz Rakamı Nasıl Buluruz?</i>                         | Editorial Staff    | N/A                                       | N/A                         | 19          | Game / Educational             |
| 15 | <i>Suna ve Cesur Süvari: No.10</i>   | No info            | N/A                                       | N/A                         | 20          | Short Story                    |

### 3. Çocuk (1939, February 3, 124)

|    | Turkish Title                                       | Author(s)                              | Translator(s) | Original Title                  | Page Number            | Text Type     |
|----|---|--|---------------|---------------------------------|------------------------|---------------|
| 1  | <i>Ozan Yazıları: İnsanla Yılan</i>                 | İshak Refet İşıtman                    | N/A           | N/A                             | 2                      | Poetry        |
| 2  | <i>Gemici</i>                                       | Mutver                                 | N/A           | N/A                             | 2                      | Poetry        |
| 3  | <i>Çocuklara Öğütlerim: Korkak Olmayınız</i>        | M.B.                                   | N/A           | N/A                             | 3                      | Advice Column |
| 4  | <i>? Fabrikaların Endüstri Hareketleri</i>          | Editorial Staff                        | N/A           | N/A                             | 4-5, 8-9, 12-13, 16-17 | Informative   |
| 5  | <i>Programlı Çalışma</i>                            | Orhan Doğaner                          | N/A           | N/A                             | 6-7                    | Educational   |
| 6  | <i>Can Bacının Masalları II: Körpe Kuzular</i>      | Cahit Uçuk                             | N/A           | N/A                             | 10-11                  | Short Story   |
| 7  | <i>Küçük Ansiklopedi: Bin Bir Gece Masalı Saati</i> | Editorial Staff                        | N/A           | N/A                             | 14-15                  | Educational   |
| 8  | <i>Küçük Ayı Ruperin Serüvenleri: Kaçakçılar</i>    | Mary Tourtel (inferred from the title) | No info       | <i>The Adventures of Rupert</i> | 18                     | Comic Strip   |
| 9  | <i>Dört Mevsimin Masalı</i>                         | Hikmet Turhan Dağlıoğlu                | N/A           | N/A                             | 19                     | Short Story   |
| 10 | <i>Suna ve Cesur Süvari: No.11</i>                  | No info                                | N/A           | N/A                             | 20                     | Short Story   |

### 4. Çocuk (1939, June 30, 3(145))

|   | Turkish Title                            | Author(s)         | Translator(s) | Original Title | Page Number | Text Type              |
|---|--|-------------------|---------------|----------------|-------------|------------------------|
| 1 | <i>İlk Sınav</i>                         | Haberci           | N/A           | N/A            | 2           | Anecdote               |
| 2 | <i>Tam Bir Uçman: Yazısız Hikâye</i>     | N/A               | N/A           | N/A            | 2           | Wordless Story         |
| 3 | <i>Sevil</i>                             | R. Altay          | N/A           | N/A            | 3           | Poetry                 |
| 4 | <i>Gezi Mektupları</i>                   | Çocuk             | N/A           | N/A            | 3           | Editorial Announcement |
| 5 | <i>Canın Oyunağı</i>                     | Münir Hayri Egeli | N/A           | N/A            | 4-5         | Short Story            |
| 6 | <i>Kibirli Kaz</i>                       | Böğürtlen Abla    | N/A           | N/A            | 6           | Short Story            |
| 7 | <i>Olmuş Hikâye: Bukalemun ile Sinek</i> | Editorial Staff   | N/A           | N/A            | 7-8         | Educational            |

|    |   |  |               |                                 |       |                |
|----|---|--|---------------|---------------------------------|-------|----------------|
| 8  | <i>Küçük Yazıcılar: İsmet İnönü</i>   | Yılmaz Salman                          | N/A           | N/A                             | 8     | Poetry         |
| 9  | <i>Küçük Yazıcılar: Atamıza Son Veda</i>                                    | Muhsin Gevher                          | N/A           | N/A                             | 8     | Poetry         |
| 10 | <i>Bir İngiliz Hikâyesi: Yumuk, Küçük Bir Köpekti Ama...</i>                | No info                                | Nadide Kenter | No info                         | 9-13  | Short Story    |
| 11 | <i>Yeni Bilmecemiz</i>  | Editorial Staff                        | N/A           | N/A                             | 13    | Riddle         |
| 12 | <i>Kardeşlerin Sayfası</i>  | Editorial Staff                        | N/A           | N/A                             | 14    | Recipe         |
| 13 | <i>Her Hafta Bir Oyuncak: Kibrit Çöpüyle, Mantar Tıpadan Neler Yapılır?</i> | Editorial Staff                        | N/A           | N/A                             | 15    | Craft Activity |
| 14 | <i>Voleybol Kaideleri</i>   | Nüzhet Abbas                           | N/A           | N/A                             | 16-17 | Educational    |
| 15 | <i>Yeni Okuyan Kardeşlerin Sayfası: Evlerini Temiz Tutan Hayvanlar</i>      | Cicibaba                               | N/A           | N/A                             | 18    | Short Story    |
| 16 | <i>Küçük Ayı Ruperin Serüvenleri: Buzlar Ülkesinde</i>                      | Mary Tourtel (inferred from the title) | No info       | <i>The Adventures of Rupert</i> | 19    | Comic Strip    |
| 17 | <i>Suna ve Cesur Süvari: No.32</i>  | No info                                | N/A           | N/A                             | 20    | Short Story    |

##### 5. Çocuk (1939, July 14, 3(147))

|   | Turkish Title  | Author(s)           | Translator(s)   | Original Title | Page Number | Text Type              |
|---|--|---------------------|-----------------|----------------|-------------|------------------------|
| 1 | <i>Karanlıktan Korkar Mısınız?: Küçük Jalenin Başından Geçenler</i>      | Haberci             | N/A             | N/A            | 2           | Short Story            |
| 2 | <i>Bizim Ali Ve Ustura</i>   | N/A                 | N/A             | N/A            | 2           | Wordless Story         |
| 3 | <i>Deniz Şarkıları</i>   | R. G. Arkın         | N/A             | N/A            | 3           | Poetry                 |
| 4 | <i>Tarihî Romana Başlıyoruz</i>  | Çocuk               | N/A             | N/A            | 3           | Editorial Announcement |
| 5 | <i>Deniz Altıları ile Denizin Altındaki Hazneler Meydana Çıkarılacak</i> | R.İ.E.              | N/A             | N/A            | 4-5         | Educational            |
| 6 | <i>Yazları, Hafif Atletizm De Yapabiliriz</i>                            | Nüzhet Abbas        | N/A             | N/A            | 6           | Educational            |
| 7 | <i>Testi Mi? Adam Mı?</i>  | Editorial Staff     | N/A             | N/A            | 7           | Drawing Puzzle         |
| 8 | <i>Bulgar Edebiyatından Örnekler 2: Bir Çift Söz</i>                     | Konstantin Petkanov | Türker Acaroğlu | No info        | 8-9         | Short Story            |
| 9 | <i>Camdan Neler Yapılır</i>  | Editorial Staff     | N/A             | N/A            | 9           | Educational            |

|    |   |  |  |                                 |       |                  |
|----|---|--|--|---------------------------------|-------|------------------|
| 10 | <i>Kuğulu Yastık</i>  | No info                                | Conveyed by (Nakleden):<br>Münir Hayri Egeli | No info                         | 10-11 | Short Story      |
| 11 | <i>Kız Kardeşin Sayfası: Bu Hafta Bir Bebek Yapalım</i>                           | Ortanca Abla                           | N/A  | N/A                             | 12    | Craft Activity   |
| 12 | <i>Size bu gün minimini bir karikatürist daha takdim ediyoruz</i>                 | Hatice Altın                           | N/A  | N/A                             | 13    | Comic Strip      |
| 13 | <i>Bu hafta size bir kesmece veriyoruz</i>  | Editorial Staff                        | N/A  | N/A                             | 14    | Craft Activity   |
| 14 | <i>Yeni Okuyan Kardeşlerin Sayfası: Penguenler</i>                                | Cici Baba                              | N/A  | N/A                             | 15    | Short Story      |
| 15 | <i>Gençosman Dayı'nın Köşesi: Semrayı Tanyalım</i>                                | Genç Osman                             | N/A  | N/A                             | 16    | Short Story      |
| 16 | <i>Çok Güzel Bir Senegal Masalı: Tavşan ve Serçeler</i>                           | No info                                | Told by (Anlatan): Ragıp Şevki               | No info                         | 17    | Tale             |
| 17 | <i>Küçük Ayı Ruperin Serüvenleri: Buzlar Ülkesinde</i>                            | Mary Tourtel (inferred from the title) | No info                                      | <i>The Adventures of Rupert</i> | 18    | Comic Strip      |
| 18 | <i>Tavşanı Siz Tutun</i>  | Editorial Staff                        | N/A  | N/A                             | 19    | Puzzle Game      |
| 19 | <i>Güzel Bir Oyun: Su İçindeki Danenin Dansı - Kaz Teyzenin Misafirlğe Gidişi</i> | Editorial Staff                        | N/A  | N/A                             | 19    | Puzzle Game      |
| 20 | <i>Bir Yuvarlaktan Neler Yapabiliriz</i>  | Editorial Staff                        | N/A  | N/A                             | 19    | Drawing Activity |
| 21 | <i>Suna ve Cesur Süvari: No.32</i>  | No info                                | N/A  | N/A                             | 20    | Short Story      |
| 22 | <i>III üncü Kısım: Küçük Tekin Uçman</i>  | No info                                | N/A  | N/A                             | 20    | Short Story      |

#### 6. Çocuk (1939, September 22, 3(157))

|   | Turkish Title  | Author(s)   | Translator(s) | Original Title | Page Number | Text Type              |
|---|--|-------------|---------------|----------------|-------------|------------------------|
| 1 | <i>Öğretmenim Hoş Geldiniz</i>                                     | Haberci     | N/A           | N/A            | 2           | Sample Text            |
| 2 | <i>Akılsız Kaz'la Akıllı Kurbağa</i>                               | N/A         | N/A           | N/A            | 2           | Wordless Story         |
| 3 | <i>Tatile Veda</i>   | Nezihe Araz | N/A           | N/A            | 3           | Poetry                 |
| 4 | <i>Çocuk'un Gelecek Özel Sayısı</i>                                | Çocuk       | N/A           | N/A            | 3           | Editorial Announcement |
| 5 | <i>Kampa Gidemiyenler: Ankara Çocuk Esirgeme Kurumu Bahçesinde</i> | M.A.        | N/A           | N/A            | 4-5         | Informative            |

|    |   |                  |             |  |         |                        |
|----|---|------------------|-------------|--|---------|------------------------|
| 6  | <i>Alman Edebiyatından: Soğuk Kalb</i>                    | Wilhelm Hauff    | No info     | <i>Das kalte Herz</i> (The Heart of Stone; literally "The Cold Heart") | 6-9, 19 | Fairy Tale             |
| 7  | <i>Alidayını</i>  | Editorial Staff  | N/A         | N/A  | 10-11   | Educational            |
| 8  | <i>Halk Masalları: Altın Kız</i>                          | No info          | Türkân Avcı | No info  | 12-13   | Tale                   |
| 9  | <i>Köylü Dayı Diyor Ki</i>                                | Editorial Staff  | N/A         | N/A  | 14      | Poetry                 |
| 10 | <i>Kız Kardeşin Sayfası: Küçük Kazalara Küçük Çareler</i> | Editorial Staff  | N/A         | N/A  | 14      | Educational            |
| 11 | <i>Her Hafta Bir Oyuncak: Kesme Hayvanlar</i>             | Editorial Staff  | N/A         | N/A  | 15      | Craft Activity         |
| 12 | <i>Mektuplar</i>  | Çocuk            | N/A         | N/A  | 15      | Editorial Announcement |
| 13 | <i>Küçük Kardeşlerin Sayfası: Küçük Masallar</i>          | No info          | N/A         | N/A  | 16      | Tale                   |
| 14 | <i>Hava Korsan Gemisi</i>                                 | No info          | N/A         | N/A  | 17      | Short Story            |
| 15 | <i>Küçük Yazıcılar: Anadolu</i>                           | İbrahim Gökbakar | N/A         | N/A  | 18      | Poetry                 |
| 16 | <i>Küçük Yazıcılar: Güneş</i>                             | Sırrı Mercan     | N/A         | N/A  | 18      | Poetry                 |
| 17 | <i>Küçük Yazıcılar: Mart Ayı</i>                          | Davut Çakırer    | N/A         | N/A  | 18      | Poetry                 |
| 18 | <i>Küçük Yazıcılar: Tarihe Akın</i>                       | Süleyman Oral    | N/A         | N/A  | 18      | Poetry                 |
| 19 | <i>Küçük Yazıcılar: Güz</i>                               | O. Özgenus       | N/A         | N/A  | 18      | Poetry                 |
| 20 | <i>Kara Kedi - Beyaz Kedi</i>                             | Editorial Staff  | N/A         | N/A  | 18      | Comic Strip            |
| 21 | <i>Bilmece - Bulmaca</i>                                  | Editorial Staff  | N/A         | N/A  | 19      | Coloring Activity      |
| 22 | <i>III üncü Kısım: Küçük Tekin Uçman</i>                  | No info          | N/A         | N/A  | 20      | Short Story            |

### 7. Çocuk (1939, October 30, 4(161))

|   | Turkish Title                  | Author(s) | Translator(s) | Original Title | Page Number | Text Type      |
|---|--------------------------------|-----------|---------------|----------------|-------------|----------------|
| 1 | <i>Bir Dükkân Açalım</i>       | Haberci   | N/A           | N/A            | 2           | Short Story    |
| 2 | <i>Bizim Ali Daire Çiziyor</i> | N/A       | N/A           | N/A            | 2           | Wordless Story |
| 3 | <i>Çarşıda</i>                 | Altın Gür | N/A           | N/A            | 3           | Poetry         |

|    |  |  |                 |                                 |          |                             |
|----|--|--|-----------------|---------------------------------|----------|-----------------------------|
| 4  | <i>Derginizi Nasıl Buluyorsunuz? Bize Yazınız!</i>             | Çocuk                                  | N/A             | N/A                             | 3        | Editorial Announcement      |
| 5  | <i>Beşinci Sınıf Coğrafya Dersi: Komşularımız - Irak</i>       | Editorial Staff                        | N/A             | N/A                             | 4-5      | Educational                 |
| 6  | <i>Cücelerin Sonbaharı III</i>                                 | Nezihe Araz                            | N/A             | N/A                             | 6        | Comics Poetry               |
| 7  | <i>Vaktin Ölçüsü</i>   | Editorial Staff                        | N/A             | N/A                             | 7        | Educational                 |
| 8  | <i>Güzel Bir Hikâye: Ressam Çocuk</i>                          | Georgi Tomalevski                      | Türker Acaroğlu | No info                         | 8-9,14   | Short Story                 |
| 9  | <i>Dünya Masallarından Örnekler: Bir Prensesin Serüvenleri</i> | L. Bechstein                           | Emine Ortaç     | No info                         | 10-11,15 | Tale                        |
| 10 | <i>Passif Koruma 4: Sığınak Nedir? Sığınakta Ne Yapılır?</i>   | Editorial Staff                        | N/A             | N/A                             | 12       | Educational                 |
| 11 | <i>Küçük Tekin Uçman: VI</i>                                   | No info                                | N/A             | N/A                             | 13       | Short Story                 |
| 12 | <i>Tabiat Bilgisi: Sınıf 5 - Nasıl Hareket Ediyoruz</i>        | Kemal Kaya                             | N/A             | N/A                             | 15       | Educational                 |
| 13 | <i>Harpte Çocuklar</i>   | Editorial Staff                        | N/A             | N/A                             | 16       | Educational                 |
| 14 | <i>Köylü Dayı Diyor Ki</i>                                     | Editorial Staff                        | N/A             | N/A                             | 17       | Poetry                      |
| 15 | <i>Küçük Ayı Ruperin Serüvenleri: Bir Cankurtaran 3</i>        | Mary Tourtel (inferred from the title) | No info         | <i>The Adventures of Rupert</i> | 17       | Comic Strip                 |
| 16 | <i>Tarihi Roman 13: Yiğit Hamza</i>                            | Münir Hayri Egeli                      | N/A             | N/A                             | 18-19    | Serialised Novel            |
| 17 | <i>Bilmece - Bulmaca</i>                                       | Editorial Staff                        | N/A             | N/A                             | 19       | Drawing & Coloring Activity |
| 18 | <i>Bir Blok Nasıl Yapılır?</i>                                 | Editorial Staff                        | N/A             | N/A                             | 20       | Craft Activity              |

#### 8. Çocuk (1939, November 20, 4(164))

|   | Turkish Title   | Author(s)         | Translator(s) | Original Title | Page Number | Text Type              |
|---|---|-------------------|---------------|----------------|-------------|------------------------|
| 1 | <i>Çocuğun Yurt Bilgisi Tabloları 4: Kanun Nedir?</i> | Editorial Staff   | N/A           | N/A            | 2           | Educational            |
| 2 | <i>Can'ın Rüyası</i>                                  | Nezihe Araz       | N/A           | N/A            | 3           | Poetry                 |
| 3 | <i>Berber Bir Müsamere Yapalım Mı?</i>                | Çocuk             | N/A           | N/A            | 3           | Editorial Announcement |
| 4 | <i>Komşularımız 3: Yugoslavya</i>                     | Münir Hayri Egeli | N/A           | N/A            | 4-5         | Educational            |
| 5 | <i>Cücelerin Kış Hazırlığı</i>                        | Nezihe Araz       | N/A           | N/A            | 6           | Comics Poetry          |

|    |   |                    |     |     |       |                        |
|----|---|--------------------|-----|-----|-------|------------------------|
| 6  | <i>Bir Sokak Hikâyesi</i>   | Macide Köksal      | N/A | N/A | 7     | Short Story            |
| 7  | <i>Tabiat Bilgisi: Sınıf 5 - Nasıl Hareket Ediyoruz?</i>                          | Kemal Kaya         | N/A | N/A | 8-9   | Educational            |
| 8  | <i>İsmet İnönü</i>  | Yuda               | N/A | N/A | 9     | Poetry                 |
| 9  | <i>Mucur</i>  | B. Süleyman Öztürk | N/A | N/A | 9     | Poetry                 |
| 10 | <i>Akortsuz Keman Çalan Kanatsız (?) Çekirge</i>                                  | (?) Adataş         | N/A | N/A | 10-11 | Short Story            |
| 11 | <i>Resimler ve Hartalar ile Dünya Haberleri</i>                                   | Editorial Staff    | N/A | N/A | 12    | Informative            |
| 12 | <i>Remüs Amcanın Masalları: Tavşan Kardeşin Kurnazlığı</i>                        | Böğürtlen Abla     | N/A | N/A | 13    | Tale                   |
| 13 | <i>O Bir Köy Çocuğu İdi</i>   | Nezihe Araz        | N/A | N/A | 14    | Short Story            |
| 14 | <i>Kız Kardeşin Sayfası: Elişi Örnekleri</i>                                      | Editorial Staff    | N/A | N/A | 15    | Craft Activity         |
| 15 | <i>Bizim Ali Tiyatroya Gitti</i>  | N/A                | N/A | N/A | 15    | Wordless Story         |
| 16 | <i>Okuyuculara Cevaplar</i>   | Editorial Staff    | N/A | N/A | 15    | Response to Readers    |
| 17 | <i>Başka Memleketler Çocukları: Bu Günkü Çinli Çocuklar Nasıl Yetiştiriyorlar</i> | Editorial Staff    | N/A | N/A | 16    | Informative            |
| 18 | <i>Sudan Ormanlarının Kralı Hipopotam Mali'nin Serüvenleri</i>                    | No info            | N/A | N/A | 17    | Comic Strip            |
| 19 | <i>Küçük Yazıcılar: Köy Ormanlarında</i>  | Behiç Kızılcın     | N/A | N/A | 18    | Short Story            |
| 20 | <i>Küçük Yazıcılar: Gün Batarken</i>  | Güzin Sözübir      | N/A | N/A | 18    | Short Story            |
| 21 | <i>Yazısız Hikâye</i>   | N/A                | N/A | N/A | 19    | Wordless Story         |
| 22 | <i>Bilmece - Bulmaca</i>  | Editorial Staff    | N/A | N/A | 19    | Craft Activity         |
| 23 | <i>159uncu sayının bilmecesini halledenler ve hediye kazananlar</i>               | Editorial Staff    | N/A | N/A | 19    | Editorial Announcement |
| 24 | <i>Bir Akvaryum Yapalım</i>   | Editorial Staff    | N/A | N/A | 20    | Craft Activity         |

### 9. Çocuk (1939, November 27, 4(165))

|  | Turkish Title | Author(s) | Translator(s) | Original Title | Page Number | Text Type |
|--|---------------|-----------|---------------|----------------|-------------|-----------|
|--|---------------|-----------|---------------|----------------|-------------|-----------|

|    |  |   |  |                                       |          |                        |
|----|--|---|--|---------------------------------------|----------|------------------------|
| 1  | <i>Çocuğun Yurt Bilgisi Tabloları 4: Ordu Nedir?</i>               | Editorial Staff                               | N/A  | N/A                                   | 2        | Educational            |
| 2  | <i>Sonbahar</i>  | Celâl Sıtkı Gürler                            | N/A  | N/A                                   | 3        | Poetry                 |
| 3  | <i>Çocuk Size Kumbara Hediye Edecek</i>                            | Çocuk   | N/A  | N/A                                   | 3        | Editorial Announcement |
| 4  | <i>Ekonomiye Dair Bazı Vecizeler</i>                               | Editorial Staff                               | N/A  | N/A                                   | 3        | Poetry                 |
| 5  | <i>Bulgar Çocuk Edebiyatından Örnekler: Annesini Tanımayan Kız</i> | Blaga Çorbeva                                 | Türker Acaroğlu                                  | No info                               | 4-5      | Short Story            |
| 6  | <i>Cüceler Evlerinde</i>   | Nezihe Araz                                   | N/A  | N/A                                   | 6        | Comics Poetry          |
| 7  | <i>Küçük Rüzgâr Perisi</i>   | Macide Köksal                                 | N/A  | N/A                                   | 7-16     | Short Story            |
| 8  | <i>Komşularımız 4: İtalya</i>                                      | Feriha Uluer                                  | N/A  | N/A                                   | 8-9      | Educational            |
| 9  | <i>Alâaddin ve Sihirli Lâmba</i>                                   | Antoine Galland?<br>(inferred from the title) | Told by (Anlatanlar): Nezihe Araz & Feriha Uluer | <i>Aladdin and the Wonderful Lamp</i> | 10-11,16 | Folk Tale              |
| 10 | <i>Baykuşun Anlattığı Masal</i>                                    | No info                                       | Told by (Anlatan): Ragıp Şevki                   | No info                               | 12,18    | Tale                   |
| 11 | <i>Okullarda Rasat İşleri</i>                                      | Editorial Staff                               | N/A  | N/A                                   | 13,16    | Educational            |
| 12 | <i>Cücelerin Hazinesi</i>  | No info                                       | Ragıp Şevki                                      | No info                               | 14-15    | Tale                   |
| 13 | <i>Kız Kardeşin Sayfası: Güzel Bir Sofra Kuralım</i>               | Editorial Staff                               | N/A  | N/A                                   | 15       | Educational            |
| 14 | <i>O Bir Köy Çocuğu İdi</i>  | Nezihe Araz                                   | N/A  | N/A                                   | 17       | Short Story            |
| 15 | <i>Deve</i>  | Hikmet Turhan Dağlıoğlu                       | N/A  | N/A                                   | 18       | Poetry                 |
| 16 | <i>Bilmece - Bulmaca</i>   | Editorial Staff                               | N/A  | N/A                                   | 18       | Puzzle Game            |
| 17 | <i>Sokak Oyunu</i>   | Editorial Staff                               | N/A  | N/A                                   | 19-20    | Craft Activity / Game  |

#### 10. Çocuk (1940, January 15, 4(172))

|   | Turkish Title   | Author(s)       | Translator(s) | Original Title | Page Number | Text Type   |
|---|---|-----------------|---------------|----------------|-------------|-------------|
| 1 | <i>Dünya Kapınızın Önündedir: Uzak Doğunun En Büyük Devlete Japonya</i> | Editorial Staff | N/A           | N/A            | 2           | Informative |
| 2 | <i>Bayrağım</i>   | Muhittin Ertan  | N/A           | N/A            | 3           | Poetry      |

|    |   |  |                |                                 |       |                        |
|----|---|--|----------------|---------------------------------|-------|------------------------|
| 3  | <i>Ulusal Ödevlerimizden Biri</i>   | Çocuk                                  | N/A            | N/A                             | 3     | Editorial Announcement |
| 4  | <i>Uzak Doğunun Çocukları Nasıl Yetiştiriliyor?</i>                               | Niyazi Acun                            | N/A            | N/A                             | 4-5   | Informative            |
| 5  | <i>5'lerin Sayfası: Sinemada: Mikimavz (Miki Fare) Filimleri Nasıl Yapılıyor?</i> | Editorial Staff                        | N/A            | N/A                             | 6     | Informative            |
| 6  | <i>4'lerin Sayfası: Kümes Hayvanları</i>  | Editorial Staff                        | N/A            | N/A                             | 7     | Informative            |
| 7  | <i>Kırlangıç Yuvaları</i>   | Münir Hayri Egeli                      | N/A            | N/A                             | 8,14  | Short Story            |
| 8  | <i>Bünyamin Can ve Kar Fırtınası</i>  | Nezihe Araz                            | N/A            | N/A                             | 9     | Poetry                 |
| 9  | <i>Akgül ile Algül</i>  | No info                                | Dileğin Babası | No info                         | 10-12 | Short Story            |
| 10 | <i>Her Eve Bir Ecza Dolabı Lazımdır</i>   | Feriha Uluer                           | N/A            | N/A                             | 13    | Educational            |
| 11 | <i>Birlerin Sayfası: Kardanadam</i>   | Editorial Staff                        | N/A            | N/A                             | 14    | Poetry                 |
| 12 | <i>Samur Kedi</i>   | Cevdet Demiray                         | N/A            | N/A                             | 14    | Poetry                 |
| 13 | <i>Köylü Dayı Diyor Ki: Kışın Köy Ahvali</i>                                      | Editorial Staff                        | N/A            | N/A                             | 15    | Poetry                 |
| 14 | <i>Bilmece - Bulmaca</i>  | Editorial Staff                        | N/A            | N/A                             | 15    | Puzzle Game            |
| 15 | <i>Küçük Ayı Ruperin Serüvenleri: Sihirli Tokmak 1</i>                            | Mary Tourtel (inferred from the title) | No info        | <i>The Adventures of Rupert</i> | 15    | Comic Strip            |
| 16 | <i>Bu Elbiseleri Kesin; Sonra Bu Bayanla Bayı İyice Giydirin</i>                  | Editorial Staff                        | N/A            | N/A                             | 16    | Craft Activity         |

APPENDIX D

LIST OF BOOKS PUBLISHED IN THE SERIES *OKUL VE ÖĞRENCİ KİTAPLARI*

|     | Turkish Title  | No. | Series/Group/Section  | Author(s)                           | Translator(s)  | Publ. Year |
|-----|--|-----|---|-------------------------------------|--|------------|
| 1.  | <i>Atatürk</i>   | 1   | Series A: Good Citizen, Group I: Turkish Revolution, Section B: Resourceful Individuals | Enver Behnan Şapolyo                | N/A  | 1943       |
| 2.  | <i>İnönü I</i>   | 2   | Series A: Good Citizen, Group I: Turkish Revolution, Section B: Resourceful Individuals | Enver Behnan Şapolyo                | N/A  | 1943       |
| 3.  | <i>İstiklâl Madalyası: Bir Kahramanlık Hikâyesi</i>                    | 3   | Series E: <i>Belles-Lettres</i> , Group VII: Stories and Novels                         | Behzat Minez                        | N/A  | 1943       |
| 4.  | <i>Okulda-Evde-Açık Havada Neler Oynyalım?</i>                         | 4   | Series C: Nature and Human, Group I: Our Life, Section G: Games and Sports              | Kemal Kaya & İlyas Sinal            | N/A  | 1943       |
| 5.  | <i>Kırmızı Mantarlar: Kızlar İçin Roman</i>                            | 5   | Series E: <i>Belles-Lettres</i> , Group VII: Stories and Novels                         | Cahit Uçuk                          | N/A  | 1943       |
| 6.  | <i>Buz Denizinde Bir Kovalamaca</i>                                    | 6   | Series C: Nature and Human, Group II: Animal World, Section D: Animal Stories           | No info                             | Rendered into Turkish by ( <i>Türkçeleştiren</i> ): Kemal Kaya | 1943       |
| 7.  | <i>Okul Şiirleri I: Cumhuriyet Bayramı ve Son Bahar Üniteleri İçin</i> | 7   | Series E: <i>Belles-Lettres</i> , Group VI: School Poems                                | Kemal Kaya                          | N/A  | 1943       |
| 8.  | <i>Birinci Sınıflar İçin Kolay Aritmetik I</i>                         | 8   | Series F: Supplementary Books   | Heinrich Kempinsky                  | Compiled by ( <i>Tertip eden</i> ): Kemal Kaya                 | 1943       |
| 9.  | <i>1. Sihirli Bilezik 2. Renkler Konuşuyor</i>                         | 9   | Series E: <i>Belles-Lettres</i> , Group V: School Performances                          | 1. Cahit Uçuk<br>2. Melâhat Sezener | N/A  | 1943       |
| 10. | <i>Hayat Pınarı</i>  | 10  | Series A: Good Citizen, Group V: Institutions Beneficial to the Nation                  | Hikmet Şevki                        | N/A  | 1943       |
| 11. | <i>Hayvanlar Âleminde 37 Hikâye</i>                                    | 11  | Series C: Nature and Human, Group II: Animal World, Section D: Animal Stories           | Hayrettin Ziya Taluy                | N/A  | 1943       |

|     |   |    |  |  |   |      |
|-----|---|----|--|--|---|------|
| 12. | <i>Güzel Günler:<br/>Uzun Hikâye</i>                | 12 | Series E: <i>Belles-Lettres</i> , Group VII:<br>Stories and Novels                   | Nezihe Araz  | N/A   | 1943 |
| 13. | <i>Nasıl Hareket Ediyoruz?</i>                      | 13 | Series C: Nature and Human, Group I:<br>Human Life, Section A: Our Body<br>Structure | Hayrullah Örs & Kemal<br>Kaya  | N/A   | 1943 |
| 14. | <i>Karlar Kraliçesi</i>                             | 14 | Series E: <i>Belles-Lettres</i> , Group IV:<br>World Children's Literature           | Hans Christian Andersen  | Hayrullah Örs   | 1943 |
| 15. | <i>Altın Tas</i>                                    | 15 | Series E: <i>Belles-Lettres</i> , Group II:<br>Turkish Folk Tales                    | Naki Tezel   | N/A   | 1943 |
| 16. | 1. <i>Emrindeyiz</i><br>2. <i>Cumhuriyet Güneşi</i> | 16 | Series E: <i>Belles-Lettres</i> ,<br>Group VII: School Performances                  | 1. Melâhat Sezener 2.<br>Cahit Uçuk                                    | N/A   | 1943 |
| 17. | <i>Elif Sultan – Kızlar İçin – Uzun Hikâye</i>      | 17 | Series E: <i>Belles-Lettres</i> , Group VII:<br>Stories and Novels                   | Beria Okan   | N/A   | 1943 |
| 18. | <i>Gilgames Destanı</i>                             | 18 | Series E: <i>Belles-Lettres</i> , Group I:<br>Turkish Mythology and Epics            | Zuhuri Danişman  | N/A   | 1943 |
| 19. | <i>Rikki-Tikki-Tavi</i>                             | 19 | Series E: <i>Belles-Lettres</i> , Group IV:<br>World Children's Literature           | Rudyard Kipling  | Hayrullah Örs &<br>Mustafa Nihat Özön                                   | 1943 |
| 20. | <i>Hindeli'nden İstanbul'a</i>                      | 20 | Series B: Bygone Days, Group V:<br>Travels and Discoveries                           | Seydi Ali Reis   | Hayrullah Örs &<br>Mustafa Nihat Özön                                   | 1943 |
| 21. | <i>İlkokulda Kâğıt ve Karton İşleri I</i>           | 21 | Series F: Supplementary Books, Group I:<br>Fine Arts                                 | No info  | Compiled by<br>( <i>Derliyen</i> ): Hayrullah<br>Örs                    | 1943 |
| 22. | <i>İlk Lokomotifler: George Stephenson</i>          | 22 | Series B: Bygone Days, Group III:<br>Useful People                                   | Gustav Klemm   | Kemal Kaya  | 1944 |
| 23. | <i>Şimşek: Bir Köpeğin Serüvenleri</i>              | 23 | Series C: Nature and Human, Group II:<br>Animal World, Section D: Animal<br>Stories  | No info  | Rendered into<br>Turkish by<br>( <i>Türkçeleştiren</i> ):<br>Kemal Kaya | 1944 |
| 24. | <i>Baba-Oğul</i>                                    | 24 | Albums I   | Cartoon illustrator<br>( <i>Karikatürleri çizen</i> ): E. O.<br>Plauen | No info   | 1944 |
| 25. | <i>Erciyes'e Çıkan İzciler</i>                      | 25 | Series D: Earth, Group I: Our Homeland   | Muvaffak Uyanık  | N/A   | 1944 |
| 26. | <i>İkinci Sınıflar İçin Kolay Aritmetik II</i>      | 26 | Series F: Supplementary Books, Group<br>II: Mathematics                              | Heinrich Kempinsky   | Compiled by ( <i>Tertip<br/>eden</i> ): Kemal Kaya                      | 1944 |
| 27. | <i>Karadeniz Kıyılarında</i>                        | 27 | Series D: Earth, Group I: Our Homeland   | Hayrettin Ziya Taluy   | N/A   | 1944 |
| 28. | <i>Hopa'ya Doğru</i>                                | 28 | Series D: Earth, Group I: Our Homeland   | Hayrettin Ziya Taluy   | N/A   | 1944 |

|     |   |    |   |                         |   |      |
|-----|---|----|---|-------------------------|---|------|
| 29. | <i>Ardahan Yollarında</i>                                   | 29 | Series D: Earth, Group I: Our Homeland  | Hayrettin Ziya Taluy    | N/A   | 1944 |
| 30. | <i>Beyböyük</i>   | 30 | Series E: <i>Belles-Lettres</i> , Group II: Turkish Folk Tales                        | Naki Tezel              | N/A   | 1944 |
| 31. | <i>Gürlita'nın Koca Ayısı ve Üç Kâhinler Kuyusu</i>         | 31 | Series E: <i>Belles-Lettres</i> , Group VI: World Children's Literature               | Selma Lagerlöf          | Behiç Enver Koryak  | 1944 |
| 32. | <i>Üç Masal</i>   | 32 | Series E: <i>Belles-Lettres</i> , Group II: Turkish Folk Tales                        | Cahit Uçuk              | N/A   | 1944 |
| 33. | <i>Kış Şiirleri</i>   | 33 | Series E: <i>Belles-Lettres</i> , Group VI: School Poems                              | Collective              | N/A   | 1944 |
| 34. | <i>Artık Yün Parçalarıyla İğne ve Örgü İşleri I</i>         | 34 | Series F: Supplementary Books, Group IV: Home Economics                               | No info                 | Azize Duru  | 1944 |
| 35. | <i>Kurt Hücumu</i>  | 35 | Series E: <i>Belles-Lettres</i> , Group IV: World Children's Literature               | Jack London             | Hayrullah Örs & Mustafa Nihat Özön  | 1944 |
| 36. | <i>Kahraman Çocuklar-Esin'in Tavşanları-Üç Hikâye</i>       | 36 | Series E: <i>Belles-Lettres</i> , Group VII: Stories and Novels                       | F.U.                    | N/A   | 1944 |
| 37. | <i>İki Kuşun Ettikleri</i>                                  | 37 | Series F: Supplementary Books, Group V: Reading                                       | Nurettin Sevin          | N/A   | 1944 |
| 38. | <i>İşlek ve Güzel El Yazısı</i>                             | 38 | Series F: Supplementary Books, Group III: Writing                                     | Şinasi Barutçu          | N/A   | 1944 |
| 39. | <i>Kuyruklu Yıldızın Ettikleri</i>                          | 39 | Series C: Nature and Human, Group V: Natural Phenomena                                | Nimet Erkunt            | N/A   | 1944 |
| 40. | <i>Oyuncaklar Ülkesinde</i>                                 | 40 | Series E: <i>Belles-Lettres</i> , Group VII: Stories and Novels                       | No info                 | Rendered into Turkish by ( <i>Türkçeleştiren</i> ): Kemal Kaya              | 1944 |
| 41. | <i>Hasır Örgü</i>   | 41 | Series F: Supplementary Books, Group I: Fine Arts                                     | E. Staimmer             | Translated and Extended by ( <i>Çeviren ve Genişleten</i> ): Şinasi Barutçu | 1944 |
| 42. | <i>Egemenlik Ulusundur</i>                                  | 42 | Series A: Good Citizen, Group I: Turkish Revolution, Section E: National Holidays     | Enver Behnan Şapolyo    | N/A   | 1944 |
| 43. | <i>Bülbül: Kuğu Kuşları</i>                                 | 43 | Series E: <i>Belles-Lettres</i> , Group IV: World Children's Literature               | Hans Christian Andersen | Sabiha Ötügen   | 1944 |
| 44. | <i>Ben de Asker Olacağım! Hayat Bilgisi Okuma Parçaları</i> | 44 | Series F: Supplementary Books, Group V: Reading                                       | Macide Atatuğ           | N/A   | 1944 |
| 45. | <i>19 Mayıs 1919</i>  | 45 | Series A: Good Citizen, Group I: Turkish Revolution, Section E: Our National Holidays | Enver Behnan Şapolyo    | N/A   | 1944 |

|     |   |    |  |  |  |      |
|-----|---|----|--|--|--|------|
| 46. | <i>Bölüğün Oğlu</i>   | 46 | Series E: <i>Belles-Lettres</i> , Group VII: Stories and Novels                      | M. Şevki Yazman  | N/A  | 1944 |
| 47. | <i>Urgancı Hasan Nasıl Zengin Oldu?</i>                         | 47 | Series E: <i>Belles-Lettres</i> , Group VII: Stories and Novels                      | From 'One Thousand and One Nights'   | Behiç Enver Koryak   | 1944 |
| 48. | <i>Küçük Elektrikçi</i>   | 48 | Series F: Supplementary Books  | Hayrullah Örs & Kemal Kaya   | N/A  | 1944 |
| 49. | <i>Güneye Doğru: Burdur'dan Antalya'ya</i>                      | 49 | Series D: Earth, Group I: Our Homeland   | Şahap Sıtkı Seren  | N/A  | 1944 |
| 50. | <i>Ağrı Dolaylarında</i>  | 50 | Series D: Earth, Group I: Our Homeland   | Hayrettin Ziya Taluy   | N/A  | 1944 |
| 51. | <i>Çok Eski Zamanlarda</i>                                      | 51 | Series B: Bygone Days, Group III: Scenes from the History of Civilisation            | Ramon Coffman  | On the cover, translated by; On the title page, Rendered into Turkish by ( <i>Türkçeleştiren</i> ): Hatice Akdik | 1944 |
| 52. | <i>Tintin ile Totoş</i>   | 52 | Series C: Nature and Human, Group II: Animal World, Section D: Animal Stories        | No info  | Rendered into Turkish by ( <i>Türkçeleştiren</i> ): Kemal Kaya   | 1944 |
| 53. | <i>Birimiz Hepimiz İçin: Bulgarcadan 5 Hikâye</i>               | 53 | Series E: <i>Belles-Lettres</i> , Group IV: World Children's Literature              | Angel Karaliyçev / Dobri Nemirov / Panço Mihaylov / Stoyan Daskalov / Elin Pelin | Türker Acaroğlu  | 1944 |
| 54. | <i>Tavşan Kardeşin Kurnazlıkları</i>                            | 54 | Series E: <i>Belles-Lettres</i> , Group VI: Stories and Novels                       | Zeki Tunaboğlu   | N/A  | 1944 |
| 55. | <i>İki Piyes: 1. Bayanın Kabul Günü 2. Bir Bebek Müsabakası</i> | 55 | Series E: <i>Belles-Lettres</i> , Group VII: School Performances                     | 1. Maurice Hennequin 2. Ahmet Muhtar Ataman                                      | 1. Adapted by ( <i>Adapte eden</i> ): Ahmet Muhtar Ataman 2. N/A   | 1944 |
| 56. | <i>Japon Çocukları</i>  | 56 | Series D: Earth, Group III: Human on Earth   | Stella Burke May   | Hatice Akdik   | 1944 |
| 57. | <i>Bay Kozalak</i>  | 57 | Series E: <i>Belles-Lettres</i> , Group VII: Stories and Novels                      | Beatrix Potter   | Nezihe Araz  | 1944 |
| 58. | <i>Kibriti İcat Eden Genç</i>                                   | 58 | Series B: Bygone Days, Group III: Discoveries, Inventions                            | Jean Hesse & Henri Pellier   | Recai Ant  | 1944 |
| 59. | <i>Cennet Gölü: Filler, Arslanlar ve Goriller Arasında</i>      | 59 | Series C: Nature and Human, Group II: Animal World, Section IV: In Foreign Countries | Osa Johnson  | Mitat Enç  | 1944 |

|     |  |             |   |                         |  |               |
|-----|--|-------------|---|-------------------------|--|---------------|
| 60. | <i>Dilek Veren Fındık Ağacı</i>  | 60          | Series E: <i>Belles-Lettres</i> , Group VI: Stories and Novels                          | Margaret Baker          | Nezihe Araz  | 1944          |
| 61. | <i>Fare Kızın Çektikleri</i>   | 61          | Series E: <i>Belles-Lettres</i> , Group VI: Stories and Novels                          | No info                 | Kemal Kaya   | 1944          |
| 62. | <i>Yamyamlar Arasında</i>  | 62          | Series D: Earth, Group III: Human on Earth  | Osa Johnson             | Mitat Enç  | 1944          |
| 63. | <i>Erzurum'dan Ankara'ya</i>   | 63<br>[sic] | Series D: Earth, Group I: Our Homeland  | Hayrettin Ziya Taluy    | N/A  | 1945<br>[sic] |
| 64. | <i>Ankara'dan Çukurova'ya</i>  | 63<br>[sic] | Series D: Earth, Group I: Our Homeland  | Kadri Kemal Kop         | N/A  | 1944          |
| 65. | <i>Parmak Çocuk Yol Arkadaşı</i>   | 65          | Series E: <i>Belles-Lettres</i> , Group V: World Children's Literature                  | Hans Christian Andersen | Sabiha Ötüken  | 1944          |
| 66. | <i>Eğlenceli İş ve Oyunlar</i>   | 66          | Series G: Albums  | No info                 | Compiled by<br>( <i>Tertipliyen</i> ):<br>Günaydın Demirkaya                                       | 1944          |
| 67. | <i>Kayıp Sultan</i>  | 67          | Series E: <i>Belles-Lettres</i> , Group VI: Stories and Novels                          | No info                 | On the cover, written<br>by; On the title page,<br>told by ( <i>Anlatan</i> ):<br>Muhteşem Öksüzcü | 1944          |
| 68. | <i>Ateşler İçinde</i>  | 68<br>[sic] | Series E: <i>Belles-Lettres</i> , Group VI: Stories and Novels                          | Cevdet Demiray          | N/A  | 1944          |
| 69. | <i>Sihirli Ayna-Cıvıv Sultan-Altın Makara-Altın Rüya</i>                                 | 68<br>[sic] | Series E: <i>Belles-Lettres</i> , Group VI: Stories and Novels                          | Cahit Uçuk              | N/A  | 1944          |
| 70. | <i>Türk Vatanının Ziyeti, Türk Tarihinin Serveti, Türk Milletinin Gözbebeği İstanbul</i> | 70          | Series D: Earth, Group I: Our Homeland  | Vaha Dilaçar            | N/A  | 1944          |
| 71. | <i>Ebedi Şef Atatürk</i>   | 71          | Series A: Good Citizen, Group I: Turkish Revolution, Section B: Resourceful Individuals | Zahide Durur            | N/A  | 1945          |
| 72. | <i>Millî Şef İnönü</i>   | 72          | Series A: Good Citizen  | Zahide Durur            | N/A  | 1945          |
| 73. | <i>Türk Çocukları Unutmuyor!</i>   | 73          | Series E: <i>Belles-Lettres</i> , Group VII: Stories and Novels                         | Behzat Minez            | N/A  | 1945          |
| 74. | <i>Güller Diyarından Mektuplar</i>   | 74          | Series D: Earth, Group I: Our Homeland  | Şahap Sıtkı Seren       | N/A  | 1945          |
| 75. | <i>Boncuk İşleri</i>   | 75          | Series F: Supplementary Books, Group IV: Home Economics                                 | M. Finckh-Haessig       | Azize Duru   | 1945          |
| 76. | <i>Bir Avuç Askerle Tiryaki Hasan Paşa</i>   | 76          | Series B: Bygone Days, Group II: Turkish Greats   | Hayrettin Ziya Taluy    | N/A  | 1945          |

|     |  |          |  |   |  |      |
|-----|--|----------|--|---|--|------|
| 77. | <i>Yurt İçin: Alemdar Mustafa Paşa</i>               | 77       | Series B: Bygone Days, Group II: Turkish Greats                            | Hayrettin Ziya Taluy                              | N/A  | 1945 |
| 78. | <i>Artık Yün Parçalarıyla İğne ve Örgü İşleri II</i> | 78       | Series F: Supplementary Books, Group IV: Home Economics                    | No info   | Azize Duru   | 1945 |
| 79. | <i>Sindirim ve Solunum</i>                           | 79       | Series C: Nature and Human, Group I: Human Life, Section A: Our Body       | Kemal Kaya  | N/A  | 1945 |
| 80. | <i>Kan Dolaşımı</i>                                  | 80       | Series C: Nature and Human, Group I: Human Life, Section A: Our Body       | Kemal Kaya  | N/A  | 1945 |
| 81. | <i>Keçi Anne ile Yavruları</i>                       | 81       | Series E: <i>Belles-Lettres</i> , Group VII: Stories and Novels            | Jacob and Wilhelm Grimm (inferred from the title) | Told by ( <i>Anlatan</i> ): Nurettin Sevin   | 1945 |
| 82. | <i>Duyum</i>   | 82       | Series C: Nature and Human, Group I: Human Life, Section A: Body Structure | Hayrullah Örs                                     | N/A  | 1945 |
| 83. | <i>Kara Tavuk</i>                                    | 83       | Series E: <i>Belles-Lettres</i> , Group VII: Stories and Novels            | Antony Pogorelsky                                 | Rendered into Turkish by ( <i>Türkçeleştiren</i> ): Nihal Yalaza Taluy                   | 1945 |
| 84. | <i>Uçakla Ankara'dan Van Gölü'ne</i>                 | 85 [sic] | Series D: Earth, Group I: Our Homeland                                     | Kadri Kemal Kop                                   | N/A  | 1945 |
| 85. | <i>Doğu İllerinde Geziler</i>                        | 85 [sic] | Series D: Earth, Group I: Our Homeland                                     | Kadri Kemal Kop                                   | N/A  | 1945 |
| 86. | <i>1. Sihirli Kurbağa<br/>2. Kaspar Ev Alıyor</i>    | 86       | Series E: <i>Belles-Lettres</i> , Group V: School Plays                    | 1. Ertuğrul İlgin<br>2. Max Jacob                 | 1. N/A<br>2. On the title page, translated by; Inside the book, written by: Gülsüm Karay | 1945 |
| 87. | <i>Fatih Sultan Mehmet I</i>                         | 87       | Series B: Bygone Days  | Zuhuri Danışman                                   | N/A  | 1945 |
| 88. | <i>Kızıl Derililer Arasında</i>                      | 88       | Series D: Earth, Group III: Human on Earth                                 | No info   | Conveyed by ( <i>Nakleden</i> ): Vildan Âşir Savaşır                                     | 1945 |
| 89. | <i>Seçme Okul Şiirleri II</i>                        | 89       | Series E: <i>Belles-Lettres</i> , Group VI: School Poems                   | Compiled by ( <i>Derleyen</i> ): Kemal Kaya       | N/A  | 1945 |
| 90. | <i>Küçük Deniz Perisi</i>                            | 90       | Series E: <i>Belles-Lettres</i> , Group IV: World Children's Literature    | Hans Christian Andersen                           | Sabiha Ötüken  | 1945 |
| 91. | <i>Bay Tellî Albümü</i>                              | 91       | Albums III   | André Daix  | No info  | 1945 |
| 92. | <i>Bir Korkmazın Masalı-Yetmişlik Gelin</i>          | 92       | Series E: <i>Belles-Lettres</i> , Group II: Turkish Folk Tales             | Mustafa Salman                                    | N/A  | 1945 |

|      |   |     |  |  |   |      |
|------|---|-----|--|--|---|------|
| 93.  | <i>İki Kahraman Çocuk</i>                         | 93  | Series B: Bygone Days, Group IV:<br>Children in History            | Rıza Çavdarlı                              | N/A   | 1945 |
| 94.  | <i>Yavuz Sultan Selim I</i>                       | 94  | Series B: Bygone Days,<br>Group II: Turkish Greats                 | Zuhuri Danişman                            | N/A   | 1945 |
| 95.  | <i>Gökyüzü ve Yıldızlar</i>                       | 95  | Series C: Nature and Human, Group IV:<br>Inanimate Nature          | Kemal Kaya                                 | N/A   | 1945 |
| 96.  | <i>Büyük Türk Amiralî Barbaros Hayrettin Paşa</i> | 96  | Series B: Bygone Days  | Zuhuri Danişman                            | N/A   | 1945 |
| 97.  | <i>1. İki Devir 2. Ant</i>                        | 97  | Series E: <i>Belles-Lettres</i> , Group V:<br>School Performances  | 1. Cevdet Demiray 2.<br>Memnune Karayazıcı | N/A   | 1945 |
| 98.  | <i>Armağan: Küçüklere Şiirler</i>                 | 98  | Series E: <i>Belles-Lettres</i> , Group VI:<br>School Poems        | Melâhat Sezener                            | N/A   | 1945 |
| 99.  | <i>İlk Matbaa: Jan Gutenberg</i>                  | 99  | Series B: Bygone Days, Group V:<br>Discoveries and Inventions      | Maurice Farney                             | Conveyed by<br>( <i>Nakleden</i> ): Fuat Baymur                         | 1945 |
| 100. | <i>Duru Kan: Uzun Hikâye</i>                      | 100 | Series E: <i>Belles-Lettres</i> , Group VII:<br>Stories and Novels | No info                                    | Rendered into<br>Turkish by<br>( <i>Türkçeleştiren</i> ):<br>Kemal Kaya | 1945 |

## APPENDIX E

### LIST OF TRANSLATED BOOKS BY PROMINENT TRANSLATORS

#### AFFILIATED WITH THE SOCIETY<sup>73</sup>

*Kemal Kaya (1903-1966)*

1. Rothe, R. (1937). *6-10 yaşındaki çocuklar için resim dersleri* (K. Kaya, Trans.). Ankara: Kültür Bakanlığı. (Original work *Zeichenstunden für Sechsbis Zehnjährige* [Drawing lessons for six to ten-year-olds] published in 1931).
2. Rothe, R. (1940). *10-15 yaşındaki çocuklar için resim dersleri* (K. Kaya, Trans.). Ankara: Maarif Vekillığı. (Original work *Zeichenstunden für Zehnbis Fünfzehnjährige* [Drawing lessons for ten to fifteen-year-olds] published in 1931).
3. Grimm, J. & Grimm, W. (1943). *Masallar I* (K. Kaya, Trans.). Ankara: Maarif Vekâleti. (Original work *Kinder- und Hausmärchen, Bd. I* [Grimm's Fairy Tales, Vol. I] published in 1812).
4. Kaya, K. (Trans.). (1943). *Buz denizinde bir kovalamaca* (A chase in the sea of ice). Ankara: Çocuk Esirgeme Kurumu.
5. Kempinsky, H. & Radziej, J. (1943). *Birinci sınıflar için kolay aritmetik I* (K. Kaya, Trans.). Ankara: Çocuk Esirgeme Kurumu. (Original work *Rechenbuch für Volksschulen, 1. Schülerheft* [Arithmetic book for primary schools, Pupil's booklet 1] published in 1917).
6. Kempinsky, H. & Radziej, J. (1944). *İkinci sınıflar için kolay aritmetik II* (K. Kaya, Trans.). Ankara: Çocuk Esirgeme Kurumu. (Original work *Schaffendes Rechnen - Ein Rechenbuch für Volksschulen, 2. Schülerheft* [Creative Arithmetic - An arithmetic book for primary schools, Pupil's booklet 2] published in 1927).
7. Klemm, G. (1944). *İlk Lokomotifler: George Stephenson* (K. Kaya, Trans.). Ankara: Çocuk Esirgeme Kurumu. (Original work 'Georg Stephenson' in 'Kulturkunde auf heimatlicher Grundlage' ['George Stephenson,' in 'Cultural studies on a local basis'] published in 1911).
8. Kaya, K. (Trans.). (1944). *Şimşek: Bir köpeğin serüvenleri* (Şimşek: The adventures of a dog). Ankara: Çocuk Esirgeme Kurumu.

<sup>73</sup> The list is prepared via personal research through the database of the National Library of Türkiye (*Milli Kütüphane*), and does not include any reprints.

9. Kaya, K. (Trans.). (1944). *Oyuncaklar ülkesinde* (In the land of toys). Ankara: Çocuk Esirgeme Kurumu.
10. Kaya, K. (Trans.). (1944). *Tintin ile Totoş* (Tintin and Totoş). Ankara: Çocuk Esirgeme Kurumu.
11. Kaya, K. (Trans.). (1944). *Fare kızın çektikleri* (The mouse girl's sufferings). Ankara: Çocuk Esirgeme Kurumu.
12. Kaya, K. (Trans.). (1945). *Duru kan* (Pure blood). Ankara: Çocuk Esirgeme Kurumu.
13. Grimm, J. & Grimm, W. (1944). *Masallar II* (K. Kaya, Trans.). Ankara: Maarif Vekâleti. (Original work *Kinder- und Hausmärchen, Bd. II* [Grimm's Fairy Tales, Vol. II] published in 1815).
14. Chekhov, A. (1944). *Martı* (K. Kaya & N. Yalaza Taluy, Trans.). Ankara: Maarif Vekilliği. (Original work *Чайка* [The Seagull] published in 1896).
15. Schnitzler, A. (1944). *Gönül eğlencesi: Piyes* (K. Kaya, Trans.). Ankara: Maarif Vekilliği. (Original work *Liebelei* [Flirtation] published in 1895).
16. Kaiser, G. (1944). *Bir gün içinde: Piyes* (K. Kaya, Trans.). Ankara: Maarif Vekilliği. (Original work *Von morgens bis mitternachts* [From Morning to Midnight] published in 1912).
17. Gallegos, R. (1944). *Bir erkek düşmanı: Donya Barbara* (K. Kaya, Trans.). Ankara: Berkalp Kitabevi. (Original work *Doña Bárbara* [Lady Barbara] published in 1929).
18. Kaya, K. (Trans.). (1944). *Dünya çocuk masalları I* (Fairy tales from around the world I). Ankara: Berkalp Kitabevi.
19. Kaya, K. (Trans.). (1944). *Dünya çocuk masalları II* (Fairy tales from around the world II). Ankara: Berkalp Kitabevi.
20. Kaya, K. (Trans.). (1945). *Dünya çocuk masalları III* (Fairy tales from around the world III). Ankara: Berkalp Kitabevi.
21. Kaya, K. (Trans.). (1945). *Dünya çocuk masalları IV* (Fairy tales from around the world IV). Ankara: Berkalp Kitabevi.
22. Marryat, F. (1945). *Mercan adalarında bir İstanbul çocuğu* (K. Kaya, Trans.). Ankara: Berkalp Kitabevi. (Original work *Masterman Ready, or the Wreck of the Pacific* published in 1841).
23. Kaya, K. (Trans.). (1946). *Dünya çocuk masalları V* (Fairy tales from around the world V). Ankara: Berkalp Kitabevi.

24. Jung, E. (1954). *Güneşli günler* (Sunny days) (K. Kaya, Trans.). Ankara: Çocuk Esirgeme Kurumu Genel Merkezi Yayınları.
25. Grimm, J. & Grimm, W. (1958). *Grimm kardeşlerden dört masal* (Four fairy tales by the Brothers Grimm) (K. Kaya, Trans.). İstanbul: Tedrisat Mecmuası Yayınları.
26. Bechstein, L. (1959). *Yedi kargalar* (K. Kaya, Trans.). İstanbul: Varlık Yayınevi. (Original work *Die sieben Raben* [The Seven Ravens] published in 1845).
27. Grimm, J. & Grimm, W. (1959). *Parmak çocuk* (K. Kaya, Trans.). İstanbul: Varlık Yayınevi. (Original work *Daumesdick* [Thumbling] published in 1819).
28. Langenskiöld-Hoffmann, E. (1959). *Şafak çiçekleri* (K. Kaya, Trans.). İstanbul: Varlık Yayınevi. (Original work *Hinter den blauen Bergen Märchen* [Behind the Blue Mountains] published in 1935).
29. Kaya, K. (Trans.). (1959). *Dev kayaları* (The giant's rocks). İstanbul: Varlık Yayınevi.
30. Weil, G. (1959). *Denizler aşan Zindbad* (K. Kaya, Trans.). İstanbul: Varlık Yayınevi. (Original work *Sindbad der Seefahrer* [Sinbad the Sailor] published in 1865).
31. Reinick, R. (1960). *Balık prens* (K. Kaya, Trans.). İstanbul: Varlık Yayınevi. (Original work *Prinz Goldfisch und das Fischermädchen* [Prince Goldfish and the Fisher Girl] published in 1850).
32. Kaya, K. (Trans.). (1960). *Deniz altı keçileri* (Underwater goats). İstanbul: Varlık Yayınevi.
33. Kaya, K. (Trans.). (1960). *Tayoğlan* (The foal boy). İstanbul: Hür Yayınlar.
34. Grimm, J. & Grimm, W. (1960). *Ormandaki ev* (K. Kaya, Trans.). İstanbul: Varlık Yayınevi. (Original work *Das Waldhaus* [The Hut in the Forest] published in 1840).
35. Simrock, K. (1960). *Ormanda bir mahkeme* (A court in the woods) (K. Kaya, Trans.). İstanbul: Hür Yayınlar.
36. Kaya, K. (Trans.). (1961). *Sihirli geyik* (The magic deer). İstanbul: Türkiye Emekli Öğretmenler Cemiyeti.

Hayrullah Örs (1901-1977)

1. Morf, F. (1938). *Mukavva işleri ve cilt* (H. Örs, Trans.). Ankara: Kültür Bakanlığı. (Original work *Papparbeit und Bucheinband* [Papermaking and bookbinding] published in 1938).
2. Xenophon (1939). *Anabasis: On binlerin ric'ati* (H. Örs, Trans.). İstanbul: Remzi Kitabevi. (Original work *Ἀνάβασις* [Anabasis] published circa 370 B.C.).
3. Schütte-Lihotzky, M. (1939). *Yeni köy okulları bina tipleri üzerinde bir deneme* (H. Örs, Trans.). Ankara: Maarif Vekilliği. (Original work *Versuch über typisierte Dorfschulen* [Experiment on typified village schools], n.d.).
4. Walter, M. (1941). *Yurt araştırmaları* (Homeland studies) (H. Örs & F. Baymur, Trans.). İstanbul: Ülkü Kitap Yurdu.
5. Kipling, R. (1935/1943). *Rikki-Tikki-Tavi* (M. N. Özön & H. Örs, Trans.). Ankara: Gazi Terbiye Enstitüsü/Çocuk Esirgeme Kurumu. (Original work *Rikki-Tikki-Tavi* published in 1894).
6. Reis, S. A. (1935/1943). *Hindeli'den İstanbul'a* (M. N. Özön & H. Örs, Trans.). Ankara: Gazi Terbiye Enstitüsü/Çocuk Esirgeme Kurumu. (Original work *Mir'âtü'l-Memâlik* (The Mirror of Countries) published in 1557).
7. Andersen, H.C. (1943). *Karlar kraliçesi* (H. Örs, Trans.). Ankara: Gazi Terbiye Enstitüsü/Çocuk Esirgeme Kurumu. (Original work *Snedronningen* [The snow queen] published in 1844).
8. Örs, H. (Compiled by). (1943). *İlkokulda Kâğıt ve Karton İşleri I* (Paper and Cardboard Crafts in Primary School I). Ankara: Gazi Terbiye Enstitüsü/Çocuk Esirgeme Kurumu.
9. London, J. (1944). *Kurt Hücumu* (M. N. Özön & H. Örs, Trans.). Ankara: Çocuk Esirgeme Kurumu. (Original work *White Fang* published in 1906).
10. Plautus, T. M. (1945). *Urgan* (H. Örs, Trans.). Ankara: Milli Eğitim Bakanlığı. (Original work *Rudens* [The Rope] published circa 200 B.C.).
11. Arrianus, F. (1945). *İskender'in Anabasisi* (H. Örs, Trans.). Ankara: Maarif Vekâleti (Original work *Ἀλεξάνδρου Ἀνάβασις* [The Anabasis of Alexander] published in the second century AD).
12. von Kleist, H. (1945). *Kırık testi* (H. Örs, Trans.). Ankara: Milli Eğitim Bakanlığı Yayınları. (Original work *Der zerbrochne Krug* [The Broken Jug] published in 1808).

13. von Volkmann-Leander, R. (1948). *Altın Kız - Volkman-Lender'in "Fransız Ocakları Başında Hulyalar" adlı eserinden 6 masal* (H. Örs, Trans.). Ankara: Milli Eğitim Basımevi. (Original work *Träumereien an französischen Kaminen* [Reveries at French Firesides] published in 1871).
14. Stehli, G. (1948). *Hayvan koleksiyonculuğu* (H. Örs, Trans.). Ankara: Milli Eğitim Basımevi. (Original work *Sammeln und Präparieren von Tieren* [Collecting and Taxidermy of Animals] published in 1936).
15. von Scheffel, J. V. (1949). *Ekkehard* (H. Örs, Trans.). Ankara: Milli Eğitim Bakanlığı. (Original work *Ekkehard* published in 1855).
16. Lagerlöf, S. (1949). *Gösta Berling I* (H. Örs & B. E. Koryak, Trans.). Ankara: Milli Eğitim Bakanlığı. (Original work *Gösta Berlings saga* [Gösta Berling's Saga] published in 1891).
17. Lagerlöf, S. (1949). *Gösta Berling II* (H. Örs & B. E. Koryak, Trans.). Ankara: Milli Eğitim Bakanlığı. (Original work *Gösta Berlings saga* [Gösta Berling's Saga] published in 1891).
18. Lagerlöf, S. (1951). *Nils Holgersson'un İsveç gezisi* (H. Örs & B. E. Koryak, Trans.). Ankara: Milli Eğitim Bakanlığı. (Original work *Nils Holgerssons underbara resa genom Sverige* [Nils Holgersson's Wonderful Journey through Sweden] published in 1906).
19. Lagerlöf, S. (1952). *Gökle yer arasında: Seçme hikâyeler* (H. Örs & B. E. Koryak, Trans.). Ankara: Milli Eğitim Bakanlığı. (Original work *Drottningar i Kungahälla, jämte andra berättelser* [The Queens of Kungahälla and Other Sketches from a Swedish Homestead] published in 1899).
20. Eiselt, J. (1952). *Havuç kelebeği* (Carrot butterfly) (H. Örs, Trans.). Ankara: M.E.B. Öğretici Filmler Merkezi.
21. Örs, H. (Trans.). (1952). *Bezelyenin gelişmesi ve üremesi* (Growth and breeding of peas) (H. Örs, Trans.). Ankara: M.E.B. Öğretici Filmler Merkezi.
22. Lagerlöf, S. (1953). *Kudüs* (H. Örs, Trans.). Ankara: Milli Eğitim Bakanlığı. (Original work *Jerusalem* published in 1901).
23. Baumann, K. (1956). *Fizik ve kimya öğretimi* (H. Örs, Trans.). Ankara: Maarif Vekâleti (Original work *Physik- und Chemie-Unterricht in der Volksschule* [Physics and chemistry education in primary school] published in 1933).
24. von Moltke, H. K. B. (1960). *Türkiye'deki durum ve olaylar üzerine mektuplar, (1835-1839)* (H. Örs, Trans.). Ankara: Türkiye İş Bankası. (Original work *Briefe über Zustände und Begebenheiten in der Türkei aus den Jahren 1835 bis 1839* [Letters on Conditions and Events in Türkiye in the Years 1835-1839] published in 1841).

25. Fröhlich, W. (1961). *Yaparak optik ve fotoğrafçılık öğreniyorum: tam izahı ile aynalar ve merceklerle 120 kolay deney* (H. Örs, Trans.). İstanbul: Rıfat Akar (Original work *Optikus und Fotomann: 120 einfache versuche mit spiegeln und linsen* [Opticus and Photoman: 120 simple experiments with mirrors and lenses] published in 1954).
26. Fröhlich, W. (1961?). *Yaparak radyo öğreniyorum: tam izahı ile alıcı radyodan elektrik piline kadar 80 çeşit aletin parçaları ve yapılışı* (H. Örs, Trans.). İstanbul: Rıfat Akar (Original work *Vom Gebirg zum Ozean alles hört der Radiomann: 80 Versuche von der elektrischen Batterie bis zum Fernempfänger* [From the mountains to the ocean, the radio man hears everything: 80 experiments from the electric battery to the remote receiver] published in 1934).
27. Fröhlich, W. (1961?). *Yaparak teknik-makina öğreniyorum: tam izahı ile tekniğin ana kaidelerini anlatan 170 fizik denemesi* (H. Örs, Trans.). İstanbul: Rıfat Akar (Original work *Der Technikus, Maschinen schafft für Wasser-, Luft- und Dampfkraft, 170 lehrreiche Versuche über die Grundlagen der Technik* [The technician: Creating machines for water, air and steam power, 170 instructive experiments on the basics of technology] published in 1954).
28. Fröhlich, W. (1961?). *Yaparak elektrikçilik öğreniyorum: tam izahı ile 120 tecrübe bütün parçaları ve yapılışı* (H. Örs, Trans.). İstanbul: Rıfat Akar (Original work *Alles baut Elektromann was man mit Strom betreiben kann. 120 elektrische Versuche* [Elektromann builds everything that can be operated with electricity. 120 electrical experiments] published in 1954).
29. Fröhlich, W. (1962?). *Yaparak kimya öğreniyorum: tam izahı ile 216 kimya deneyi* (H. Örs, Trans.). İstanbul: Rıfat Akar (Original work *All-Chemist, Über 200 spannende und lehrreiche chemische Versuche* [All-Chemist: Over 200 exciting and instructive chemical experiments] published in 1965?).
30. Epicurus. (1962). *Mektuplar ve maksimler* (Letters and Maxims) (H. Örs, Trans.). İstanbul: Remzi Kitabevi.
31. Xenophon (1962). *Şölen ve Sokrates'in savunması* (H. Örs, Trans.). İstanbul: Remzi Kitabevi. (Original work *Συμπόσιον & Ἀπολογία Σωκράτους πρὸς τοὺς Δικαστάς* [Symposium & Apology of Socrates to the Jury] published in the late 360s B.C. & 399 B.C.).
32. Watt, W. M. (1963). *Hazreti Muhammed: Peygamber ve devlet kurucu* (H. Örs, Trans.). İstanbul: Remzi Kitabevi. (Original work *Muhammad: Prophet and Statesman* published in 1961).
33. Örs, H. (Compiled by). (1964). *Konfüçyus: Feylesof ve din kurucu* (Confucius: Philosopher and Religious Founder). İstanbul: Remzi Kitabevi.
34. Ceram, C. W. (1964). *Tanrılar, mezarlar, bilginler* (H. Örs, Trans.). Ankara: Milli Eğitim Bakanlığı Yayınları. (Original work *Götter, Gräber und*

- Gelehrte: Roman der Archäologie* [Gods, Graves and Scholars: The Story of Archaeology] published in 1949).
35. Lessing, G. E. (1966). *Bilge Nathan* (H. Örs, Trans.). Ankara: Milli Eğitim Bakanlığı Yayınları. (Original work *Nathan der Weise* [Nathan the Wise] published in 1779).
  36. Agnon, S. Y. (1966). *Bir gecelik misafir* (H. Örs, Trans.). Istanbul: Altın Kitaplar Yayınevi. (Original work *Ore'ah Noteh Lalun* [A Guest for the Night] published in 1938).
  37. Böll, H. (1966). *Savaş bitince* (H. Örs, Trans.). Istanbul: Remzi Kitabevi. (Original work *Als der Krieg zu Ende war* [When the War was Over] published in 1962).
  38. von Moltke, H. K. B. (1969). *Moltke'nin Türkiye mektupları* (H. Örs, Trans.). Istanbul: Remzi Kitabevi. (Original work *Briefe aus der Türkei* [Letters from Türkiye] published in 1938).
  39. Hunke, S. (1969). *Allah'ın güneşi Avrupa'nın üzerinde* (H. Örs, Trans.). Istanbul: Altın Kitaplar Yayınevi. (Original work *Allahs Sonne Über dem Abendland: Unser arabisches Erbe* [Allah's Sun upon the Occident: Our Arab Heritage] published in 1960).
  40. Russell, B. (1970). *Felsefe meseleleri* (H. Örs, Trans.). Istanbul: Remzi Kitabevi. (Original work *The Problems of Philosophy* published in 1912).
  41. Aleichem, S. (1970). *Sütçü Tevye - Damdaki Kemancı* (H. Örs, Trans.). Istanbul: Remzi Kitabevi. (Original work *Tevye der milkhiker – Fidler Afn Dakh* [Tevye the Dairyman - Fiddler on the Roof] published in 1894).
  42. Lagerlöf, S. (1971). *Parmak Çocuk'un İsveç gezisi* (H. Örs, Trans.). Istanbul: May Yayınları. (Original work *Nils Holgerssons underbara resa genom Sverige* [Nils Holgersson's Wonderful Journey through Sweden] published in 1906).
  43. Kiaulehn, W. (1971). *Demir Melekler: Makinanın doğusu, tarihi ve kudreti* (H. Örs, Trans.). Istanbul: Remzi Kitabevi. (Original work *Die eisernen Engel: Geburt, Geschichte und Macht der Maschinen* [The iron angels: the birth, history and power of the machines] published in 1935).
  44. Kiaulehn, W. (1971). *Teknoloji Tarihi (Demir Melekler)* (H. Örs, Trans.). Istanbul: Remzi Kitabevi. (Original work *Die eisernen Engel: Geburt, Geschichte und Macht der Maschinen* [The iron angels: the birth, history and power of the machines] published in 1935).
  45. Jaeschke, G. (1972). *Yeni Türkiye'de İslâmlık* (H. Örs, Trans.). Ankara: Bilgi Yayınevi. (Original work *Der Islam in der neuen Türkei. Eine rechtsgeschichtliche Untersuchung* [Islam in the new Türkiye. A study in legal history] published in 1951).

46. Wölfflin, H. (1973). *Sanat tarihinin temel kavramları* (H. Örs, Trans.). İstanbul: İ.Ü. Edebiyat Fakültesi. (Original work *Kunstgeschichtliche Grundbegriffe: Das Problem der Stilentwicklung in der neueren Kunst* [Principles of Art History: The Problem of the Development of Style in Early Modern Art] published in 1915).

*Mustafa Nihat Özön (1896-1980)*

1. Dostoevsky, F. (1937). *Netoçka Nezvanova* (M. N. Özön, Trans.). İstanbul: Remzi Kitabevi. (Original work *Нечотка Невзванова* [Netochka Nezvanova] published in 1849).
2. Dumas fils, A. (1937). *La Dame aux Camélias (La Dam o Kamelya)* (M. N. Özön, Trans.). İstanbul: Remzi Kitabevi. (Original work *La Dame aux Camélias* [The Lady of the Camellias] published in 1848).
3. Gorky, M. (1937). *Serseriler (Malva - Konovalof - Çelkaş - Yol Arkadaşım)* (M. N. Özön, Trans.). İstanbul: Remzi Kitabevi. (Original works *Мальва, Коновалов, Челкаш, Мой спутник* [Malva, Konovalov, Chelkash, My Fellow Traveller] published in 1897, 1897, 1895, 1894, respectively).
4. Gorky, M. (1937). *Steppe (Serseriler Hayatı Hikâyeleri)* (M. N. Özön, Trans.). İstanbul: Remzi Kitabevi. (Original work *В степи* [In the Steppe] published in 1897).
5. Sholokhov, M. (1938). *Uyandırılmış Toprak, 1. ve 2. Cilt* (M. N. Özön, Trans.). İstanbul: Remzi Kitabevi. (Original work *Поднятая целина* [Virgin Soil Upturned] published in 1932).
6. Gorky, M. (1939). *Sıkıntı* (M. N. Özön, Trans.). İstanbul: Remzi Kitabevi. (Original work *Скуки ради* [Boredom] published in 1897).
7. Maupassant, G. d. (1939). *Küçük Rok* (M. N. Özön, Trans.). İstanbul: Remzi Kitabevi. (Original work *La Petite Roque* [Little Louise Roque] published in 1885).
8. Gorky, M. (1942). *Hayim ile Artem* (M. N. Özön, Trans.). İstanbul: Remzi Kitabevi. (Original work *Кайн и Артем* [Cain and Artem] published in 1898).
9. Curwood, J. O. (1943). *Şimal Göçebelere* (M. N. Özön, Trans.). Ankara: Akba Kitabevi. (Original work *Nomads of the North* published in 1919).
10. Kipling, R. (1935/1943). *Rikki-Tikki-Tavi* (M. N. Özön & H. Örs, Trans.). Ankara: Gazi Terbiye Enstitüsü/Çocuk Esirgeme Kurumu. (Original work *Rikki-Tikki-Tavi* published in 1894).

11. Reis, S. A. (1935/1943). *Hindeli'den İstanbul'a* (M. N. Özön & H. Örs, Trans.). Ankara: Gazi Terbiye Enstitüsü/Çocuk Esirgeme Kurumu. (Original work *Mir'âtü'l-Memâlik* (The Mirror of Countries) published in 1557).
12. Gorky, M. (1944). *Çorbacı* (M. N. Özön, Trans.). İstanbul: Remzi Kitabevi.
13. London, J. (1944). *Kurt Hücumu* (M. N. Özön & H. Örs, Trans.). Ankara: Çocuk Esirgeme Kurumu. (Original work *White Fang* published in 1906).
14. Maupassant, G. d. (1947). *Tellier Evi* (M. N. Özön, Trans.). İstanbul: Remzi Kitabevi. (Original work *La Maison Tellier* [The Tellier House] published in 1881).
15. Özön, M. N. (Trans.). (1959). *Kuran* (Qur'an). İstanbul: Arkın Kitabevi.



## REFERENCES

- Acar, H. (2011). *Cumhuriyet'in çocuk refahı politikasını yapılandıran bir sivil toplum örgütü: Türkiye Çocuk Esirgeme Kurumu (1921-1981)*. Ankara: Fişek Enstitüsü Çalışan Çocuklar Bilim ve Eylem Merkezi Vakfı.
- Ada, H. (2021). *Osmanlı Hilâl-i Ahmer Cemiyeti (1868-1911)*. İstanbul: Timaş Akademi.
- Ahenkli aile muhiti. (1945). In *Çocuk Esirgeme Kurumu İzmir merkezi 1944 yılı faaliyet raporu* (p. 39). İzmir: Meşher Matbaası.
- Akbayrak, H. (1988). Himaye-i Etfal Cemiyeti. *Tarih ve Toplum*, 9(52), 31-33.
- Akdoğan Özdemir, F. (2017). *Turkish translations of self-help "success" books: A collage/bricolage of moral narratives and new life ethics* (Unpublished PhD thesis). Boğaziçi University, İstanbul, Türkiye.
- Akın, V. (2000). *Bir devrin cemiyet adamı Doktor Fuad Umay (1885-1963)*. Ankara: Atatürk Araştırma Merkezi.
- Akın, V. (2004). Amerika'da ilk Türk lobisi: Türk Teavün Cemiyeti (Turkish Welfare Association). *Atatürk Araştırma Merkezi Dergisi*, 20(59), 453-521.
- Akkan, A. (1994). Hayrullah Örs (1901-1977): Onsekizinci büyük üstadımız (1965-1973). *Mimar Sinan*, (92), 13-16.
- Aksoy, N. B. (2010). The relation between translation and ideology as an instrument for the establishment of a national literature. *Meta*, 55(3), 438-455. doi:10.7202/045064ar
- Alimen, N. (2015). *Bir yönlendirme aracı olarak çeviri: Serteller ve çeviri çocuk edebiyatı* (Unpublished PhD thesis). Yıldız Technical University, İstanbul, Türkiye.
- Alvstad, C. (2010). Children's literature and translation. In Y. Gambier & L. Van Doorslaer (Eds.), *Handbook of translation studies* (Vol. 1, pp. 22-27). Amsterdam and Philadelphia: John Benjamins.
- Angelleli, C. V. (2014). Introduction: The sociological turn in translation and interpreting studies. In C. Angelelli (Ed.), *The Sociological turn in translation and interpreting studies* (pp. 1-5). Amsterdam and Philadelphia: John Benjamins.
- Ant, R. (1944). Annelerin okuyacakları kitaplar. *Türk Kadını: Aylık Aile Dergisi*, 1(8), 12.
- Ant, R. (1944). Türk kadını için faydalı eserler. *Türk Kadını: Aylık Aile Dergisi*, 1(10), 15.

- Arısoy, S. (1944). Bize bir çocuk edebiyatı lâzım. *Vakit*, 27(9374), 2.
- Arslan, D. U., Işıklar Koçak, M., & Erkul Yağcı, A. S. (2023). The serial novel as an object of research in translation history: Methodological implications for historiography of translation. *RumeliDE Dil ve Edebiyat Araştırmaları Dergisi* (33), 1424-1438. doi:10.29000/rumelide.1285375
- Arzuk, D. (2007). *Vanishing memoirs: Doğan Kardeş children's periodical between 1945-1993*. Unpublished MA thesis. Boğaziçi University, Istanbul, Türkiye.
- Aslan, İ. (1982). Dünyanın ilk çocuk bayramı 23 Nisan ve uluslararası çocuk yılı. *Bellekten*, 46(183), 567-594.
- Ataman, A. M. (1944). *İki piyes: 1. Bayanın kabul günü 2. Bir bebek müsabakası*. Ankara: Çocuk Esirgeme Kurumu.
- Atatürk'ün söylev ve demeçleri II (1906-1938)* (5th ed.). (1997). Ankara: Türk İnkılâp Tarihi Enstitüsü Yayınları.
- Atıcı, E. (2011). *Anadolu'da aydınlanma ateşini yakanlar 2: Köy Enstitülülerle söyleşiler 2*. Ankara: Köy Enstitüleri ve Çağdaş Eğitim Vakfı Yayınları.
- Bassnett, S., & Lefevere, A. (1992). General editors' preface. In A. Lefevere, *Translation, rewriting, and the manipulation of literary fame* (pp. vii-viii). London and New York: Routledge.
- Bastin, G. L. (2009). Francisco de Miranda, intercultural forerunner. In J. Milton & P. Bandia (Eds.), *Agents of translation* (pp. 19-42). Amsterdam and Philadelphia: John Benjamins.
- Belen, F. F. (1935, May 5). Çocuk bakımı: Sağlık öğütleri. *Cumhuriyet*, p. 8.
- Ben-Ari, N. (1992). Didactic and pedagogic tendencies in the norms dictating the translation of children's literature: The case of postwar German-Hebrew translations. *Poetics Today*, 13(1), 221-230.
- Berk, Ö. (2004). *Translation and westernisation in Turkey from the 1840s to the 1980s*. Istanbul: Ege Yayınları.
- Bilmece. (1936, August). *Çocuk*, (8), 18.
- Binbaşoğlu, C. (1995). *Türkiye'de eğitim bilimleri tarihi*. Istanbul: Milli Eğitim Bakanlığı Yayınları.
- Birinci Türk Neşriyat Kongresi, raporlar, teklifler, müzakere zabıtları*. (1939). Ankara: Maarif Vekilliği.
- Biz bize: Çocuklarımız. (1935, August 28). *Cumhuriyet*, p. 5.
- Bourdieu, P. (1993). *The field of cultural production: Essays on art and literature*. Cambridge: Polity Press.

- Briggs, J. (1989). Reading children's books. *Essays in Criticism*, XXVIX(1), 1-17.
- Brown, P., Lai, J. C., & Mercer, R. E. (1991). Aligning sentences in parallel corpora. *Meeting of the Association for Computational Linguistics*. doi:10.3115/981344.981366
- Büyük müjde. (1935, October). *Gürbüz Türk Çocuğu*, (106), 5-8.
- Cantonment. (n.d.). In *The Oxford Advanced Learner's Dictionary*. Retrieved from <https://www.oxfordlearnersdictionaries.com/definition/english/cantonment#:~:text=cantonment-,noun,in%20India%20in%20the%20past>
- Cevat, A. (1931). İçtimai muhasebe: Çocuk meselesi. *Muhit: Resimli Aylık Aile Mecmuası* 3(31), 1-4.
- Chesterman, A. (2009). The name and nature of translator studies. *HERMES - Journal of Language and Communication in Business*, 22(42), 13-22. doi:10.7146/hjlc.v22i42.96844
- Codde, P. (2003). Polysystem theory revisited: A new comparative introduction. *Poetics Today*, 24(1), 91-126.
- Cohen, C. (1983). Introduction. In J.A. Boydston (Ed.), *John Dewey: The middle works, 1899-1924, Vol.15: 1923-1924* (pp. ix-xxvi). Carbondale and Edwardsville, IL: Southern Illinois University Press.
- Cohn, J. (1989). *Creating America: George Horace Lorimer and The Saturday Evening Post*. Pittsburgh, PA: University of Pittsburgh Press.
- Cohn, J. (1995). *Covers of The Saturday Evening Post: Seventy years of outstanding illustration from America's favorite magazine*. New York: Viking.
- Coşkun, S. N. (1938). *Millî bir edebiyat yaratabilir miyiz?* İstanbul: İnkılâp Kitabevi.
- Couégnas, D. (2006). Forms of popular narrative in France and England: 1700-1900. In F. Moretti (Ed.), *The novel, volume 1: History, geography, and culture* (pp. 313-335). Princeton and Oxford: Princeton University Press.
- Craig, I. (2001). *Children's classics under Franco: Censorship of the William Books and the Adventures of Tom Sawyer*. Oxford and Bern: Peter Lang.
- Cumhuriyetin 22'nci yıldönümünde Türkiye Çocuk Esirgeme Kurumu. (1945, November 15). *Türk Kadını: Aylık Aile Dergisi*, 2(9), 6-7.
- Çalışlar, İ. (2019). *Latife Hanım*. İstanbul: Yapı Kredi Yayınları.
- Çavuşoğlu, T. (2005). *Sosyal hizmetlerin yakın tarihinden sayfalar – Türkiye Çocuk Esirgeme Kurumu yapıları 1917-1983*. Ankara: SABEV.
- Çıkla, S. (2005). Tanzimattan günümüze çocuk edebiyatı ve bazı öneriler. *Hece Dergisi Çocuk Edebiyatı Özel Sayısı*, 9(104-105), 89-107.

- Çiçekdağ, O. Ş. (1953). Çıkarken. *Çocuk ve Yuva: Aylık Aile ve Çocuk Dergisi*, 1(1), 1.
- Çocuk dâvamız*. (1944). İzmir: Meşher Matbaası.
- Çocuk Esirgeme Kurumu. (1936, January). [Article introducing the magazine *Çocuk* (The Child)]. *Çocuk*, (1), 3.
- Çocuk Esirgeme Kurumunun çocuk kitapları. (1936, March). *Çocuk*, (3), 19.
- Çocukların bahtiyar oldukları memleket Amerikada çocuklar nasıl ve neşekilde terbiye ediliyorlar? (1929). *Çocuk Haftası*, 1, 158-160.
- Davaz-Mardin, A. (1998). *Kadın süreli yayınları, Hanımlar Aleminden Roza'ya, bibliyografya 1928-1996: Dergiler, gazeteler, bültenler*. İstanbul: Kadın Eserleri Kütüphanesi ve Bilgi Merkezi Vakfı.
- Demircioğlu, C. (2005). *From discourse to practice: Rethinking "translation" (terceme) and related practices of text production in the late Ottoman literary tradition* (Unpublished PhD thesis). Boğaziçi University, İstanbul, Türkiye.
- Demirkol Ertürk, Ş. (2021). Remediating lost memories of the city through translation: İstanbul as a space of remembering. In T. K. Lee (Ed.), *The Routledge handbook of translation and the city* (pp. 146-158). London: Routledge.
- Deniz, B. & Öztaş, S. (2020). Dr. Fuad Umay ve Çocuk Esirgeme Kurumu faaliyetleri. *RumeliDE Dil ve Edebiyat Araştırmaları Dergisi*, (19), 558-580. doi:10.29000/rumelide.752512
- Derviş, S. (1935a, August 25). Çocuklarımız ne halde? 4 – İşçi kadına göre. *Cumhuriyet*, p. 5.
- Derviş, S. (1935b, August 26). Çocuklarımız ne halde? 5 – Çocuklara göre. *Cumhuriyet*, p. 5.
- Desmidt, I. (2006). A prototypical approach within Descriptive Translation Studies? Colliding norms in translated children's literature. In J. V. Coillie & W. Verschueren (Eds.), *Children's literature in translation: Challenges and strategies* (pp. 79-96). Manchester and New York: St. Jerome.
- Dewey, J. (1939). *Türkiye maarifi hakkında rapor*. İstanbul: Devlet Basımevi.
- Dewey, J. (1983). Report and recommendation on upon Turkish education. In J.A. Boydston (Ed.), *John Dewey: The middle works, 1899-1924, Vol.15: 1923-1924* (pp. 273-297). Carbondale and Edwardsville, IL: Southern Illinois University Press.
- Dogan, A. (2023). Modernising Turkey with statistics: implementing ISI expertise in the Turkish statistical reform at the end of the 1920s. *European Review of History: Revue Européenne d'histoire*, 30(1), 73-100. doi:10.1080/13507486.2023.2165437

- Doktorlarımıza göre doğumlar ve çocuk ölümleri. (1935, August). *Gürbüz Türk Çocuğu*, (104), 22-32.
- Dollerup, C. (2003). Translating for reading aloud. *Meta*, 48(1-2), 81-103.  
doi:10.7202/006959ar
- Duru kan: Uzun hikâye. (1945). (K. Kaya, Trans.). Ankara: Çocuk Esirgeme Kurumu.
- Elgül, C. (2016). *Lives as translation, lives in translation: Biographers and translators in search of a total Borges* (Unpublished PhD thesis). Boğaziçi University, Istanbul, Türkiye.
- Erhat, A. (1944). Yunan-Lâtin klâsikleri. *Tercüme*, 5(28), 317-319.
- Erten, A. (2011). *Çocuk yazını çevirisine yaklaşımlar*. Ankara: Hacettepe Yayıncılık.
- Even-Zohar, I. (1978). *Papers in historical poetics*. Tel Aviv: Porter Institute for Poetics and Semiotics.
- Even-Zohar, I. (1979). Polysystem theory. *Poetics Today*, 1(1-2), 287-310.
- Even-Zohar, I. (1990a). Polysystem theory. *Polysystem Studies, Poetics Today*, 11(1), 9-26.
- Even-Zohar, I. (1990b). The position of translated literature within the literary polysystem. *Poetics Today*, 11(1), 45-51.
- Even-Zohar, I. (1997). The making of culture repertoire and the role of transfer. *Target*, 9(2), 355-363.
- Even-Zohar, I. (2002). Culture planning and cultural resistance in the making and maintaining of entities. *Sun Yat-Sen Journal of Humanities*, (14), 45-52.
- Even-Zohar, I. (2008). Culture planning, cohesion, and the making and maintenance of entities. In A. Pym, M. Shlesinger & D. Simeoni (Eds.), *Beyond Descriptive Translation Studies: Investigations in homage to Gideon Toury* (pp. 277-292). Amsterdam and Philadelphia: John Benjamins.
- Even-Zohar, I. (2023). *Ideational labor and the production of social energy: intellectuals, idea makers and culture entrepreneurs* (5th ed.). Tel Aviv: The Culture Research Lab., Tel Aviv University.
- Fairclough, N. (1992). *Discourse and social change*. Cambridge: Polity Press.
- Farney, M. (1929). *Jean Gutenberg*. Paris: Librairie Larousse.
- Farney, M. (1945). *İlk matbaa (Jan Gutenberg)* (F. Baymur, Trans.). Ankara: Çocuk Esirgeme Kurumu. (Original work published 1929).
- Frank, B. (1989). *Norman Rockwell's American family*. New York: Crescent Books.

- Gazi Eğitim Enstitüsü Pedagoji Bölümü. (1946). *Çocuk Esirgeme Kurumu okul ve öğrenci kitapları kılavuzu* [Booklet]. İstanbul: Cumhuriyet Matbaası.
- Genel kongre, 23 ve 24'üncü yıllar, 1944-1945, İş ve hesap raporları. (1946). Ankara: Başbakanlık Devlet Matbaası.
- Genette, G. (1997). *Paratexts: Thresholds of interpretation* (J. E. Lewin, Trans.). Cambridge: Cambridge University Press. (Original work published 1987).
- Gezi mektupları. (1939, June 30). *Çocuk*, 3(145), 3.
- Ghesquière, R. (2006). Why does children's literature need translations? In J. Van Coillie & W. P. Verschueren (Eds.), *Children's literature in translation: Challenges and strategies* (pp. 19-33). Manchester: St. Jerome.
- Gotthardt, A. (2018, June 1). Why Norman Rockwell matters. *Artsy*. Retrieved from <https://www.artsy.net/article/artsy-editorial-norman-rockwell-matters>
- Gürbüz çocuk müsabakası. (1929). *Çocuk Haftası*, (1), 31.
- Güzel ve gürbüz çocuk müsabakası. (1932, September 16). *Vakit*, p. 6.
- Haberler. (1940, May 19). *Tercüme*, 1(1), 112-114.
- Hadley, J. (2017). Indirect translation and discursive identity: Proposing the concatenation effect hypothesis. *Translation Studies*, 10(2), 183-197. doi:10.1080/14781700.2016.1273794
- Halil, N. (1934). Gürbüz. *Gürbüz Türk Çocuğu*, (93), 6-11.
- Halkacı, K. (1937). *Çocukları esirgemenin modern tekniği*. İstanbul: Millî Mecmua Basım Evi.
- Hermans, T. (2020). *Translation in systems: Descriptive and systemic approaches explained*. London and New York: Routledge.
- Hesse, J. & Pellier, H. (1944). *Kibriti icat eden genç* (R. Ant, Trans.). Ankara: Çocuk Esirgeme Kurumu. (Original work published 1939).
- Hunt, P. (2001). *Children's literature: An anthology, 1801-1902*. Malden: Blackwell Publishers.
- Inghilleri, M. (2005). The sociology of Bourdieu and the construction of the 'object'. *The Translator*, 11(2), 125-145.
- Ivaska, L., & Paloposki, O. (2018). Attitudes towards indirect translation in Finland and translators' strategies: Compilative and collaborative translation. *Translation Studies*, 11(1), 33-46.
- Jacquart, C. (1929). Belçikada himayei etfal. *Çocuk Haftası*, 1, 130-134.
- J.C. Leyendecker. (2014, November 5). *The Saturday Evening Post*. Retrieved from <https://www.saturdayeveningpost.com/2014/11/j-c-leyendecker/>

- Kakinç, T. D., Alpay M., & Erdoğan, F. (1991). Çocuk edebiyatı, Türkiye'deki gelişimi ve çevirisi üzerine. *Metis Çeviri*, (15), 11-18.
- Karabekir, K. (2020). *Çocuk davamız*. İstanbul: Yapı Kredi Yayınları.
- Karadağ, A. B. (2012). Çeviri tarihimizde fennî romanlarla bir kültür repertuarı oluşturmak. *İstanbul Üniversitesi Çeviribilim Dergisi - Istanbul University Journal of Translation Studies*, 3(6), 45-73.
- Karadağ, A. B., Bozkurt, E. & Alimen, N. (2015). Çeviri ve yönlendirme: Sabiha ve Zekeriya Sertel'in çeviri çocuk edebiyatı eserleri / Translation and manipulation: Translations of children's literature by Sabiha and Zekeriya Sertel. *RumeliDE Dil ve Edebiyat Araştırmaları Dergisi*, (2), 93-112.
- Karakoç, M. (2014). *Çocuk ve Yuva dergisinin çocuk edebiyatı ve çocuk eğitimindeki rolü* (Unpublished PhD thesis). Dokuz Eylül University, İzmir, Türkiye.
- Karal Akgün, S. & Uluğtekin, M. (2020). *Yeni belgelerin ışığında Hilal-i Ahmer'den Kızılay'a* (Vol. 2). Ankara: Türk Kızılay Derneği.
- Kazancı. (1998). In *Türkçe sözlük 2, K-Z*. Ankara: Türk Dil Kurumu Yayınları.
- Kemal, N. (1930). Çocuk ve sinema. *Gürbüz Türk Çocuğu*, (41), 14-15, 35.
- Kimsesiz çocuklar toplanıyor. (1931, May 11). *Cumhuriyet*, p. 2.
- Kipling, R. (1894). *The jungle book*. New York: Harper and Brothers.
- Kipling, R. (1898). *Die welt der fahrten und abenteuer, Band VI, Im dschungel* (C. Abel-Musgrave, Trans.). Freiburg i. Br.: Friedrich Ernst Fehsenfeld. (Original work published 1894).
- Kipling, R. (1910). *Le livre de la jungle* (L. Fabulet & R. d'Humières, Trans.). Paris : Société du Mercure de France. (Original work published 1894).
- Kipling, R. (1939). Rikki-Tikki-Tavi (Z. Tunaboşlu, Trans.). *Çocuk*, (122-123), 14-15, 12-15. (Original work published 1894).
- Kipling, R. (1943). *Rikki-Tikki-Tavi* (H. Örs & M. N. Özön, Trans.). Ankara: Çocuk Esirgeme Kurumu. (Original work published 1894).
- Kılınç, B. (2020). *Türkiye Çocuk Esirgeme Kurumu ve Çocuk dergisi: Aktörler ve söylemler (1936-1948)* (Unpublished MA thesis). Hacettepe University, Ankara, Türkiye.
- Kış... Çocukların en zevkli mevsimi. (1929). *Çocuk Haftası*, 1, 50-51.
- Klingberg, G. (1986). *Children's fiction in the hands of the translators*. Lund: CWK Gleerup.
- Klingberg, G., Örvig, M. & Amor, S. (Eds). (1978) *Children's books in translation. The situation and the problems*. Stockholm: Almqvist and Wiksell.

- Knowles, M. & Malmkjær, K. (1996). *Language and control in children's literature*. London and New York: Routledge.
- Koskinen, K. (2000). *Beyond ambivalence: Postmodernity and the ethics of translation* (Unpublished PhD thesis). University of Tampere, Tampere, Finland.
- Koskinen, K. & Kinnunen, T. (2010). Introduction. In T. Kinnunen & K. Koskinen (Eds.), *Translators' agency* (pp. 4-10). Tampere: Tampere University Press.
- Köşk. (1998). In *Türkçe sözlük 2, K-Z*. Ankara: Türk Dil Kurumu Yayınları.
- Kruger, H. (2012). *Postcolonial polysystems: The production and reception of translated children's literature in South Africa*. Amsterdam: John Benjamins.
- Lathey, G. (2003). Time, narrative intimacy and the child: Implications of the transition from the present to the past tense in the translation into English of children's texts. *Meta*, 48(1-2), 233-240. doi:10.7202/006970ar
- Lathey, G. (2010). *The role of translators in children's literature: Invisible storytellers*. New York: Routledge.
- Lathey, G. (2016). *Translating children's literature*. London and New York: Routledge.
- Lefevere, A. (1992). *Translation, rewriting, and the manipulation of literary fame*. London and New York: Routledge.
- Lefevere, A. (2012). Mother courage's cucumbers: Text, system and refraction in a theory of literature. In L. Venuti (Ed.), *Translation studies reader* (pp. 203-219). London: Routledge.
- Lesnik-Oberstein, K. (1999). Essentials: What is children's literature? What is childhood? In P. Hunt (Ed.), *Understanding children's literature* (pp. 15-29). London: Routledge.
- Libal, K. (2000). The Children's Protection Society: Nationalizing child welfare in early republican Turkey. *New Perspectives on Turkey*, 23, 53-78. doi:10.1017/S0896634600003381
- Libal, K. (2001). *National futures: The child question in early republican Turkey* (Unpublished PhD thesis). University of Washington, Washington, USA.
- Libal, K. (2003). "The child question:" The politics of child welfare in early republican Turkey. In M. Bonner, M. Ener & A. Singer (Eds.), *Poverty and charity in middle eastern contexts* (pp. 255-272). Binghamton: State University of New York Press.
- London, J. (1944). *Kurt hücumu* (H. Örs & M. N. Özön, Trans.). Ankara: Çocuk Esirgeme Kurumu. (Original work published 1906).

- Malaymar, D. (2021). Revealing the translator as a political and cultural agent: An archival research on Sabahattin Ali's translational practices. *TTR*, 34(2), 43-68. doi:10.7202/1086622ar
- Mango, A. (2002). *Atatürk: The biography of the founder of modern Turkey*. Woodstock and New York: The Overlook Press.
- McDowell, M. (1973). Fiction for children and adults: Some essential differences. *Children's literature in education*, 4(1), 50-63. doi:10.1007/BF01135994
- Milton, J. & Bandia, P. (2009). Introduction: Agents of translation and Translation Studies. In J. Milton & P. Bandia (Eds.), *Agents of translation* (pp. 1-18). Amsterdam and Philadelphia: John Benjamins.
- Montefiore, J. (2011). Kipling as a children's writer and the *Jungle Books*. In H. J. Booth (Ed.), *The Cambridge companion to Rudyard Kipling* (pp. 95-110). Cambridge: Cambridge University Press.
- Morton, S. J. (2020, July 17). 1900s fashion: Clothing styles in the Edwardian era. *FamilySearch*. Retrieved from <https://www.familysearch.org/en/blog/1900s-fashion-edwardian-era>
- Moss, S., & Martin, M. (2019). *Urban aviary: a modern guide to city birds*. White Lion Publishing.
- Mott, F. L. (1968). *A history of American magazines, Volume 5: Sketches of 21 magazines, 1905-1930*. Cambridge, MA: Harvard University Press.
- Munday, J. (2008). *Introducing translation studies: Theories and applications* (2nd ed.). London and New York: Routledge.
- Nadi, Y. (1936, April 25). Küçüklerimizin çok büyük meselesi. *Cumhuriyet*, p. 1.
- Necatigil, B. (1978). Balkan ülkeleri edebiyatlarından Türkçeye çeviriler. *Türk Dili*, 38(322), 126-154.
- Neydim, N. (1995). *Türkiye'de çeviri çocuk edebiyatında tarihsel süreç içerisinde çizilen çocuk figürlerine toplumsal bakış açısından yüklenen işlevler* (Unpublished MA thesis). Istanbul University, Istanbul, Türkiye.
- Neydim, N. (2000). *80 sonrası paradigma açısından çeviri çocuk edebiyatı* (Unpublished PhD thesis). Istanbul University, Istanbul, Türkiye.
- Neydim, N. (2020). History of children's literature translation in Turkey. *Istanbul Üniversitesi Çeviribilim Dergisi - Istanbul University Journal of Translation Studies*, (13), 47-55. doi:10.26650/iujts.2020.13.0003
- Nikolajeva, M. (1996). *Children's literature comes of age: toward a new aesthetic*. New York: Garland.
- Nord, C. (2003). Proper names in translations for children: *Alice in Wonderland* as a case in point. *Meta*, 48(1-2), 182-196. doi:10.7202/006966ar

- Nudelman, E. D. (1990). *Jesse Willcox Smith: American illustrator*. Gretna, Louisiana: Pelican Publishing.
- O'Connell, E. (2006). Translating for children. In G. Lathey (Ed.), *The translation of children's literature: A reader* (pp. 15-24). Clevedon: Multilingual Matters.
- Okay, C. (1999). *Belgelerle Himaye-i Etfal Cemiyeti 1917-1923*. Istanbul: Şûle Yayınları.
- Oittinen, R. (2000). *Translating for children*. New York and London: Garland.
- Oittinen, R. (2001). On translating picture books. *Perspectives*, 9(2), 109-125. doi:10.1080/0907676X.2001.9961410
- Oittinen, R. (2003). Where the wild things are: Translating picture books. *Meta*, 48(1-2), 128-141. doi:10.7202/006962ar
- Oittinen, R. (2006). No innocent act: On the ethics of translating for children. In J.V. Coillie & W.P. Verschueren (Eds.), *Children's literature in translation: Challenges and strategies* (pp.111-121). London and New York: Routledge.
- On beşinci ve on altıncı yıllar, 1936-1937, İş raporu, (1938). Ankara: Başvekâlet Matbaası.
- O'Sullivan, E. (1999). Translating pictures. *Signal*, (90), 167-175.
- O'Sullivan, E. (2005). *Comparative children's literature*. London: Routledge.
- O'Sullivan, E. (2010). *Historical dictionary of children's literature*. Lanham: Scarecrow Press.
- Our mission: Celebrating America, past, present, and future. (n.d.). *The Saturday Evening Post*. Retrieved from <https://www.saturdayeveningpost.com/mission/#:~:text=For%20200%20years%2C%20The%20Saturday,that%20define%20the%20American%20way>
- Öğretmen kardeşlerimize. (1938, October 7). *Çocuk*, 3(107), 2.
- Örik, N. S. (1940). "Le Lys Rouge" tercümesi. *Tercüme*, 1(2), 202-205.
- Özalp, R. & Ataünal, A. (1977). *Türk millî eğitim sisteminde düzenleme teşkilâtı (Talim ve Terbiye Kurulu-Millî Eğitim Şûrası)*. Istanbul: Milli Eğitim Basımevi.
- Özdemir, E. (1982). *Mustafa Nihat Özön*. Ankara: Türk Dil Kurumu Yayınları.
- Paker, S. (1986). Changing norms of the target system: Turkish translations of Greek classics in historical perspective. In *Studies in Greek linguistics: Proceedings of the 7th annual meeting of the Department of Linguistics, Faculty of Philosophy* (pp. 411-426). Thessaloniki: Aristotelian University of Thessaloniki.

- Paker, S. (1991). The age of translation and adaptation, 1850-1914: Turkey. In R. Ostle (Ed.), *Modern literature in the near and middle east 1850-1970* (pp. 17-32). London: Routledge.
- Paker, S. (2002). Translation as *terceme* and *nazire*. Culture-bound concepts and their implications for a conceptual framework for research on Ottoman translation history. In T. Hermans (Ed.), *Crosscultural transgressions. Research models in translation studies II. Historical and ideological issues* (pp. 120-143). Manchester: St. Jerome.
- Paker, S. (2009). Turkish tradition. In M. Baker & G. Saldanha (Eds.), *Routledge encyclopedia of translation studies* (2nd Ed., pp. 550-559). London and New York: Routledge.
- Paker, S. (2015). On the poetic practices of a “singularly uninventive people” and the anxiety of imitation: A critical re-appraisal in terms of translation, creative mediation and ‘originality.’ In Ş. Tahir Gürçağlar, S. Paker & J. Milton (Eds.), *Tradition, tension and translation in Turkey* (pp. 27-52). Amsterdam and Philadelphia: John Benjamins.
- Pascua-Febles, I. (2006). Translating cultural references: The language of young people in literary texts. In J.V. Coillie & W.P. Verschueren (Eds.), *Children’s literature in translation: Challenges and strategies* (pp.111-121). London and New York: Routledge.
- Persson, L. C. (Ed.). (1962). *Translations of children’s books*. Lund: Bibliotekstjänst.
- Puurtilinen, T. (1994). Dynamic style as a parameter of acceptability in translated children’s books. In M. Snell-Hornby, F. Pöchhacker & K. Kaindl (Eds.), *Translation studies: An interdisciplinary* (pp. 83-90). Amsterdam and Philadelphia: John Benjamins.
- Puurtilinen, T. (1995). *Linguistic acceptability in translated children’s literature*. Joensuu: University of Joensuu.
- Puurtilinen, T. (1998). Syntax, readability and ideology in children’s literature. *Meta*, 43(4), 1-10. doi:10.7202/003879ar
- Pym, A. (1998). *Method in translation history*. Manchester: St. Jerome.
- Pym, A. (2009). Humanizing translation history. *HERMES - Journal of Language and Communication in Business*, 22(42), 23-48. doi:10.7146/hjlc.v22i42.96845
- Renier, M. L. (1854). *Encyclopédie moderne. Dictionnaire abrégé des sciences, des lettres, des arts, de l’industrie, de l’agriculture et du commerce* (Vol. 26). Paris: Firmin Didot Frères.
- Rifat, S. (1930). Sinema ve çocuk. *Gürbüz Türk Çocuğu*, (43), 8, 35.
- Rıfki, F. (1929). Bizim çocuğumuz. *Çocuk Haftası*, 1, 30.

- Rıfki, F. (1930). 923 çocuęu. *Çocuk Haftası*, 2, 14.
- Rosa, A. A., Pięta, H., & Bueno Maia, R. (2017). Theoretical, methodological and terminological issues regarding indirect translation: An overview. *Translation Studies*, 10(2), 113-132. doi:10.1080/14781700.2017.1285247
- Sapmazlı, H. (1943). *Çocuk hakları ve himaye müesseseleri*. Ankara: Yeni Cezaevi.
- Sarıkaya, M. (2011). *Türkiye Himaye-i Etfal Cemiyeti 1921-1935*. Ankara: Atatürk Araştırma Merkezi.
- Sarıkaya, M. (2016). Gürbüz çocuk yarışmaları. *Atatürk Dergisi*, 1(1), 201-224.
- Sertel, S. (2019). *The struggle for modern Turkey: Justice, activism and a revolutionary female journalist*. (D. S. Sayers & E. Emir-Sayers, Trans., T. O'Brien & N. Deriş, Eds.). London and New York: I.B. Tauris.
- Sevük, İ. H. (1940). *Avrupa edebiyatı ve biz: Garpten tercümelere* (Vol. 1). İstanbul: Remzi Kitabevi.
- Shavit, Z. (1981). Translation of children's literature as a function of its position in the literary polysystem. *Poetics Today*, 2(4), 171-179.
- Shavit, Z. (1986). *Poetics of children's literature*. Athens: University of Georgia Press.
- Shuttleworth, M. & Cowie, M. (1997). *Dictionary of translation studies*. Manchester: St. Jerome.
- Simeoni, D. (1998). The pivotal status of the translator's habitus. *Target*, (10)1, 1-39.
- Sinema ile gelen propaganda. (1930, January). *Resimli Ay*, 6(11), 16-18.
- Sinema üzerimize nasıl tesir eder? (1930, January). *Resimli Ay*, 6(11), 8-9, 39.
- Sokaktaki çocuklar mektebe verilecek. (1931, January 11). *Cumhuriyet*, pp. 1-2.
- Susam-Sarajeva, S. (2009). The case study research method in translation studies. *The Interpreter and Translator Trainer (ITT)*, 3(1), 37-56. doi:10.1080/1750399X.2009.10798780
- Şevki, H. (1929). Çocuklara telkin vasıtaları. *Gürbüz Türk Çocuęu*, (33), 21-22.
- Tabbert, R. (2002). Approaches to the translation of children's literature: a review of critical studies since 1960. *Target: International Journal of Translation Studies*, 14(2), 303-351.
- Tahir, Gürçaęlar, Ş. (2002). What texts don't tell: The use of paratexts in translation research. In T. Hermans (Ed.), *Crosscultural transgressions. Research models in translation studies II: Historical and ideological issues* (pp. 44-60). Manchester: St. Jerome.

- Tahir Gürçağlar, Ş. (2003). The Translation Bureau revisited: Translation as symbol. In M.C. Pérez (Ed.), *Apropos of ideology* (pp. 113-131). Manchester and Northampton: St. Jerome.
- Tahir Gürçağlar, Ş. (2008). *The politics and poetics of translation in Turkey 1923-1960*. Amsterdam and New York: Rodopi.
- Tahir Gürçağlar, Ş. (2009). A cultural agent against the forces of culture: Hasan Âli Yücel. In J. Milton & P. Bandia (Eds.), *Agents of translation* (pp. 161-188). Amsterdam and Philadelphia: John Benjamins.
- Tahir-Gürçağlar, Ş. (2010). Scouting the borders of translation: Pseudotranslation, concealed translations and authorship in twentieth-century Turkey. *Translation Studies*, 3(2), 172-187. doi:10.1080/14781701003647384
- Tahir Gürçağlar, Ş. (2014). The translational anatomy of a children's magazine: The life and times of *Doğan Kardeş*. *TRANS*, (18), 15-33.
- Tarcan, S. S. (1936, January). Söz namus demektir. *Çocuk*, (1), 5, 13.
- T.B.M.M. (1927). *T.B.M.M. Zabıt ceridesi, Devre: 2, Cilt: 28, İçtima: 25* (Grand National Assembly of Türkiye, Record of minutes, Term 2, Volume 28, Session 25), January 17, 325-328. Retrieved from <https://www5.tbmm.gov.tr/tutanaklar/TUTANAK/TBMM/d02/c028/tbmm02028025.pdf>
- T.C. sıhhat ve içtimaî muavenet vekâleti, vekâletin 10 yıllık mesaisi. (1933, October 29). *Sıhhiye Mecmuası Fevkalâde Nüshası*. Istanbul: Hilâl Matbaası.
- The Nobel prize in literature 1907. (n.d.). *NobelPrize.org*. <https://www.nobelprize.org/prizes/literature/1907/summary/>
- The secret was about covers. (November 1917). *Good Housekeeping*, 65(5), 32.
- Thomson-Wohlgemuth, G. (2009). *Translation under state control: Books for young people in the German Democratic Republic*. London and New York: Routledge.
- Toker, T. (1944). Kadın ve en kutsal vazifesi. *Türk Kadını: Aylık Aile Dergisi*, 1(7), 2.
- Toury, G. (1995). *Descriptive translation studies and beyond*. Amsterdam: John Benjamins.
- Toury, G. (2012). *Descriptive translation studies – and beyond, revised edition*. Amsterdam and Philadelphia: John Benjamins.
- Townsend, J. R. (1974). Standards of criticism for children's literature. *Signal*, 14, 91-105.

- Tucker, S. C. (2010). *A global chronology of conflict: from the ancient world to the modern Middle East, Volume III, 1775-1860*. Santa Barbara, California: ABC-CLIO.
- Türkiye bibliyografyası 1928-38* (Vol. II). (1939). Ankara: Maarif Vekaleti.
- Türkiye bibliyografyası 1943* (Vol. II). (1943). İstanbul: Maarif Matbaası.
- Türkiye Çocuk Esirgeme Kurumu tüzüğü: 30 Haziran 1921. (1973). Ankara: Çocuk Esirgeme Kurumu.
- Türkiye Çocuk Esirgeme Kurumu anayasası (1935). İstanbul: Resimli Ay Basımevi.
- Türkiye Çocuk Esirgeme Kurumunun ilk yirmibeş yılı. (1946). Ankara: Çocuk Esirgeme Kurumu.
- Türkiye Çocuk Esirgeme Kurumunun küçük bir tarihçesi 1921-1939. (1940). İstanbul: Resimli Ay Matbaası.
- Türkiye Himayei Etfal Cemiyeti nizamnamei esasîsi. (1930). İstanbul: Resimli Ay Matbaası.
- Umay, F. H. (1929). Çocuk haftası. *Çocuk Haftası*, 1, 8.
- Umay, M. F. (2003). *Cumhuriyetin kuruluş yıllarında bir devrimci doktorun anıları* (C. Kayra, Trans.). İstanbul: Türkiye İş Bankası Kültür Yayınları. (Original work published 1341/1925).
- Underwood, A. (2007). Rikki-Tikki-Tavi - Notes on the text. *The Kipling Society*. Retrieved from [https://www.kiplingsociety.co.uk/readers-guide/rg\\_rikkitikki\\_notes.htm](https://www.kiplingsociety.co.uk/readers-guide/rg_rikkitikki_notes.htm)
- Underwood, A. & Radcliffe, J. (2008). Rikki-Tikki-Tavi. *The Kipling Society*. Retrieved from [https://www.kiplingsociety.co.uk/readers-guide/rg\\_rikkitikki1.htm](https://www.kiplingsociety.co.uk/readers-guide/rg_rikkitikki1.htm)
- Ülken, H. Z. (1997). *Uyanış devirlerinde tercümenin rolü*. İstanbul: Ülken Yayınları. (Original work published 1935).
- Van Coillie, J. (2006). Character names in translation: A functional approach. In J. V. Coillie & W. Verschueren (Eds.), *Children's literature in translation: Challenges and strategies* (pp. 123-139). Manchester and New York: St. Jerome.
- Van Coillie, J. & McMartin, J. (2020). Studying texts and contexts in translated children's literature. In J. Van Coillie & J. McMartin (Eds.), *Children's literature in translation: Texts and contexts* (pp.11-37). Leuven: Leuven University Press.
- Venuti, L. (1995). *The translator's invisibility*. London and New York: Routledge.

- Vinay, J., & Darbelnet, J. (1995). *Comparative stylistics of French and English: A methodology for translation* (J. C. Sager & M.-J. Hamel, Trans. & Eds.). Amsterdam and Philadelphia: John Benjamins. (Original work published 1958).
- Wood, A. (2016). Modernism and the middlebrow in British women's magazines, 1916-1930. In C. Ehland & C. Wächter (Eds.), *Middlebrow and gender, 1890-1945* (pp. 39-59). Leiden: Brill Rodopi.
- Yeni bir seriye başlarken. (1954). In H. Pyle & K. Pyle, *Sihirli saat* (S. Eren, M. Gür, B. Dağpınar, B. Gürsoy, T. Kılıçoğlu, N. Bedirgil, Trans.) (p. 5). Istanbul: Çocuk Esirgeme Kurumu Genel Merkezi Yayınları.
- Yıldırım, S. (2010). Belçikalı nüfusbilimci ve istatistikçi Camille Jacquart ve Türkiye'de modern istatistiğin kurulması, 1926-1929. *Modern Türklük Araştırmaları Dergisi*, 7(1), 7-36. doi:10.1501/mtad.7.2010.1.2
- Yirmi birinci ve yirmi ikinci yıllar, 1942-1943, iş raporu, (1944). Ankara: Başvekalet Devlet Matbaası.
- Yirmi yıl önce Çocuk Esirgeme Kurumu. (1941, April 23). *Çocuk*, 5(229), 32.
- Zekeriya, S. (1930). Çocuk meselesi: Çalışan çocuklar. *Resimli Ay*, 7(3), 27-29.