

AN ANALYSIS OF CHILDREN’S PICTURE BOOKS IN TURKEY FROM THE
PERSPECTIVE OF HUMANISTIC CONCEPTION OF EDUCATION



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An Analysis of Children's Picture Books in Turkey from the Perspective of Humanistic
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ABSTRACT

An Analysis of Children's Picture Books in Turkey from the Perspective of Humanistic Conception of Education

This study examined the discourses and messages in various children's picture books published in Turkey within the framework of the humanistic conception of education (HCE), using discourse analysis method. Furthermore, this study investigated whether these books provide a proper ground and environment for creativity in human nature, or do they serve for obedience and control. The 14 books in the sample were the best-selling children's picture books in the last 5 years by publishing houses in Turkey. The criteria based on the HCE provided the basis for the critical analysis of children's picture books and thus it was possible to classify the booklist into three categories: humanistic, obedience-oriented and unclear/in-between. This study reached the following key findings: 5 books (35.7%) in the sample were compatible with the HCE and thus provided a proper ground and environment for creativity; 7 books (50%) were not compatible with the HCE, on the contrary, they served for obedience and control; 2 books (14.3%) were in the unclear/in-between category, therefore, while they contained elements that were compatible with the HCE, they also contained obedience and control elements. In this study, the criteria based on the HCE may provide a basis for the critical discussion of children's books and the development of the criteria in children's books studies. This study may also offer a useful discussion ground for parents and teachers who respect children's rights and believe in a democratic understanding.

Keywords: children's picture books, humanistic conception of education, Chomsky, creativity, obedience and control, discourse analysis

ÖZET

Türkiye’deki Resimli Çocuk Kitaplarının İnsancıl Eğitim Anlayışı Açısından Bir İncelemesi

Bu çalışma, Türkiye’de yayımlanan çeşitli resimli çocuk kitaplarındaki söylem ve mesajları, insancıl eğitim anlayışı (İEA) çerçevesinde söylem analizi yöntemi kullanarak incelemiştir. Ayrıca bu çalışma, bu kitapların insan doğasındaki yaratıcılığa uygun bir zemin ve çevre sağlayıp sağlamadığını, yoksa itaat ve kontrole mi hizmet ettiğini araştırmıştır. Örneklemdaki 14 kitap, Türkiye’deki yayınevleri tarafından son 5 yılda en çok satan resimli çocuk kitaplarından oluşmaktadır. İEA’dan yola çıkılarak oluşturulan kriterler, resimli çocuk kitaplarının eleştirel bir şekilde analiz edilmesine temel oluşturdu ve böylece kitap listesinin üç kategoride sınıflandırmak mümkün oldu: insancıl, itaat odaklı ve belirsiz/arada. Bu çalışmada şu temel bulgulara ulaşılmıştır: Örneklemdaki 5 kitap (%35,7) İEA ile uyumlu olup, yaratıcılığa uygun bir zemin ve çevre sağlıyordu; 7 kitap (%50) İEA ile uyumlu değildi, aksine itaat ve kontrole hizmet ediyordu; 2 kitap (%14,3) belirsiz/arada kategorisindeydi, dolayısıyla İEA ile uyumlu öğeler içermekle birlikte itaat ve kontrol öğelerini de içeriyordu. Bu çalışmada, İEA’dan yola çıkılarak oluşturulan kriterler, çocuk kitaplarının eleştirel olarak tartışılmasına ve çocuk kitapları çalışmalarında kriterlerin geliştirilmesine bir temel oluşturabilir. Ayrıca bu çalışma, çocuk haklarına saygı duyan ve demokratik bir anlayışa inanan ebeveynler ve öğretmenler için de faydalı bir tartışma zemini sunabilir.

Anahtar Kelimeler: resimli çocuk kitapları, insancıl eğitim anlayışı, Chomsky, yaratıcılık, itaat ve kontrol, söylem analizi

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1. INTRODUCTION

Education as a political weapon could not exist if we respected the rights of children. If we respected the rights of children, we should educate them so as to give them the knowledge and the mental habits required for forming independent opinions (Russell, 2015, p.140).

1.1. BACKGROUND OF THE STUDY

As a parent, and as a psychological counselor and educator working in the field, I have observed that parents are usually sensitive to many issues related to their children before and after they are born. Moreover, as a professional who has been working in schools serving the parents and children from different backgrounds, I have observed that the parents are keen to put lots of efforts to support their children's development. In that period, parents usually make some decisions and preferences about their children. They imagine their futures and their lives. They make plans for their clothes, toys, furniture, room color and design, food, health, education etc. This list goes on continually and varies depending on the lifestyle and worldview of the parents. Normally, children's books are also included in this list. In fact, some parents may want to read stories to their children before bedtime that will make them feel good. Some might like to support the language development of their children with these stories. Others, on the other hand, might read children's books with the intention of giving them some insight about the world we live in. Generally, the perception of the world that parents want to teach is closely related to their worldview and ideologies. Ultimately, parents reveal their decisions and preferences according to how they want to raise their children. For example, some may want to raise

their children in an obedient and conservative way that sticks with the given values and beliefs. Or, on the contrary, some may raise their children in a humanistic way that cherishes the democratic values. Therefore, consciously or unconsciously, these values and beliefs will determine the books they will buy for their children to a certain extent. Besides, some parents might be quite selective when buying books for their children. For example, some may receive suggestions from influencers on social media about which books to buy or how to read them. Some might read books before buying them. Others might also read reviews of the books. Especially if parents want to raise their children as a freethinking individual, their experiences may become even more complicated in that period. In such a situation, they may sometimes notice things in these books that confuse them. Moreover, as a parent, they may feel that there is a problem with these books, but they may not be able to describe exactly what the problem is.

The tremendous experience my spouse and I had after the birth of our daughter, Arya Jiyan, in 2017 triggered the emergence of this study. As a deeply affected father from the birth and still am, I have been looking for the tools to raise my daughter in the way that she could engage in mind opening experiences. One of the tools seems to be children's books, I started building an interest to examine the characteristics of the books serving to different adults' intentions. I consider my experiences formed during the research process might also be an interest to both as an educator and as a parent.

Even before our daughter was born, my spouse and I agreed on raising her bilingual. However, our intention became very challenging due to the lack of available books in one of these languages. With regard to helping children's language development, it would not be wrong to say that while it is relatively easy to reach many materials and resources in the official language which is Turkish, it is almost zero in the other language

which is Kurdish (Kurmanji). In fact, in general it can be said that the situation is quite dire for the “unofficial” languages in Turkey, especially in preschool children’s picture books. In this sense, languages belonging to the people living in this country are ignored as an implementation of a systematic monolingual policy for years (Coşkun et al., 2011).

In the case of preschool children’s picture books in Kurdish, when I read these very few books, I could feel and sense as an educator that they had problems with visuals and stories in general. Thus, I began a quest to prepare materials that my daughter could reach in my mother tongue and hoped to make these materials available for other children. In fact, with the suggestion of a friend who works in the field I started translating online copyright-free materials and children’s picture books from English to Kurdish. Fortunately, a non-profit and open-source multilingual children’s books platform called Storyweaver (<https://storyweaver.org.in/>), based in India, offered what I was looking for. With more than 300 languages and 40000 stories and content, this online platform aims for every child to reach stories in their mother tongue.

In this process, I hesitated about which one to translate due to the large number of eBooks on this platform. Thus I started to examine the stories by making use of categories such as “most read” and “most liked” on the site. As I read the stories with a critical eye, certain questions and patterns started to form in my mind about the characteristics of the children’s picture books. At the same time, I tried to set some criteria for the selection of the books and the following criteria began to appear in my mind. For instance, the book should be fun and enjoyable, it should be visually appealing to children, it should not be didactic, it should not contain stereotypes and dominant ideologies, it should be sensitive to social and ecological issues, etc. Moreover, I had the opportunity to read and examine many stories during this selection process, in which I had chosen a few suitable ones to

translate. In addition to this, I had the chance to read and examine the children's picture books that the teachers gave to the children at the school where I work, and the various Turkish children's picture books we bought for our daughter.

While reading these books critically, some ideas started to form in my mind, and I started to think about this experience. For example, while some children's picture books repeated and reproduced social stereotypes, others questioned them. Some of them had content that could contribute to the creativity of children, while others were trying to instill some ideological messages. Some of them are more likely to appeal to children's imaginations, while others were not. Some of them were written and illustrated as if they were not for children, but for the needs and wishes of parents. Some of them were purely didactic and obviously designed to impose a particular ideology.

I believe that instilling a certain ideology through children's picture books could be read as the desire of the education system that produced mediocrity to shape children for its own political interests, as Russell (2015) points out. Similarly, it can be argued that, in Althusser's (2016) terms, this situation serves in favor of the ideological state apparatuses. On the other hand, some examples of children's books went far beyond what I have discussed here. In fact, there were even worse situations and some of these books were prepared with content and messages that were not "innocent" at all. Indeed, it was possible to encounter such examples in the country we live in: Recently, we read from the news in the national press that some fairy tale books prepared for children included examples of "abuse, incest and obscenity" (Halk TV, 2021) or were legitimizing "rape" (Akşam, 2021). I have to say that these are not exceptions because I have personally encountered similar examples in previous years.

During my theoretical readings in this process, I had the chance to clarify my ideas about picture books prepared for children. In this sense, especially the book Chomsky On Democracy and Education has been a guide for me in this process. Chomsky's (2007) ideas on the nature of the children and his conception of education have been very helpful in clarifying my study. Moreover, Chomsky's claim that the creativity in the nature of children is not encouraged by the existing education systems and institutions. On the contrary, the creative nature of children is tried to be controlled and even destroyed. This claim has greatly influenced the course of this study. Furthermore, I have had first hand experience of this claim of Chomsky in my daughter's preschool experience, and the process is still ongoing. At the same time, in this process I have personally experienced, as Russell (2015) stated, the way the educational institution which stands next to the status quo shapes the child in an unnatural way.

A few examples from our experience will make the point clear. For instance, in the kindergarten, we were given story cards to read to the children by the teacher. These story cards, under the name of raising the children's sense of responsibility, provided the parents with the opportunity to control the behavior of the children. In fact, the goal was obviously to discipline and control the children. Another example is the stereotypes of the distinction between boys and girls were starting to increase day by day. The judgments that she learned in kindergarten such as "girls can't do this" and "boys can do that" were increasing every time. On the other hand, in order to raise a nationalist consciousness, pictures of soldiers with various weapons and bombs were exhibited in the garden of the kindergarten for days prior to a national holiday. In fact, children spent long hours in that garden playing or participating in some activities. As a part of preschool education, a war that took place 100 years ago was told to children by their teacher. After all, when our daughter came

home she thought that the war was still going on today. Moreover, children were disciplined with militaristic marches on national holidays in the kindergarten etc. In fact, all this exactly justified Dewey's (2018) criticism of educational practices. According to him, education is considered as a discipline and training in order to maintain the sovereignty of the nation, not personal development of the children. Thus, individuals are subordinated to the nation. All in all, I have experienced that our daughter could produce some prejudices and limit herself while thinking and imagining throughout this whole preschool education process that is still going on.

In the humanistic conception of education (HCE), "education is not to be viewed as something like filling a vessel with water, but rather assisting a flower to grow in its own way (in other words, providing the circumstances in which the normal creative patterns will flourish)" (Chomsky, 2007, p.35). Chomsky also calls this conception as "democracy-for-everyone and education-for-democracy" (Chomsky, 2007, p.12). According to Otero, editor of the book Chomsky On Democracy and Education, "the aim of education-for-democracy is to foster enriching mental growth in the individual, growth self-directed toward enlightenment, hence self-enlightening mental growth" (Chomsky, 2007, p.17). In the HCE, according to Chomsky, the school as an educational environment should "provide the richest and most challenging of environments for children so that the creative impulse will have maximum utilization" (Chomsky, 2007, p.181).

From this point of view, I have decided to examine children's picture books, which are an important component of children development and preschool education, within the framework of this understanding and thus I have clarified the subject of my thesis. Moreover, with my multiple roles (parent, professional and reader), I started to rethink the question of how I can approach children's picture books within the framework of the HCE.

In fact, children's picture books may also provide a good ground and environment in which it nurtures the creative impulse, or on the contrary, they may not. In addition, based on my observations and experiences, I perceived that the HCE could provide a basis for critical reading and analysis of children's picture books.

1.2. PURPOSE

Children's picture books, which are a genre of children's literature, are analyzed in various ways (Hunt, 2006). In this study, examples from various children's picture books published in Turkey will be analyzed according to the HCE. For this purpose, first of all, the characters, plot, text and visuals in the selected books will be analyzed; and then the differences between books that may be proper for revealing the creative impulse and those for obedience and control will be discussed with examples from the books within the scope of the HCE. In general, this study will examine the discourses and messages within the text and the visuals. Within this framework, various preschool children's picture books by publishers and authors with different worldviews will be examined and analyzed.

1.3. RESEARCH QUESTIONS

In this study I will analyze children's picture books, which are an important component in early years, within the framework of the HCE. For this purpose, I will research the following questions throughout this study:

1. What discourses and messages do the selected children's pictures have in the text and the visuals?
2. Are the discourses and messages in the books compatible with the HCE or not?

3. Do the books provide a proper ground and environment for creativity in human nature or do they serve for obedience and control within the theoretical framework of the HCE?

1.4. SIGNIFICANCE

There are many studies in which children's picture books are analyzed with different approaches and themes. Among these studies, some studies analyze social inequalities, in particular the theme of race, ethnicity and gender (Kim & Wee, 2020). In addition, there are also different themes such as masculinity, multiculturalism, social class etc. These studies focus on variables such as gender roles, diversity, class representations, racial portrayals, representations of characters as passive or active, colors, frequency of characters, occupations, parental roles, visibility of characters, physical appearances of characters. In the context in Turkey, it is seen that education, children and gender themes are mostly examined in postgraduate studies in children's literature (Balta, 2019). In addition, descriptive analysis with a rate of 47.27% and content analysis with a rate of 23.80% are preferred most in data analysis, while studies using discourse analysis are 2.04% (Balta, 2019).

On the other hand, in the literature review I conducted, I could not come across a study that analyzes creativity, obedience and control in children's picture books within the framework of the HCE. Therefore, in this context, I believe that this study will make a novice contribution to the studies of children's picture books. Moreover, in this study, I suppose that discussing my experiences with children's picture books as a parent and a professional in the context of HCE may offer a new perspective to the literature. This study is also an attempt to discursively analyze children's picture books from a holistic

perspective in the context of HCE, differing from previous studies. In this sense, this study aims to analyze the books in a holistic way, not through a certain variable or a theme, but through the discourses and messages in the text and the visuals.

1.5. RESEARCH PARADIGM

The philosophical worldview of this study is based on the HCE. In this context, in this study, I will approach children's picture books from an egalitarian, libertarian and democratic point of view. In addition, I will evaluate themes that include social inequality and power relations such as gender, masculinity, race, ethnicity, and class together. Therefore, the main approach of this study is as follows: The discourses and messages that reproduce social inequalities in children's picture books do not provide a proper environment for children's creativity and serve obedience and control at the individual or social level. Thus, in line with the HCE, the just, equal and free worlds created in the stories provide a proper ground that encourages creativity and research.

In addition to these, as a parent and an educator, I believe that children's picture books can contain important clues about parent-children relationship and also social relations, contrary to the understanding that children's picture books are seen as simple. Moreover, I think children's picture books are a striking field of experience in terms of observing the inequalities and power relations between adults and children. I will conduct the present study within the context of this perspective.

2. LITERATURE REVIEW

In the following sections, I will first discuss how children's literature, children's books and children's picture books are defined, the functions they have, and the meanings and interpretations they may produce. Then, I will continue by discussing the HCE from Humboldt to Chomsky, which constitutes the theoretical framework of this study, and the associated concepts of creativity, obedience and control. I will conclude this chapter by discussing studies that have analyzed children's books in the context of social inequalities and power relations themes.

2.1. CHILDREN'S LITERATURE

According to Encyclopedia Britannica, children's literature encompasses a variety of works and includes "acknowledged classics of world literature, picture books and easy-to-read stories written exclusively for children, and fairy tales, lullabies, fables, folk songs, and other primarily orally transmitted materials" (Fadiman, 2022, para.1). Hunt (2006) points out that children's literature has a long history, and the first books written for children were based on traditional materials. Moreover, they are often focused on moral and religious themes, and are overtly didactic. In this sense, children are exposed to written and oral forms of literature in various ways with purposes of teaching certain subjects and of indoctrinating cultural, religious, and national values.

On the other hand, according to Hunt (2006), children's literature is often perceived as innocent. This is also about how the concept of childhood is perceived, understood and

interpreted in societies. However, throughout history, children's books have been censored or banned in various ways by various cultures and societies; this gives us an idea of the impact and power that children's books have. In fact, one of the most important methods of conveying the values and norms of a society to people is storytelling and stories, and this process includes children's books (Crisp & Hiller, 2011; Kortenhaus & Demarest, 1993). Language and children's books play an important role in the realization of this process from early childhood (Thyssen, 2008). Moreover, children's books have a serious cultural and educational impact. According to Hunt (2006), children's books are also a part of ideological cultural structures, and the production of children's books can and is controlled by adults. Furthermore, children are greatly influenced by literature during their developmental period, and therefore children's literature is also a tool that serves the purposes of dominant discourses (Pekşen, 2012).

Children's books are also an important tool that enables children to perceive the world. In these books, children construct both their own images and those of others. Besides, children's literature is also a tool that makes it possible to see the basic beliefs and judgments of a society (Marie, 2007). In fact, according to MacCann (1988), "prevailing ideas tend to be mirrored in children's books, and the books then reinforce the ideas" (as cited in Marie, 2007, p.9). Thus, when these ideas include social inequalities, cyclical social structures are politically reconstructed, because children mostly learn discourses about race, ethnicity and gender through popular culture. Moreover, children's literature is a tool for the dominant discourse, and therefore it also fulfills the function of not questioning existing social relations (Pekşen, 2012). According to Marshall (2004), although the language used in children's books is simple, they ultimately expose children to social identities and cultural codes that seek to discipline them as normative entities.

Similarly, Saltmarsh (2007) argues that children's literature serves to recirculate existing discourses in the world and thus (re)shape social realities. Furthermore, children's books are a resource that can help define the discourses and power relations conveyed to children (Foster, 2014).

Children's books can be usefully studied in a variety of ways (Zuppari, 2016) and are the subject of research within the scope of various fields of study, from literature to education, from psychology to cultural studies, and can be approached from many different perspectives (Hunt, 2006). Moreover, Hunt (2006) recommends the use of all appropriate critical techniques, rather than a limited use of techniques in children's literature studies. On the other hand, reading and interpreting children's books is assumed to be a simple process, because it is seen as "After all, it is only a children's book". However, according to Hunt (2006), children's books are complex, and their study is infinitely diverse. He claims that what is basically the subject of examination here is essentially communication and understanding between adults and children, or it would be more accurate to say between individuals.

2.2. CHILDREN'S PICTURE BOOKS

According to Tan (2001), picture books are used synonymously with children's literature. In fact, picture books are "works of the imagination" (Zuppari, 2016, p.149) and "very special artifacts for children" (Graham, 2000, p.61). These books have a unique structure because they combine different artistic expression tools such as picture and text, and therefore break the barriers between different disciplines and between different readers (Hunt, 2006).

Children are exposed to picture books from an early age, and these books are often reinforced by parents and guardians (Foster, 2014). Usually children's picture books, as a part of children's literature, are 32 pages, quite large and colorful. Their storyline and structures are simple, but the simplicity of the storyline and structure does not mean that the story is simple (Tan, 2001). In addition, simplicity does not exclude that the story is thematically complex and sophisticated. In fact, picture books make a truly original contribution to literature in general because "they are a polyphonic form that embodies many codes, styles, textual devices and intertextual references, and which frequently pushes at the boundaries of convention" (Hunt, 2006, p.128). Within this context, the power of picture books cannot be underestimated, and they have a structure that can contribute to our aesthetic development. Furthermore, picture books can provide an environment that allows children to explore their own experiences of their external and internal worlds in their own way (Zuppari, 2016).

According to Graham (2000), a picture book should allow the reader to complete and explore some things, instead of showing and telling everything at the same time. This may also enable a creative reading for the reader. In this sense, the relationship between words and visuals is also a dynamic process that opens up possibilities for understanding a text in different ways (Zuppari, 2016). In a broad sense, according to Tan (2001), picture books as an art form allow us to explore the relationships between words, visuals and the world we experience every day. In fact, some picture books do just that, inviting us to ask questions about the world we live in (Tan, 2001). Therefore, Tan (2001) believes that ideas and feelings in picture books should be evoked, not explained in a didactic way. On the contrary, they need to offer new windows for the reader to generate new perspectives and

new ideas. Moreover, they should provoke readers in terms of imagination and free thought. This is because:

Everything we read, [...] constructs us, makes us who we are, by presenting our image of ourselves as girls and women, as boys and men. We who write children's books, and we who teach through literature, need to be sure we are opening doors to full human potential, not closing them (Fox, 1993, p.84).

According to Sipe (1998), picture books are a hybrid art form, just like drama and movies. In fact, both text and illustration come together to produce a synergy in picture books, and without one of them, this art form would be incomplete. Sipe argues (1998) that the overall effect of this synergy relationship also depends on the interactions or transactions between the two parts. Since our image perception is not static, we try to associate verbal and visual images in picture books. Therefore, within this concept, this complex structure of picture books demands rereading. Thus, Sipe (1998) points out that both the illustration itself, the text itself, and the perception of the text-illustration relationship contain many possibilities.

Sipe (1998) claims that the reader/viewer pays attention to both text and pictures at the same time, and thus, cognitively associates verbal and nonverbal information with each other. By this way, he claims that an integrated meaning is constructed. Moreover, the interrelationship between text and picture produces new interpretations and new meanings. In children's picture books, possibilities of meaning constructed through the text-picture relationship are inexhaustible. Through this "transmediation" process, picture books allow children to create new meanings and build new worlds each time (Sipe, 1998, p.107). Perhaps this is why the stories and illustrations can be read and interpreted by readers in different ways:

It could be read as a critique of economic rationalism, for instance, or the transition from childhood to adulthood; about the value of whimsy, our obsession with categories and bureaucracy, about alienation, claustrophobia, altruism, disability, entropy and the possibility of joy in places where this has been extinguished (Tan, 2001, p.7).

With all this in mind, children's picture books require complex interpretation skills; because in addition to a text that must be read, there is also an illustration that must be interpreted (Hunt, 2006). In the meantime, as Sipe (1998) stated, many new meanings emerge as a result of the combination of these two elements, and their perception and interpretation require a different process. As a result, children's picture books are intended to show readers/viewers what the world implied by words and illustrations looks like. According to Hunt (2006), therefore, they are powerful tools for interactions such as gender, class, sexual and racial identities.

2.3. THEORETICAL FRAMEWORK

In the following section, I will discuss the HCE rooted in the Enlightenment, which forms the theoretical framework of this study. For this purpose, I will first briefly summarize the ideas of Humboldt, Dewey, Russell, and Chomsky on education. Then, I will proceed by examining the associated concepts of creativity, obedience and control in the context of the HCE. This section is mainly based on Chomsky's ideas on the HCE.

2.3.1. Humanistic conception of education (HCE)

The HCE is based on the tradition of humanism in the western world, whose roots go back to the Enlightenment (Woodhouse, 2020). In fact, according to Woodhouse (2020), humanism brought a new approach to education and made the relationship between teacher

and student its primary focus. Previously, the main purpose of education was the acquisition of knowledge, but the tradition of humanism emphasized learning in order for students to develop their own life capacities in the society they live in. Thus, education was considered as enabling not only the intellectual development of students but also the development of human capacity as a whole. At the same time, emancipation from religious beliefs, opposition to indoctrination, and critical thinking are vital for this secularized understanding.

According to Humboldt (Humboldt & Burrow, 1969), the main goals of education are as follows: to provide individuals with a high level of thinking and questioning skills; to provide individuals with a power of comprehension that will have the knowledge of the causes of something; to help individuals to form their inner/emotional world; and to support individuals' free thought and imagination. Furthermore, Humboldt claims that research is at the heart of education. According to him, these research produce knowledge through reason, and they should be guided by humanistic ideals and free thought, not authority and dogmas. These research, therefore, need to be impartial, and should be conducted independently of ideological, political, economic and religious influences.

According to Dewey, "education is a social process", and the aim of education in a democratic society is to realize the full potential of the individual and to free "individual capacity in a progressive growth directed to social aims" (Dewey, 2018, p.105-106). In this context, for Dewey, education is not only a place where knowledge is gained, but also a place where life itself is learned. In addition, an inquiring, future-oriented, innovative and experimental perspective is at the forefront in Dewey's conception of education (Ünder, 2020). According to Chomsky (2007), Dewey believed that reforms in preschool education could be an important step towards a more just and free society, a society in which "The

ultimate aim of production is not production of goods, but the production of free human beings associated with one another on terms of equality” (as cited in Chomsky, 2007, p.34).

Russell basically sees education as an organic process that enables the child’s innate growth patterns to develop (Woodhouse, 2020). Therefore, according to Russell, education should aim at liberating the child’s growth potential rather than instilling fixed and specific developmental patterns. Moreover, he claims that the state and its great institutions do not consider people in education; what is taken into account is the preservation of existing orders. In fact, “Education is, as a rule, the strongest force on the side of what exists and against fundamental change” (Russell, 2015, p.140). Therefore, Russell claims that almost all educational systems are based on political motives and the purpose of education is to strengthen a national, religious or even social group. In this context, within the education system, students are expected to acquire mental habits within the framework of these political motives. On the contrary, the mental and inner development of students is almost always overlooked.

Chomsky’s educational approach is the logical result of his years of linguistic studies and a continuation of the educational theory and practice of Humboldt, Dewey and Russell (Chomsky, 2007). Chomsky calls it the humanistic conception of education. According to Chomsky, the roots of the HCE are based on the Enlightenment. Chomsky also calls this conception as democracy-for-everyone and education-for-democracy. In fact, “the aim of education-for-democracy is to foster enriching mental growth in the individual, growth self-directed toward enlightenment, hence self-enlightening mental growth” (Chomsky, 2007, p.17). In fact, Chomsky’s educational practice is basically an “approach that takes education to be very largely self-education” (Chomsky, 2007, p.12). Therefore, from this

point of view, the purpose of education cannot be to control the growth of the child towards a specific and predetermined goal.

All in all, Chomsky agrees with Russell's HCE; "the idea that education is not to be viewed as something like filling a vessel with water, but rather assisting a flower to grow in its own way (in other words, providing the circumstances in which the normal creative patterns will flourish)" (Chomsky, 2007, p.35). Chomsky claims that Dewey and Russell were actually trying to revive the idea that emerged in the 18th century. According to Chomsky, Dewey and Russell advocated the leading ideas of Enlightenment and classical liberalism. Moreover, if they could put these ideas into practice; "these ideas could produce free human beings whose values were not accumulation and domination but rather free association on terms of equality and sharing and cooperation, participating on equal terms to achieve common goals which were democratically conceived" (Chomsky, 2007, p.35). Similarly, according to Chomsky, Humboldt sought a society that could freely associate without interference from the state or other autocratic institutions. In fact, in such a society, "free men can create and inquire, achieve the highest development of their powers" (Chomsky, 2007, p.140).

To sum up, the HCE believes in a libertarian, just, democratic and egalitarian society. Education plays a major role in achieving this. Furthermore, in a democratic society, education should aim at the following: supporting the individual's free thought and imagination, developing a high level of questioning skills, encouraging the inquiring and experimental perspective, ensuring the development of the child's innate growth patterns, supporting the inner/emotional world, promoting independent and impartial research, liberating the child's growth potential, supporting the mental and inner development of children. In this sense, in this study, I will examine children's picture books within this

framework and research whether the approaches in these books are compatible with the HCE.

2.3.1.1. Creativity, human nature and education

Russell claims that a child has an “intrinsic nature” and “the primary goal of education is to elicit and fortify whatever creative impulse man may possess” (as cited in Chomsky, 2007, p.173). This view is based on a concept of human nature, and according to Chomsky, Russell arrives at it from what he defines as humanistic conception. This perspective “regards a child as a gardener regards a young tree, that is, as something with a certain intrinsic nature, which will develop into an admirable form, given proper soil and air and light” (Chomsky, 2007, p.173).

According to Chomsky, although a human being is essentially a biological organism like any other, what makes him/her unique is his/her intellectual capacity (Bovitch et al., 2018). Because of this innate intellectual capacity, people can think, reason, communicate and express themselves which depends on the freedom they have. Chomsky (2007) argues that these abilities are internally linked to our genetics, just as they are to our other biological systems. In fact, Chomsky claims that the human development process is largely determined internally. However, this does not mean that one can move forward without a stimulating environment and without any opportunity. Because, according to Chomsky, humans need a stimulating environment for the development of language, the development of intelligence and creativity, and the emergence of other abilities, as in all biological developments. He claims that unless this environment is suitable, these developments and abilities will be greatly limited.

According to Chomsky, if a child grows up in an “impoverished environment”, his/her innate abilities will not develop and mature (Chomsky, 2007, p.79). He explains this by

giving an extreme example: “a child who wears a cast on its legs for too long will never learn to walk, and a child deprived of appropriate nutrition may undergo puberty only after a long delay, or never, though there is no doubt that walking and sexual maturation are innately determined biological properties” (Chomsky, 2007, p.80). Similarly, he claims that without normal human interaction, a child who was brought up entirely in a mental institution may not develop normally, neither physically nor mentally. Therefore, just like the universal grammar theory he developed, Chomsky differs from the behaviorist theory and claims that the developmental process of the child is largely determined internally; according to this, the child has a unique nature, and the creative impulse is at the center of this nature. On the other hand, Chomsky claims that, it is currently impossible to give a biological or physical explanation for “the ability of the child to acquire complex systems of knowledge” and then “to make use of this knowledge in the free and creative and remarkably varied ways” (Foucault & Chomsky, 2005, p.13). He thinks that this can only be explained by the concept of human nature.

In other respects, perhaps the most important aspect of Chomsky’s concept of human nature is based on his essential idea of human ability to be creative and that we have the freedom to express it (Bovitch et al., 2018). Because Chomsky believes that freedom can reveal and develop the creative capacities that people have. From this perspective, the purpose of education should be to provide the ground and freedom required for the growth of this creative impulse (Chomsky, 2007). In other words, the purpose is to facilitate the development of a rich and differentiated context and environment in which children can creatively explore and reveal their unique creative impulse. In the HCE, the school as an educational environment should “provide the richest and most challenging of environments

for children so that the creative impulse will have maximum utilization” (Chomsky, 2007, p.181).

I should point out that throughout this study, I will consider the notion of creativity in the context of this theoretical framework, not in its broad sense. In fact, Chomsky uses the term creativity in a different way. In the context he describes, creativity is “a normal human act” (Foucault & Chomsky, 2005, p.24). This differs from the value often attributed to the notion of creativity. Chomsky speaks of “the kind of creativity that any child demonstrates when he’s able to come to grips with a new situation” (Foucault & Chomsky, 2005, p.24). This notion of creativity includes: “to describe it properly, react to it properly, tell one something about it, think about it in a new fashion for him and so on” (Foucault & Chomsky, 2005, p.24). Therefore, in this present study, the notion of creativity as described by Chomsky, that is, as a human act, will be used, not creativity that goes beyond the normal in art and science.

2.3.1.2. Obedience, control and education

According to Chomsky (2007), educational practices in today’s societies value punctuality and obedience more than creativity and achievement. Furthermore, according to Chomsky, such practices do not fit in any way with the HCE that aims to raise creative and undogmatic individuals. Similarly, Dewey’s conception of education also excludes authority and criticizes such approaches: that do not take into account the interests of children; that impose goals and discipline on students by the adults; that demand students to be docile, obedient, and conforming to rules; that see education as a preparation or a tool for the future life; that have undemocratic course contents (Ünder, 2020). In this regard, Dewey (2018) argues that existing schools do not prepare individuals for ethical participation in society, but rather train passive students by disciplining bodies.

According to Russell, there are institutions that inhibit the creative impulse inherent in human nature and suppress development (Woodhouse, 2020). These are “the state, private property, the patriarchal family, the churches, armies and navies. All of these have become in some degree oppressive, in some measure hostile to life” (as cited in Woodhouse, 2020, p.137-138). However, according to Russell, “Education ought to foster the wish for truth, not the conviction that some particular creed is the truth” (Russell, 2015, p.148). But he argues that it is the creed that holds the institutions of the current system together. In fact, these creeds need to survive and strengthen. Therefore, “the child’s nature is warped, and its free outlook is cramped, by cultivating inhibitions as a check to the growth of new ideas.” (Russell, 2015, p.148).

Similarly, Chomsky (2007) claims that today's capitalist conditions do not encourage, but rather prevent, the effective emergence and realization of creativity, which is a characteristic of human nature. Moreover, contrary to the HCE, existing conceptions do not care about human nature and human inner abilities. According to Chomsky, “An approach to education which emphasizes such values as punctuality and obedience is very well suited for training factory workers as tools of production. It is not suited at all to the humanistic conception of creative and independent individuals” (Chomsky, 2007, p.181).

On the other side, Russell claims that there is a close connection between obedience and authority: “Obedience, the yielding of one’s will to outside direction, is the counterpart of authority” (Russell, 2015, p.150). According to Russell, the preservation of existing orders within the framework of political motives requires this. Moreover, education is seen as a tool for the educator to form his/her power over students. In this context, Russell claims that there are mental habits imposed by educators within the framework of political motives in the current system: “obedience and discipline, ruthlessness in the struggle for

worldly success, contempt towards opposing groups, and an unquestioning credulity, a passive acceptance of the teacher's wisdom" (Russell, 2015, p.149).

Chomsky (2007) claims that one of the forms of systematic control is indoctrination of children. He explains that textbooks are full of this kind of direct indoctrination by giving examples from his own children's books. He argues that such ideas of indoctrination will have enormous impact when instilled in people throughout their lives. This also makes it possible to establish obedience and control over people through education. For instance, there is still a very large population of those who believe that the world was created a few thousand years ago because of the irrationality and religious doctrines within the educational system: "the justification for the belief is that that is what they were ordered to believe by authority figures to whom they were taught one must subordinate oneself. [...] One can easily understand why great efforts should be made to keep the public at an extremely low cultural and intellectual level, subordinated to power and blind obedience to authority" (Chomsky, 2007, p.109).

2.3.1.3. The present study and the HCE

To sum up, the HCE is based on the tradition of humanism whose roots go back to the Enlightenment. The aim of HCE is to enrich the mental growth of individuals and to encourage the potential for self-enlightening. In this context, the HCE approaches education basically as self-education. Thus, according to the HCE, the purpose of education cannot be to control the children's growth towards a predetermined goal. On the other hand, educational practices in today's societies are shaped by obedience and control, not a creative challenge. Such educational practices do not fit with the HCE, which aims to raise creative individuals.

In today's inegalitarian society, power relations are instilled in children from the very beginning of the education system. Moreover, these power relations can appear in the form of racism, ethnicism, sexism, classism and other inegalitarian tendencies. As Chomsky (2007) points out, in an education system in which such power relations are indoctrinated, obedient individuals are raised instead of creative and independent individuals. In this context, I will consider children's picture books as an area where these power relationships are instilled. Moreover, throughout the present study, I will rethink children's picture books, which are an important part of preschool education practice, in the light of this critical question posed by Chomsky, should educational practice "be oriented toward freedom and challenge or toward guidance, direction, and control" (Chomsky, 2007, p.176.).

In the present study, based on the theoretical framework, I will claim that children's picture books, which create social inequality and contain power relations, reproduce obedience and control on the basis of society through children. I will also claim that some of these books serve to raise children who think within certain patterns, not children who think freely, critically and creatively. In this sense, I will argue that children's picture books that contain individual or social control and power relations are against human nature. Moreover, as Chomsky points out, I will argue that such books do not provide a proper ground and environment for the creative nature of children. Rather, I will claim that such books serve the desire to raise obedient children. On the other hand, as Humboldt, Dewey, Russell and Chomsky point out, the necessary condition for creativity to emerge is free and equal social relations. In this regard, I will claim that children's picture books, which contain free and equal social relations, are in accordance with the HCE, and therefore, such books provide a proper ground and environment for creativity in human

nature. I will also argue that such books offer a proper environment that might contribute to creativity, as they encourage children's free thinking and imagination. The basis of my analysis will be based on this.

2.4. RESEARCH ON SOCIAL INEQUALITIES AND POWER RELATIONS

Children's picture books are examined with various methods and approaches. In these studies, different themes such as gender, race, ethnicity, multiculturalism, social class, poverty, homeless, masculinity, heteronormativity, and identity are analyzed. In this section, studies that have analyzed children's picture books in the context of social inequalities and power relations themes will be highlighted.

2.4.1. Gender in children's picture books

Gender development is a critical stage in which children have their most important and earliest learning experiences (Peterson & Lach, 1990). In fact, as of early childhood, children develop their thoughts and attitudes about the differences between males and females (Trepanier-Street & Romatowski, 1999). Even at these ages, children build a gender schema, an organized pattern of behavior they use to rank information about the world by sex. Trepanier-Street & Romatowski states that as children observe how society classifies people and the roles they play by gender; they begin to develop a concept of what it means to be male or female. This process involves the gradual construction of gender roles.

Indeed, gender roles are learned, not inherent in human nature (Pekşen, 2012). Therefore, from an early age children develop attitudes about whether their games, activities and professional roles are gender appropriate (Trepanier-Street & Romatowski,

1999). Since they are in the process of developing their gender schema, it is seen that children's thoughts are particularly open to environmental influences. In this context, "gender stereotypic thinking may limit children's choices, interests, and abilities." (Trepanier-Street & Romatowski, 1999, p.155). Moreover, Narahara (1998) argues that children's potential development and growth is limited by gender stereotypes and sexism. In addition, gender roles also affect how children perceive themselves. According to Narahara, children's picture books are effective in this process and provide role models in identifying feminine and masculine patterns.

Gender is one of the most studied themes in children's literature studies. In fact, many studies conducted so far have analyzed how gender roles are constructed, portrayed or represented in children's literature (Crisp & Hiller, 2011; Diekman & Murnen, 2004; Evans, 1998; Oskamp et al., 1996; Peterson & Lach, 1990).

Many researchers in the USA mentioned the existence and prevalence of gender stereotypes in books written for children in the 1960s and 1970s (Peterson & Lach, 1990). In many studies, it has been pointed out that women and men are portrayed within certain patterns: Women were typically portrayed as passive, dependent and often incompetent, while men were portrayed as active, independent, cool/handsome, and generally competent (Evans, 1998; Peterson & Lach, 1990). According to Peterson & Lach, over time, the representation of male and female characters in children's books began to converge. However, according to Oskamp et al. (1996), although the proportion of female characters has increased, gender differences have remained.

On the other hand, according to various studies, stereotypes in children's picture books have decreased over the years and some progress has been made in this direction, but still, female characters continue to be depicted with certain stereotypes (Diekman & Murnen,

2004; Gooden & Gooden, 2001; Narahara, 1998; Peterson & Lach, 1990; Poarch & Monk-Turner, 2001). Moreover, these are subtle stereotypes, not crude stereotypes. Evans (1998) also points out that although there are many studies on this subject, the issue of gender stereotypes in children's books has not disappeared and continues in different ways.

Considering that children's picture books contribute to the development of children's gender identity, a recent study by Adam & Harper (2021) states that the world represented in children's books predominantly contains stereotypes: The characters in the stories are mostly middle-class, heterosexual, and male protagonists. Furthermore, when the picture books recommended by the educators from the United State and Australia are examined, it is revealed that they support the traditional gender perspective and do not support the identities and rights of children. The study rather finds that these books contribute to perpetuating gender stereotypes.

2.4.2. Race, ethnicity and multiculturalism in children's picture books

Children can be affected by social norms and biases from the age of three, and “may exhibit ‘prejudice’ towards others on the basis of gender, race, or disability” (Cole & Valentine, 2000, p.307). In addition, the development of children's ethnic identities begins to take shape at the age of three, and minority children begin to experience conflict between their racial identity and social stigma and stereotypes during this period. Thus, this process depends on the positive relationships that children form with their racial/ethnic identities. Moreover, the depiction of the racial population in picture books has an impact on children's racial identity and racial attitudes toward others (Wilson, 2014).

Another theme that is most discussed in studies that analyze children's literature is race, ethnicity and multiculturalism. These studies examine the representation of

ethnicity/race in children's books, and how diversity and multiculturalism are portrayed in them (Cole & Valentine, 2000; Edmonds, 1986; Rogers & Christian, 2007; Wilson, 2014; Yoon et al., 2010).

Edmonds (1986) analyzed the racial representations in children's picture books between 1920 and 1984, and found that Whites were dominant in racial representation. In addition, the representations of Blacks in particular were rather stereotyped, generalized or invisible. In this study, it was also revealed that Whites were overwhelmingly dominant in picture books in the twentieth century. Furthermore, according to this study, the number of books focusing on Blacks was very few, and black people were portrayed with stereotypes and cultural judgments in these books. In fact, Blacks were placed in the background as anonymous characters in these books.

On the other hand, in recent years there is a significant increase in multicultural literature for children (Agosto et al., 2003). Furthermore, multicultural children's literature is an important tool for reflecting race, ethnicity and cultural diversity in countries such as the United States, Canada and Australia. Multiculturalism, in general terms, stands for the construction of ideologies and policies in diverse societies in accordance with the reality of diversity (Mudiyanselage, 2016). However, it is possible to encounter striking results that analyze multicultural children's books.

For instance, in the study conducted by Yoon et al. (2010), 12 picture books are randomly selected from the multicultural collection of a school library in the United States. In this study, the ideologies of assimilation and cultural pluralism are analyzed in these books: 50% of these books are neutral/unclear, that is, ideologies of assimilation and cultural pluralism unclear; 17% of these books are pluralistic, that is, promoting cultural pluralism by embracing cultural and linguistic identities; and finally, 33% of these books

are assimilationist, that is, there is a message in the books to give up their own identity and culture. In other words, a third of the books convey the underlying message of assimilation into the dominant culture and norms. Moreover, books with an assimilationist ideology are examined in detail. In the analysis, it seems that especially immigrant characters are portrayed as “passive agents”, easily assimilated into the dominant culture and glorifying mainstream culture (Yoon et al., 2010, p.115).

2.4.3. Class in children’s picture books

Another theme discussed in studies that analyze children’s children’s picture books is class. According to some researchers, when compared to studies on gender, race and ethnicity in children’s literature, studies on social class are ignored (Chafel et al., 1997; Kelley & Darragh, 2011; Kim & Wee, 2020). In fact, the ongoing economic injustice and inequality in the world affects the lives of many people, and children are among those most affected by this. On the other hand, children’s literature about poverty is one of the areas where social justice can be discussed (Kelley & Darragh, 2011).

In studies where children’s literature is analyzed in the context of the class, it is discussed how poverty and class differences are portrayed and represented (Chafel et al., 1997; Dedeoğlu et al., 2011; Hill & Darragh, 2016; Kelley & Darragh, 2011; Kim & Wee, 2020). For instance, Chafel et al. (1997) found that white poor families in American society were more accurately represented in children’s literature, but Hispanics and other races were underrepresented. According to the findings of Kelley & Darragh’s (2011) study, some children’s books reflect the reality of poverty in the United States while others misrepresent it; in fact, poverty in existing rural areas is ignored for example.

Homelessness is also a class-related issue and is the subject of some studies. In the study of Kim & Wee (2020), it is argued that homelessness is depicted in stereotyped ways and is usually portrayed as a man living in a public space. According to this analysis, homeless people are described as passive, pathological and voiceless subjects. In addition, the problem of homelessness is portrayed as an individual problem rather than a structural social inequality.

Besides the representation of social class in children's books, another problem is how it is represented. In fact, children's literature "has the overall effect, whether conscious or not, either on the part of the writer or on that of the reader, of indoctrinating children with a capitalistic ideology" (as cited in Kelley & Darragh, 2011, p.266). According to Kelley & Darragh, children may perceive the middle and upper class as the norm from the books they will read. Moreover, from the books they read, children may also interpret the poor as people who do not know how to manage their money. Because, according to this study, many picture books with poor characters completely ignore various causes of poverty, such as losing a job or a low minimum wage.

2.4.4. Masculinity in children's picture books

The patriarchal system is structurally based on the dominance of men over women (Taylor, 2019), therefore, it is important to examine masculinity in children's literature. Moreover, masculinity, like femininity, is a social construct that exists in children's literature (Nodelman, 2008). In this context, some studies analyze the role and representation of masculinity in children's literature (Nodelman, 2008; Taylor, 2019; Thyssen, 2008).

For instance, Thyssen (2008) examines how masculinity is represented and constructed in both text and picture in children's picture books in South Africa. Children's literature is a transmitter of social norms, therefore, in the study, it is pointed out that stereotypes of masculinity and dominant forms of being a man are reflected in children's picture books. In some books, messages were found that children should obey the laws, rules, families and authorities without questioning them. Moreover, it was also found that social obligations such as doing the right thing and obeying the elderly were instilled in children.

In another study, Taylor (2019) analyzed different forms of masculinity in picture books. Moreover, all three books that Taylor analyzed were male-centered. While the male characters in these books were active, the females were supportive and secondary. Despite the personal self-transformation of male protagonists in these books, there was no change in the structural and ideological practices of the patriarchal system. Indeed, these books promoted individualism rather than social justice for maintenance of the capitalist status quo.

2.4.5. Other themes in children's picture books

Apart from the above themes, there are many other studies in which children's literature is analyzed with different themes. Some of these studies are as follows:

For instance, Clark & Fink (2004) examines the themes of oppression and resistance in 33 picture books for children. In this analysis, the characters in the books that are exposed to various oppression systems such as sexism, racism, classism, colonialism, heterosexism are discussed. In this context, the study focuses on how the characters, individually or as a group, organize a resistance against oppression systems. According to Clark & Fink, a

number of resistance strategies are developed in the stories. For example, in some books, the characters explore the power of their own imaginations as a strategy of resistance. In other books, oppressed characters find a common ground by collaborating with others in similar situations.

Soyer (2009) analyzes the stereotypes and identities in the content of the books prepared for preschool education in Turkey. According to Soyer, children are prepared for the adult world through the stereotypes and identities in these storybooks. In this context, children's books serve the process of adaptation and integration with the society they are in. In addition, a certain children's world is constructed using similar stereotypes in global and local culture. In this study, various stereotypes were found in the children's books. Some stereotypes in the books are as follows: family stereotypes (modern/traditional), rural and urban stereotypes, gender stereotypes, occupational stereotypes, religious stereotypes.

In her analyzes, Marie (2007) examines best-selling children's picture books in the context of sexism, ageism, racism, ableism, and classism. In this study, children's picture books are discussed as ideological agents controlled by adults. The analysis finds that members of dominant groups are overrepresented in all categories. In fact, "White, male, able-bodied, heterosexual, middle-class, attractive and adult individuals" are most represented (Marie, 2007, p.50). On the contrary, others outside of these dominant groups are either not represented at all or are very disproportionately represented.

The study conducted by Eslen-Ziya & Erhart (2013) examines how picture books for preschool children are used as character development tools. According to the study, picture books, which are effective in the formation of children's identities, are seen as a

cultural tool that puts possible ideologies and insights into practice. In this context, Turkish culture tries to instill some values in the upbringing of children. This is in parallel with the general discourse of the state, that is, it reflects creating an ideal social order by creating ideal children. Moreover, two important findings emerge in this study. First, the characters depicted in the picture books reinforce the habits and messages that Turkish parents want to instill in their children. Secondly, these picture books reflect a traditional Turkish family dynamic, which is based on external control of the children's behavior through the pressure of anxiety and shame on children.

In the study of Hermansson & Nordenstam (2017), a new literary phenomenon in Sweden called norm-critical children's literature is analyzed within the ideological and cultural context. The norm-critical perspective has developed against the discourse of tolerance pedagogy. According to the analysis, in recent years, some Swedish publishing houses have shifted to publishing perspectives that more question social norms and offer alternative ways of doing gender. This perspective focuses on how social standards and norms are constructed and how otherness is reproduced. Nevertheless, in this study, it is argued that the norm-critical perspective can also reproduce existing mainstream ideologies, cultural contexts and discourses. For instance, according to Hermansson & Nordenstam, a queer picture book may well challenge heteronormativity. However, in doing so, it can actually affirm the mainstream family description within the framework of ideal standards. In another example, while a picture book depicts different cultures living in Sweden, it cannot get rid of the oriental man stereotype and produces new stereotypical figures.

3. METHODOLOGY

In this study, I will examine various children's picture books published in Turkey according to the HCE, using discourse analysis method. Furthermore, I will analyze the discourses and messages within the text and the visuals in the children's picture books within the framework of the HCE. There are two main reasons for using the discourse analysis method in this study: First, the theoretical framework of this study matches the method, and second, children's picture books are generally based on dialogues. In this chapter, I will first explain the notion of discourse and the discourse analysis method. While explaining the selection process, I will explain what criteria I have taken into consideration throughout the process of book selection. Finally, I will explain the data analysis process of the sample.

3.1. THE NOTION OF DISCOURSE

There are many definitions of the notion of discourse (Bondarouk & Ruel, 2004). For instance, APA dictionary of psychology defines the notion of discourse as: "the areas of written, spoken, and signed communication, whether formal (debate) or informal (conversation)" (n.p.). According to Alldred and Burman (2004) "discourses are frameworks of meaning produced in language" (Alldred & Burman, 2004, p.178); moreover, discourses not only reflect the social world, but also serve to construct it. Rose (2007) claims that the notion of discourse constitutes the main center of both Foucault's theoretical arguments and methodology. In addition, it refers to sets of statements, and structures the way in which something is thought and how we act on the basis of that thing (Rose, 2007). In other words, the notion is a specific knowledge about the world, and this

knowledge shapes how the world is understood and how things are defined in it. Parker also defines discourse as “a system of statements which constructs an object”, based on Foucault’s work (as cited in Alldred & Burman, 2004, p.178).

According to Bondarouk and Ruel (2004) texts are discursive ‘units’ and concrete representations of discourses. In fact, texts are also depositories from which complex social meanings are produced in a particular historical situation. They can appear in various forms: formal written records, spoken words, pictures, symbols, TV programs, advertisements, magazines, novels, etc. According to Rose (2001), discourse is expressed and produced not only through a certain speech or text, but also through all visual images. Because while a certain visuality makes certain things visible in certain ways, it will make others invisible or enable them to move within a certain visual field.

At this point, I believe that this quote from Fairclough and Wodak (1997), who define the notion of discourse as social practice, will be useful and convenient, especially for the analysis chapter of the present study:

Since discourse is so socially consequential, it gives rise to important issues of power. Discursive practices may have major ideological effects - that is, they can help produce and reproduce unequal power relations between (for instance) social classes, women and men, and ethnic/cultural majorities and minorities through the ways in which they represent things and position people (Fairclough & Wodak, 1997, p.258).

3.2. DISCOURSE ANALYSIS

Discourse analysis is a diverse field, including various approaches (Holt, 2011). It is generally used in different fields such as film, media and cultural studies, language and literature, politics, law, visual arts, sociology, anthropology and psychology (Holt, 2011; Parker, 2013). In general, discourse analysis is an analysis approach that guides our

understanding of the social world rather than a 'data collection' (Alldred & Burman, 2004). According to Alldred and Burman (2004), in various discourse analysis ranging from psycho-linguistic approaches in psychology to post-structuralist approaches in cultural studies, these three ideas, which I believe will be guiding the present study, are common: first, language is structured and produces specific sets of meanings about the world; second, the social world can only be accessed and interpreted through language; and third, therefore, such research is possible only with a study approach that focused on language.

According to Bondarouk and Ruel (2004), examining the relationship between discourse, text and context shapes the focus of discourse analysis. While discourse analysis is a methodological approach that explores the ways in which 'knowledge' is socially constructed, this approach mainly aims to uncover the implicit knowledge that legitimizes existing institutional practices that perpetuate inequality (Holt, 2011). In other words, the purpose of discourse analysis is to reveal the relationship between discourse and reality, and to interpret implicit meanings (Bondarouk & Ruel, 2004). In the discourse analysis approach, meaning is negotiated and 'facts' are produced through language; thus, the knowledge we have about the world is produced discursively through language and particular practices (Holt, 2011).

On the other hand, not only text and speech but also visual images contain or produce discourses (Rose, 2001). In fact, according to Rose, discourses produced in visual images make certain things visible and others invisible. Thus, discourse analysis can also be extended to visual methodologies in terms of analyzing images (Rose, 2001). It can be said that in the preschool picture books that I will analyze in the next chapter, text and images come together to produce meanings. Therefore, while analyzing preschool picture books

within the scope of this study, not only the discourses in the text but also the visual material will be the subject of analysis in this context.

It should also be noted that in discourse analysis a distinct method or a set of techniques is not offered by analysts (Aldred & Burman, 2004). Moreover, according to Van Dijk, the design of the analysis approach depends on the specific goals of the projects and the worldview of the researcher, and can therefore take various forms (as cited in Bondarouk & Ruel, 2004). In either approach, what is critical is that the researcher acts in accordance with how the discourse is structured and how it functions, not the view that the discourse reflects social reality (Bondarouk & Ruel, 2004).

In addition, the following points regarding the discourse analysis approach will be especially taken into consideration and will give a significant direction to the present study. In discourse analysis approaches, it is not attempted to generalize from a sample to a larger population (Holt, 2011). Therefore, in this study, generalizations will be avoided, and the focus of the discussion will be the sample to be analyzed. However, discussions on the sample can also give us some ideas about generalizations at some points. Another important point is to develop certain themes by rereading each book to be analyzed in the process (Holt, 2011). In this study, considering the theoretical framework, each picture book will be reread critically, and distinctive themes will be developed, and the books will be analyzed in this context.

The following three criteria proposed by Wood and Kroger (2000) will be used throughout the present study: coherence, plausibility and fruitfulness. According to Wood and Kroger (2000), coherence is the set of analytical claims made about the text to be analyzed. Therefore, for the study to be coherent, the claims must be formulated clearly and precisely. Plausibility, on the other hand, refers to the reasonableness of the claimed

arguments. A good analysis and interpretation should be able to reveal the unnoticed and focus attention on it. Finally, a good study should be fruitful which means it should be productive for the scholarly community. Besides, it should be able to creatively make new connections between previous works and raise new questions (Wood & Kroger, 2000).

3.3. THE PROCESS OF RESEARCH

According to the 2020 Book Market in Turkey Report (2020) of the Turkish Publishers Association, with the closures experienced with the pandemic that started in March 2020, there have been serious increases in online books sales rates in Turkey. In addition, it is estimated that in general 36.17% of the sales of the publishing industry occur online. According to the same report, children and young adult books have increased by 8.46% compared to the previous year with 44,763,278 copies and have a 10.33% share in the total book production in Turkey. Therefore, it is significant how the printed preschool picture books, which have an important share in this production, will be selected within the scope of the present study.

When I had a closer look at the literature, I have seen that the researchers have chosen three different ways for selection of the books. One strategy is choosing award-winning books or bestsellers (Anderson & Hamilton, 2005; Bağçeli Kahraman & Kartal & Yıldız, 2020; Büyükalın & Harmankaya, 2019; Crisp & Hiller, 2011; Hamilton et al., 2006; Kok & Findlay, 2006; Marie, 2007; Oskamp & Kaufman & Wolterbeek, 1996). Second strategy is randomly selecting the books or books between defined years (Ceran, 2019; Dumais, 2009; Eslen-Zira & Erhant, 2013; Hermansson, 2020; Kepenekci & Aslan, 2011; Pospisil, 2016; Sağsöz, 2020; Thyssen, 2008). The last strategy is including the books within the framework of certain themes required by the studies (Clark & Fink, 2004; Dedeoğlu &

Ulusoy & Lamme, 2011; Farley, 2017; Hermansson & Nordenstam, 2017; Karaaslan & Bencik Kangal & Arslan, 2018; Kelley & Darragh, 2011; Öztürk & Afacan & Demirtaş İlhan, 2021; Rogers & Christian, 2007; Roper & Clifton, 2013; Taylor, 2019; Yoon & Simpson & Haag, 2010; Zuppardi, 2016).

In order to decide on how to choose the books that I will analyze within the context of my study, I first interviewed 6 preschool teachers in the public school where I work. Afterwards, I also interviewed 4 preschool teachers working in a private kindergarten. As a result of all interviews, and then my review on the website of the Ministry of National Education (M.E.B.), I did not come across a specific curriculum or picture books recommended for preschool. Therefore, I observed that the selection of books and stories is entirely at the initiative of preschool teachers (in private schools, school managements can also be involved in this process). In this process, I also observed that the educational approach of the teachers generally determines which stories/books they would choose, and I also observed that popular and best-selling stories/books were preferred. In addition, I observed a similar situation among parents whose children are in a preschool institution.

Thus, within the scope of my study, I decided to start a research process on best-selling preschool picture books. I have to say that when I decided to research best-selling preschool picture books for the sample I will analyze in my study, I also wanted to see what kind of preschool picture books are most preferred by parents. In fact, deciding on the best-sellers, I also wanted to see what kind of educational conceptions this would provide in the social context. Based on my observations and interviews with teachers, I should also say that the following reasons were effective in continuing my research in this direction: In general, best-selling preschool picture books reach more children, most parents prefer to read these books to their children, and these books are relatively more available.

In the continuation of my study, I researched the best-selling preschool picture books lists on the internet, but I could not find such data. Thus, I started to check in detail by comparing bestseller lists in different retail online bookstores. The popular retail online bookstores that I have compared comparatively are: www.kitapyurdu.com, www.idefix.com, www.amazon.com.tr, www.dr.com.tr, www.bkmkitap.com.

During this process, I also tried to reach data on children's books publishing and sales figures by contacting different institutions working in the field of publishing in Turkey. For this purpose, I first examined the website of Federation of Professional Associations of Publishers (YAYFED, <https://www.yayfed.org/>), which officially sells and distributes banderol in Turkey. I could not find any information other than monthly and annual general book banderol sales data on their website. In the phone call I made with YAYFED, they said that they did not have any specific data on the sales figures of children's books. And then they directed me to the Directorate General for Copyright of the Ministry of Culture and Tourism. In the phone call I made with the Directorate General for Copyright, they stated that they did not have such information and that I can only get such information from retail online bookstores. In the phone call I made with the Turkish Publishers Association, which publishes annual reports and has a total of 416 publisher members, they stated that they did not have any data on the sales figures of children's books, but YAYFED has such data. When I select the "Children and Youth" category on the website of the association (<https://turkyaybir.org.tr/>), I see that 196 publishers from a total of 416 publishers appear in this category. Within the context of my research, I also met with two authors who are members of the board of the Turkish Association of Children's Publications, which represents the Turkish section of International Board on Books for Young People (IBBY), an organization based in Switzerland. In these meetings, I was

informed that there is no data or report on children's publishing, bestsellers list, popular books and sales figures.

Finally, I made an application to the web portal CIMER (Presidency Communication Center of the Republic of Turkey), which was established in 2015 in order for citizens to convey their demands, denunciations and complaints directly to the Presidency. In this application, I wanted to get information about the publishing houses that publish children's books, and the bestsellers lists for children's books in Turkey within the scope of my study (Appendix A). In the reply written by the Department of Certification and Archives, the following was stated: "The Bandrol Automation System used by our Ministry and the Certificate System in which the registered publishing houses operating in our country, does not contain detailed information such as age group and type of work, and the data you requested in your application is not available in our general directorate. It is thought that it would be appropriate for you to contact the Federation of Professional Associations of Publishers (YAYFED) regarding the issue" (Appendix B). Therefore, in the reply from CIMER, I was directed to YAYFED again. I got in contact with YAYFED once again. However, the official I spoke to again confirmed that they did not have such data.

Throughout this searching process, I could not find satisfactory data on children's books publishing and bestsellers in Turkey. On the other hand, I have observed that the popular retail online bookstores (such as www.kitapyurdu.com, www.idefix.com, www.amazon.com.tr, www.dr.com.tr, www.bkmkitap.com) have certain data. But these data were not sufficient for my study, and in fact the data of each online bookstore could vary. Thus, I decided to proceed as follows for selecting the books: First, I compared the bestseller lists in the popular retail online bookstores in Turkey; since the bestsellers differ in each online bookstores, I continued my study by referring to the publishers, not the

books; I determined 20 publishing houses by comparing online bookstores; and finally, I sent emails to the publishing houses and requested information about 3 best-selling children's picture books (Appendix C). However, I could not get a response from most of these publishers. Therefore, I started making a follow up phone call. At the end of the two months period, when the list of 20 books belonging to 20 different publishers that I aimed to analyze within the scope of the study was not completed, I started to contact other publishing houses.

Thus, during this research process, I tried to get in contact with a total of 40 publishing houses in Turkey that are publishing for children (Appendix D). I could not reach 15 of these publishers (37.5%). The books sent by 11 publishers (27.5%) did not meet the criteria of this study (due to publication date, book type etc.). Finally, I was able to reach the data of 42 children's picture books (Appendix E) from 14 different publishing houses (Appendix F). Thus, I passed the stage of selecting the books that I will analyze within the context of the study.

3.4. SELECTION OF THE BOOKS

During the book selection process, I added two more publishers to this list in order to have a cultural pluralistic perspective on this study: A publishing house that publishes books for children in Kurdish language and a publishing house that publishes books for children in Armenian and Turkish languages. In fact, publishing houses that publish in a language other than Turkish are outside the mainstream publishing and their sales figures are quite low compared to the others. In addition, by adding these publishers to this study, I aimed to expand the variety of publishers and books that I will examine. Thus, I included the story of *Jilln u Vişabı*, which was published in both Armenian and Turkish languages

by Hippo Kitap, in this study. Within the scope of this study, I contacted 3 Kurdish publishing houses in Turkey, but I could not reach 1 of these publishers, and the books sent by 2 publishers did not meet the criteria of this study. Thus, I did not have the chance to include children's picture books in Kurdish in this study.

In the continuation of the study, I have completed the final list (Appendix G), consisting of 14 books, in the light of the following criteria:

- Picture books for ages 3-8
- Selecting a book from each publishing house (Some publishing houses, such as Türkiye İş Bankası Kültür Yayınları and Yapı Kredi Yayınları, often have more than one book on the bestseller lists of online bookstores)
- Having its 1st edition in the last 5 years (including 2016) and being included in the publisher's 3 best-selling preschool picture books
- Finally, concept books (ABC), activity books, sticker books, coloring books and three-dimensional books are not included in this list, as I prefer books to be of the 'story' genre. Therefore, within the scope of this study, I preferred only preschool picture books written for children and telling a story to children. Because generally, the genre of story contains a complete narrative, and I think that this would be more appropriate for the analysis. Therefore, the stories to be selected in this context will have to have a 'dramatic structure' as described by Aristotle (2007); that is, stories with a beginning, a middle and an end. Moreover, stories that have a plot and characters will be chosen.

During the selection process of the books, I realized that the market for preschool picture books is mostly composed of women (mostly mothers) writers and illustrators, and therefore I did not have a chance to apply a criterion in this context. In general, when I

look over the selected books within the scope of the study, I see the following: 9 of them are translated books; 5 of them are written in Turkish; in 3 of them, only human characters are depicted; in 5 of them, only animal characters are depicted; and in 6 of them, people, animals or other characters are depicted together. In total 14 children's picture books constitute the sample of the study.

3.5. ETHICAL ISSUES

First of all, I applied to the university ethics committee to carry out the study and submitted my research proposal. Thus, I received official approval from the Ethics Committee (Appendix H).

On the other hand, it should be noted that the list of books that I will analyze in this study does not really represent the bestseller list for preschool picture books in Turkey. As I mentioned in the previous section, during the process of research, since I could not find a reliable bestseller list, I identified publishers by comparing different popular retail online bookstores. Later I made the final list based on the data from them. Therefore, it is quite possible that there are publishers that have low online sales but can make serious sales in different ways. On the other hand, it can also be said that this list, together with major publishing houses such as Türkiye İş Bankası Kültür Yayınları and Yapı Kredi Yayınları, represents a bestseller list to a certain extent in the context of the criteria I have identified.

Furthermore, it should be noted that, since this study is mainly based on analysis and interpretation of the children's picture books: It is possible for each person to derive or create different meanings from the same work they will read. Therefore, the readings, interpretations and meanings I will make in this study are related to what I understand from these texts and images, and the theoretical framework I read for this study. In addition,

how I read the books that I will analyze in this study will not be independent of what kind of background I have and the society I live in.

3.6. THE ANALYSIS CRITERIA

The criteria in Table 1 that I prepared for the analysis of the books will guide this study. This table is based on the HCE and my own personal and professional experiences. I should also note that it is also possible to further diversify these criteria and to add some new criteria within the framework of the HCE.

Table 1. Analysis Criteria Based on Humanistic Conception of Education

Humanistic	Obedience-oriented
• Respecting children's rights • To contain free and equal social relations • Questioning social inequalities • Encouraging research • Inspiring rational and scientific thought • To encourage exploration • To present creative solutions • Ecological awareness • Imaginative • Libertarian • Democratic • Cultural pluralism and diversity • Solidarity • Sympathy and kindness	• Satisfying adults' desires for obedience and control • To contain social inequalities (based on sex, gender, class, race, age, ability etc.) • Indoctrinating irrational and anti-scientific reasoning • Unquestioning and didactic • To instill a certain political creed or a dominant ideology • Individualist and egocentric • Undemocratic • Discriminatory • Aiming at behavior control • Selfishness • Lack of concern for others • Rudeness

As can be seen from Table 1, it would be more appropriate to classify the analysis criteria in two categories: humanistic and obedience-oriented. By the category of humanistic, I mean the following: As Chomsky (2007) points out, it is in harmony with human nature and thus provides a proper ground and environment for creativity. By the category of obedience-oriented, I point out that it is not in harmony with human nature, on the contrary, it serves for obedience and control.

On the other hand, if it does not quite fit the criteria in the two categories, I will evaluate it as a third category, that is unclear/in-between. The unclear/in-between category can include both criteria in the humanistic category and criteria in the obedience-oriented category.

As stated, my basic approach in this study is based on the HCE. In this study, I critically analyzed children's picture books by synthesizing my personal and professional experiences along with my theoretical readings. In this regard, I examined the discourses and messages beyond what is seen in text and visuals. On the other hand, I did not make an analysis based on criteria such as the literary value of the story, the power of fiction, and the artistic value of the visuals, because such an analysis goes beyond the limits of this study.

3.7. INDUCTIVE DATA ANALYSIS

According to Berg (2001), the inductive method starts with researchers focusing on the documents so that they can identify the dimensions or themes of each message that seem meaningful. Furthermore, an inductive method is used to identify themes to be used in the

development of a coding framework. According to Braun and Clarke (2006), “Thematic analysis is a method for identifying, analysing and reporting patterns (themes) within data. It minimally organizes and describes your data set in (rich) detail” (Braun & Clarke, 2006, p.79). Furthermore, it provides the researcher with a useful and flexible research tool; and also provides a detailed and rich account of data. Thus, it is possible to explore important themes and patterns within the data set in relation to the research questions.

During the data analysis process, I followed the six phases of thematic analysis outlined by Braun and Clarke (2006). These are familiarizing yourself with your data, generating initial codes, searching for themes, reviewing themes, defining and naming themes, and producing the report. In the following sections, I will summarize each phase along with my own data analysis process.

3.7.1. Phase 1: Familiarizing yourself with your data

According to Braun and Clarke (2006), in the first phase, it is important to become familiar with the data at hand. This requires reading and re-reading of the data. If necessary, the data should be transcribed. For this purpose, first, I read all the books twice without taking any notes. This allowed me to become deeply familiar with both the text and the visuals. I then typed the text of each book separately into a Microsoft Word document. In the meantime, I examined each visual in the books one by one and took some notes.

Noting down initial ideas on each reading was helpful for the next phase, generating initial codes. In fact, I explored new ideas with each reading. While reading the texts and examining the visuals, I took the following factors into consideration within the framework of the HCE; power relations, social inequalities, gender roles, adult-child relationships,

stereotypes, positioning between characters, colors, body postures of characters, gender frequency etc. I scanned the visuals containing such factors and filed them separately for each story. I also noted down some initial ideas on these visuals.

3.7.2. Phase 2: Generating initial codes

The second phase begins when you have read and reread the data and become familiar with it, and have an initial list of ideas about what is interesting about the data. The second phase includes the generation of initial codes from the data. This also means organizing data into meaningful groups. However, this differs from broader themes and patterns, which will be developed in the next phase. It is necessary to work systematically across the entire data set, paying full attention to each data item. It is also necessary to identify relevant aspects that may form the basis of repeated themes and patterns. Moreover, it is helpful to code as many potential themes/patterns as possible, because what might be useful later is unpredictable.

Keeping in mind the readings I made within the framework of the HCE, I identified the discourses and underlying messages in each text and image and coded them. At the same time, I identified visual and textual connections and interplays. I carried out this process for each book separately. I interpreted the explicit or implicit discourses and messages by bringing them together in each book. Moreover, I linked parts of the texts and visuals that reflect discourses and messages. Thus, initial codes began to form.

3.7.3. Phase 3: Searching for themes

After the generating initial codes phase, potential themes are sought. This phase refocuses on a broader level of themes rather than codes. The different codes are divided

into potential themes and the relevant coded data extracts are collated within the identified themes. At this point it was useful to separate and organize different codes into potential themes using mind-maps. Moreover, mind-maps enabled at this early stage to organize theme-piles and to see potential themes and patterns. In this sense, for example, a thematic map of this early phase that I prepared can be seen in Figure 1. Therefore, at the end of this phase, I identified a collection of candidate themes and sub-themes.

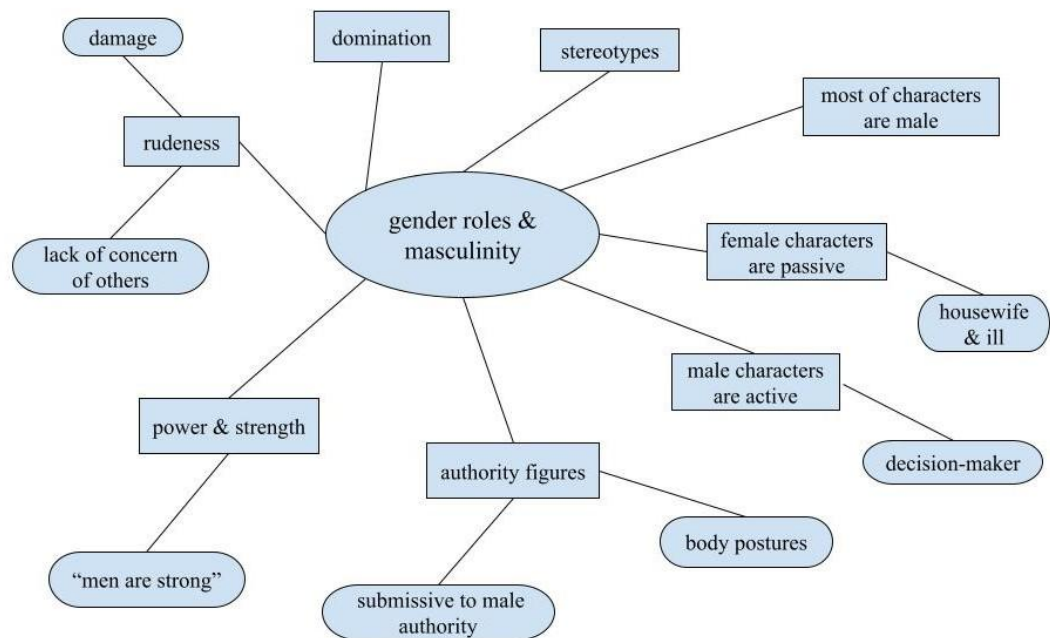


Fig 1. An example of initial thematic map

3.7.4. Phase 4: Reviewing themes

After the candidate themes are identified, the phase of reviewing themes is started. At this phase, there should be clear and definable distinctions between the themes. In addition, the data within each theme should be cohered together in a meaningful way. At this point, I read the relevant data and codes for each theme and examined whether it creates a coherent pattern. After the candidate themes formed a coherent pattern, I continued to work on the

thematic map. At this stage I combined some candidate themes and went for simplification.

In this sense, I developed thematic maps as in Figure 2.

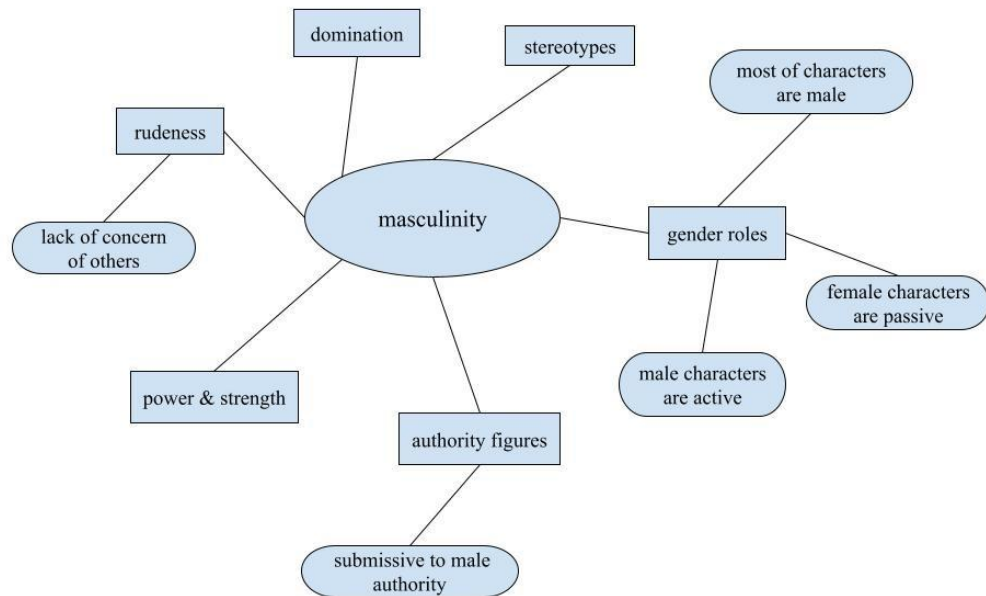


Fig 2. An example of developed thematic map

3.7.5. Phase 5: Defining and naming themes

At this phase, each theme needs to be defined and refined for the analysis. Thus, the analysis of the data is done within these defined themes. In other words, it is necessary to determine what the ‘essence’ of each theme is about and what aspect of the data each theme captures. At the end of this phase it is important to identify what is the theme within the scope of this study and what is not. At this point, I wrote in detail what each theme indicated in the related books, both in the text and in the visuals. I also linked each theme with the theoretic framework. Thus, I prepared a final thematic map for each theme as in Figure 3. At the end of this phase, at the same time, the explicit or implicit meanings in each book began to emerge for me.

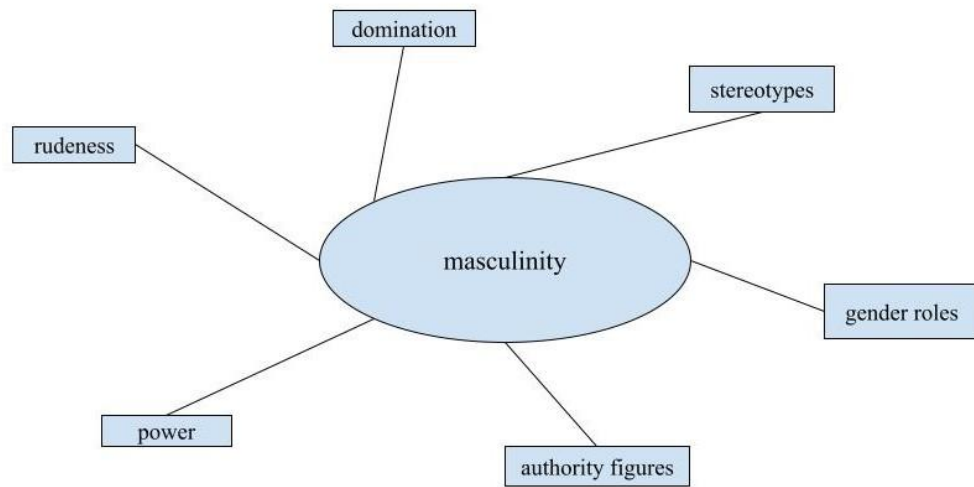


Fig 3. An example of final thematic map

3.7.6. Phase 6: Producing the report

This phase begins when there is a set of fully worked-out themes. After that, the reporting and analysis process begins. It is important that the analysis convincingly presents a concise, coherent, logical, non-repetitive and compelling explanation. Moreover, the analysis should provide sufficient and consistent evidence about the themes in the data. For this, it is important to choose vivid examples and quotes. In reporting, it is necessary to go beyond the description of data and present a discussion base in connection with the research questions. Throughout this process, I developed my analysis based on these strategic steps outlined by Braun and Clarke (2006).

In the process of coding and clarifying the themes, I had to go back and reread the books each time. In this regard, I also analyzed both the plot structure and the actions of the characters in the stories. Furthermore, I examined the roles and connections of the characters in the context of the plot of each story. Furthermore, I linked the ways in which the issues that were problematized in the stories were resolved, based on my theoretical

readings and my own experiences. Thus, during this process, I was able to check data every time and often explore new findings. To sum up, all this process allowed me to do was to better understand the discourses and messages in the books, both in the text and in the visuals.



4. FINDINGS

Whether or not a reader likes a literary work is subjective. That is, a reader takes pleasure from what s/he reads or dislikes what s/he reads. In other words, this literary work may or may not appeal to a reader's world of pleasure. In the meantime, what this literary work tells has a message and a discourse. Because the author who wrote that literary work also has a worldview, a political stance, and an aesthetic understanding. This stance and understanding will be reflected in the world s/he created. At the same time, it will permeate the actions of characters and the story in general. Therefore, even if a literary work is a story written for children, the situation does not change. Because there is a situation or incident depicted in the story or picture, and there is a position that the author/illustrator takes in response to it. Thus, the author's worldview appears in the details of the story, in the actions and attitudes of the characters. Instead, perhaps the messages or discourses that the author wants to convey can be given directly in a didactic way. The same can be said for illustrations and pictures in children's picture books. In these illustrations and pictures, there can also be a direct or indirect worldview and a message to be conveyed. Therefore, the messages and discourses in these books, prepared for children, will also affect their world of pleasure, aesthetic understanding and worldview in general.

In this chapter, I will present the findings by stating my interpretations of the text and the images in the books. In this context, based on the criteria in Table 1, I examined 14 children's picture books. 5 of these books were written in Turkish and 9 of them were translated from different languages with one exception. The book *Jilln u Vişabı* (Jill & Dragon), which is among the top three best-selling books in Armenian by Hippo

publishing house, was published both in Armenian and in Turkish. I analyzed its Turkish translation.

4.1. DATA CATEGORIES

Based on the criteria in Table 1, I classified my sample of 14 children's picture books as in Table 2.

Table 2. Booklist by Data Category

Category	Book
Humanistic	<i>Babamın Battaniyesi</i> by Sara Şahinkaya & Ayşe İnan <i>Küçük Kırmızı Düğme</i> by Göknıl Özkök & Vaghar Aghaei <i>İyi Yürekli Dev Memo</i> by Julia Donaldson & Axel Scheffler <i>Çocuk ve Ayı</i> by Tracey Corderoy & Sarah Massini <i>Bir Dostluk Masalı</i> by Susanna Isern & Marco Somà
Obedience-oriented	<i>Bay Güçlü</i> by Roger Hargreaves <i>Kitapçı Kedi</i> by Doç. Dr. Osman Abalı <i>Dünyayı Gezmek İsteyen Horoz</i> by Eric Carle <i>Allah'ı Arayan Çocuk</i> by Hatice Kübra Tongar & Serhat Albamya <i>Kendine Güvenen Fil</i> by Louison Nielman & Thierry Manes <i>Cesaret Sandığı</i> by Şermin Yaşar <i>Bir Fikirle Ne Yaparsın?</i> by Kobi Yamada, Mae Besom
Unclear/in-between	<i>Jilln u Vişabı</i> by Lesley Barnes <i>Bu Benim Dansım</i> by Luciano Lozano

Note. Adapted from Assimilation ideology: Critically examining underlying messages in multicultural literature, by B. Yoon, A. Simpson & C. Haag, 2010, *Journal of Adolescent & Adult Literacy* 54(2).

As can be seen from Table 2, this classification consists of three categories: Humanistic, Obedience-oriented and Unclear/in-between. As a result of my analysis, 5 books (35.7%) in the sample are in the humanistic category; therefore, they are in harmony

with human nature and thus provide a proper ground and environment for creativity. 7 books (50%) in the sample are in the obedience-oriented category; therefore, they are not in harmony with human nature, on the contrary, they serve for obedience and control. 2 books (14.3%) in the sample are in the unclear/in-between category; therefore, although they contain elements that are compatible with human nature, they also contain obedience and control elements. While 2 (40%) of the 5 books in the sample, originally written in Turkish, are in the humanistic category, 3 (60%) are in the obedience-oriented category. Of the 9 books translated from different languages, 3 (%33.3) are in the humanistic category, 4 (%44.4) are in the obedience-oriented category, and the other 2 (%22.2) are in the unclear/in-between category.

4.2. *BABAMIN BATTANIYESI* (MY DAD'S BLANKET)

This story is based on alternative parenting and the power of imagination. This book is essentially about a father and his two children playing with a blanket after dinner. At the beginning of the story, it is striking that the parenting roles are reversed. Throughout the story, father and mother characters are depicted outside of the usual gender roles. The mother appears at the very beginning and end of the story; thus, we follow the father and children throughout the story.



Pic 1. Dad washes the dishes while mom is working on some documents (n.p.)

The father who is preparing the dinner, is seen washing the dishes this time. On the other side, the mother is working on some documents on the sofa. After dinner, the father plays with the children. Imagination games begin with the children when their father brings a blanket from inside.

“I asked what is this blanket for, and why?
He says, take a good look at the blanket.
It is magical... it changes in no time.” (n.p.)

Thus, in imagination plays, the blanket first turns into a tent. They all become Indians and do a celebratory dance. Then a new game begins, and the blanket turns into a raft. A hungry shark haunts their raft. Fortunately, before their raft sank, one of the children (the little pirate) gave one of the cookies in her pocket to the hungry shark, and thus they escaped. Afterwards, the blanket turns into a hummock, and they swing each other. But it is impossible to swing the father.

At this point in the story, a voice suddenly comes from outside: A cat stuck in a tree. “Time to be a firefighter” (n.p.) dad cries out as they contemplate how to save the cat. Thus, their blanket turns into a tarp. Imagination games that start with a blanket turn into real action in real life. In this way, they rescue the cat stuck in the tree. At the end of this fun and exciting evening, the father and the two children fall asleep. In the rest of the picture, the mother watches them with a happy expression. Again, we see that a parent is depicted outside of the stereotypes of gender roles and parenting roles are reversed.



Pic 2. The father falls asleep with the children and the mother watches them (n.p.)

In this story, we see a father who spends quality time with his children at home and does not leave the care of the children only to the mother. While doing this, throughout the story we see the imaginative games of a father and children at home with a blanket. This story also offers ideas for parents to have fun with their children. It shows us that imaginative games can be played with children even with a simple item in the house. As

the author says, “in this story we also see ideas of how to play creatively for a long time with just a simple blanket” (Şulam, 2021, n.p.). In the meantime, the story points out that men can also fulfill childcare and housework well, unlike a society in which these responsibilities are left to women. Therefore, the story demonstrates to us that parental roles can be flexible and egalitarian, not fixed and inegalitarian.

Based on the criteria in Table 1, the claim I could make is that this story has a structure that respects children’s rights, and embodies free and equal social relations. In this sense, this story also has an egalitarian parent-child relationship. At the same time, the story questions current parenting roles and gender inequalities, as the father does the housework and takes responsibility for childcare. Throughout the story, sympathy and kindness are seen in the relationship of the characters between each other. In this sense, it contributes to the formation of the inner/emotional world. The games that the father plays with the children with the blanket throughout the story contribute to the children’s imagination. Rescuing the cat with the same blanket at the end of the story points to the implementation of a creative solution. On the other hand, I did not come across any indoctrination element or glorification of social inequalities and power relations in the story, both in the text and in the visuals. On the contrary, based on the HCE, I may conclude that this story has a humanistic structure.

4.3. *KÜÇÜK KIRMIZI DÜĞME* (SMALL RED BUTTON)

This story presents a different imaginary world by looking at life through the eyes of a small button. The main theme of the story, which has a different narrative of friendship, is recycling. One autumn day, the button of the girl’s red coat broke off. They can’t find the button anywhere. Her grandmother sews a new button on the coat. Thus begins the story of

the small red button and its new friend. The small red button is in the focus of the story. Therefore, as readers, we follow the story from the perspective of the small red button.



Pic 3. The small red button is very happy to have a new friend (n.p.)

The small red button discovers new worlds with its friend throughout the story. Together, they go for a walk, go to school, see new people and new places. They even watch a great animation movie once at the cinema and from the picture, we understand that this movie is the famous director Hayao Miyazaki's animation called Ponyo. They also visit many museums together. However, after a while the small red button starts to wonder about its friend's face. Although the button is right next to the girl's heart, it can't see her face.

It should have seen her friend's eyes.
Only eyes would unite the hearts of
two friends. It was as
sure, of that as
it was of its

own color. (n.p.)

It seems to get a chance to see the girl once, but the sleeve of the sweater prevents it. Another day, as soon as the girl enters the house, she hangs her coat on the back of the chair. While the small red button waits for the moment it dreams of, it has to look out the window. However, the small red button lives very close to the voice of its friend and her face, which it cannot see. The small red button has a wish; one day, playing games with its friend by looking into her eyes. However, just before the end of winter, the idea of breaking up with its friend takes hold and worries it:

“How many years does a six-year-old girl
wear a coat? Where do shrinking coats go?
Do children whose coats shrink easily separate
from them?...” (n.p.)

Finally, the button stops worrying. It thinks that it is best to wait for a while in the wardrobe among the winter clothes. Maybe even the coat won't be too small for its friend for a while. One day, a hand takes the coat out of the girl's wardrobe. Just then, the button breaks from the coat because the thread is weakened. Then it rolls on the ground. “I'm done,” (n.p.) it thinks. Maybe it would be thrown away. “But it had dreams, its destination couldn't be a trash can” (n.p.). Fortunately, its worries do not last long. A hand picks it up. It is now in the room on the first day it came out of the box. “The song of the sewing machine heralded new lives” (n.p.). The button smiles when it sees its friend's grandmother, because “It knew that grandmothers had as many bright ideas as the stars” (n.p.). After all, the girl with braided hair now has a baby doll. In fact, this baby doll's button eyes could now happily see its friend.



Pic 4. The button is not thrown away, it is reused in a different way (n.p.)

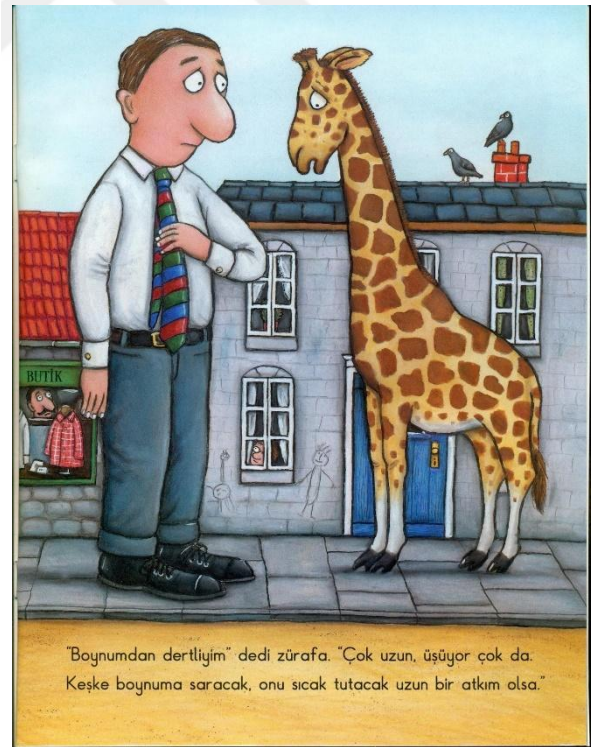
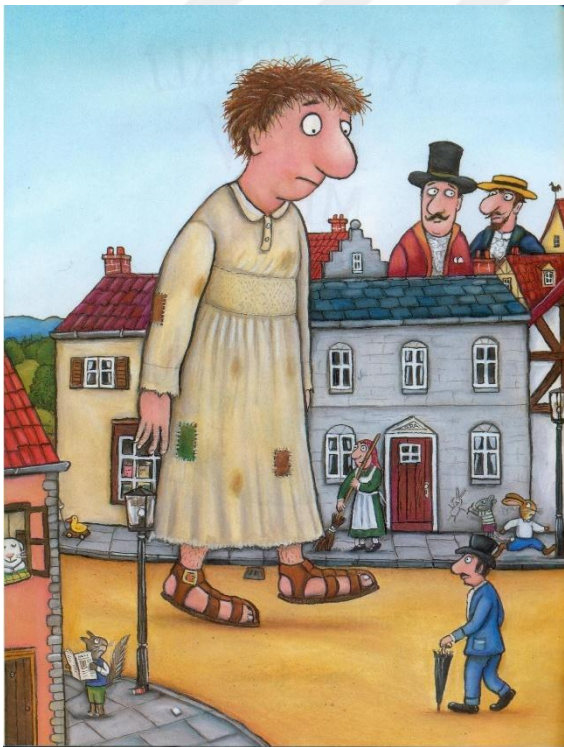
This book basically tells the story of a button's friendship with a girl and recycling. In this sense, as readers, we read the story from a different perspective. The imaginary friendship created in the story tells us a recycling journey of a button. In fact, the theme of recycling is elaborated throughout the story. It also provides a good ground for discussion on the human relationship to ecology. It offers us the idea of reusing even the smallest items with different and creative solutions instead of throwing them away.

All in all, based on the criteria in Table 1, I may conclude that this story has a narrative structure that contributes to ecological awareness. At the end of story, reusing the button in a different way rather than throwing it away indicates the implementation of a creative solution. At the same time, this solution provides an example that encourages children to creatively explore. Throughout the story, the small button's effort to see its friend's eyes is an example that contributes to the inner development of children. Moreover, this story also offers a view of the world through the eyes of a tiny button, not a great person or a mighty

being. In this sense, this narrative structure of the story supports children's imagination. On the other hand, I did not encounter any obedience and control elements, social inequalities and power relations in the story, on the contrary, I may claim that the story has a humanistic understanding based on the HCE.

4.4. İYİ YÜREKLİ DEV MEMO (THE SMARTEST GIANT IN TOWN)

This story is mainly about the themes of sharing, kindness and problem solving. The protagonist of the story, Memo (as George in the original text), is described in the book as the scruffiest giant in town. He always wears the same brown sandals and the same patched dress. That's why he's upset and says, "I wish I wasn't the scruffiest giant in town" (p.3).



Pic 5. Memo is described as a man, but at the same time, the gown he wears resembles a woman's dress (p.2), later describing himself as a smart giant with new clothes (p.7)

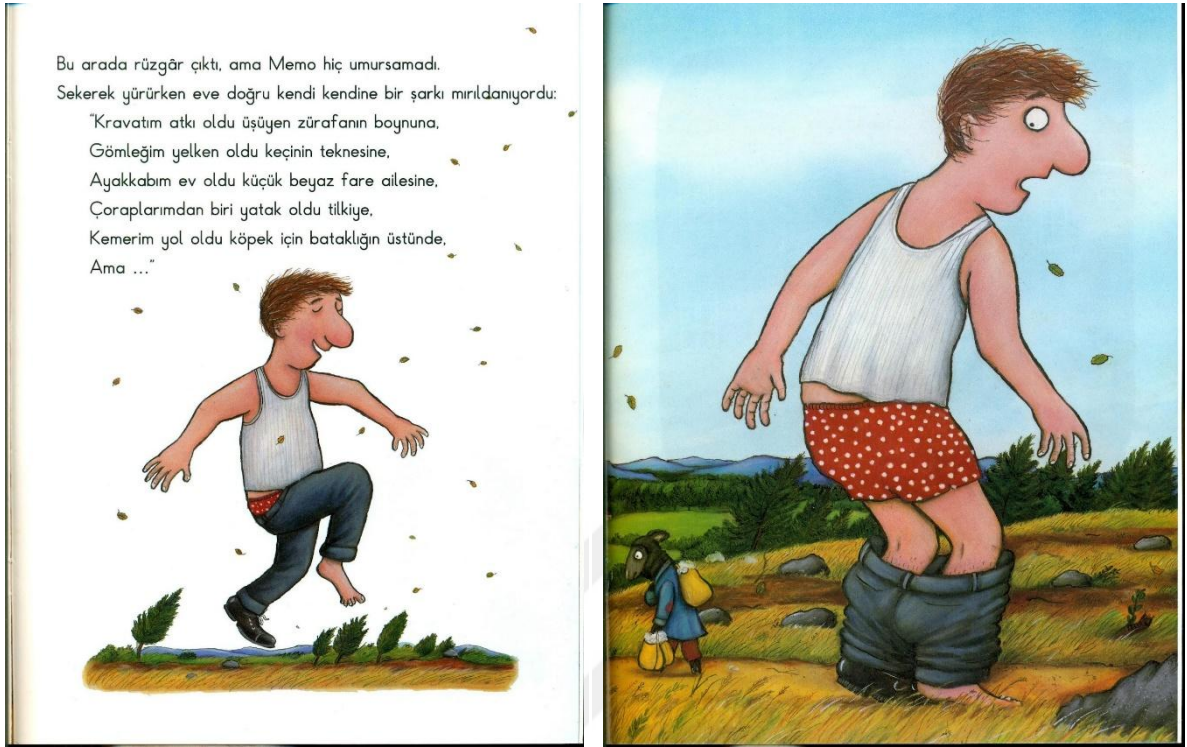
One day he sees a new shop full of beautiful clothes. He buys beautiful clothes. Memo is proud and says, “Now I’m the smartest giant in town” (p.5). He leaves his old clothes in the shop and goes out. On the way home, a sad giraffe appears in front of him. Memo says, “What’s the matter?” (p.6). “It’s my neck” (p.7) says the giraffe. “It’s so very long and so very cold. I wish I had a long, warm scarf” (p.7). Memo takes off his newly bought tie and wraps it around the giraffe’s neck. Thus, Memo’s tie makes the perfect scarf for the giraffe. Giraffe thanks Memo.

Thus, every time an animal appears in front of Memo throughout the story, he helps them. First a goat comes out, the sail of her boat broke in the storm. He gives his shirt and thus it becomes a sail to the boat. Then a family of mice comes out, their house is burned. Memo gives one of his shoes. He sees a fox that needs a sleeping bag and gives one of his socks. Then he sees a dog. The dog gets stuck in the mud every time. Memo gives the dog the belt he just bought; his belt becomes a bridge to the dog. Memo sings the same song every time:

“My tie is scarf for a cold giraffe,
 My shirt’s on a boat as a sail for a goat,
 My shoes is a house for a little white mouse,
 One of my socks is a bed for a fox,
 My belt helped a dog who was crossing a bog,
 But ...” (p.25)

But in the meantime, he suddenly realizes something. He is sad again.

“My trousers are falling down!
 I’m the coldest giant in town!” (p.26)



Pic 6. Memo helps everyone he sees (p.25), in the end, even his pants fall off (p.27)

He immediately goes back to the shop. But when he gets there, it is closed. Fortunately, he finds his old clothes in a bag right next to the shop. He yells, “My dear old gown and sandals!” (p.29). Memo puts them on and says, “I’m the cosiest giant in town!” (p.29). Thus, he dances along the road until he reaches home. The animals he has helped throughout the story have a surprise in front of his home. They carry a present for him. There is a card inside the present box. The letter ends like this:

So here is a very
fine crown,
to go with your sandals and gown,
of the KINDEST giant in
town. (p.31)



Pic 7. Memo puts his old gown and sandals that he wore at the beginning of the story (p.29), and then wears the gold paper crown that his friends gave him (p.30)

As a result, it is my interpretation that this story coincides with Chomsky's conception of democracy-for-everyone. In fact, based on the criteria in Table 1, the character of Memo, a giant, always treats the animals he encounters throughout the story with kindness, not selfish and greedy. He does not turn a blind eye to the problems of others in the society he lives in. He finds solutions in his own way and lends a helping hand. Throughout the story, he tries to meet the needs of the animals he encounters and does this without expecting anything in return. In this sense, the actions of Memo imply a just and equal social relations that will enable children to reveal their creative potential. Furthermore, I may conclude that the story presents a humanistic framework that is at peace with human nature and ecology. In other words, unequal power relations and social inequalities are not reproduced in the story, on the contrary, the story contains free and equal social relations. Moreover, although it is not clearly stated in the story, it is necessary

to mention a situation that turns some stereotypes upside down. In the text, Memo is described as a man, but the gown he wears at the beginning and end of the story also resembles a woman's dress. This situation does not evolve into a clear description of the gender or sexual orientation of the Memo character along the story. However, it is clear that the story leads us to question today's modern stereotypes such as "men wear this, women wear that."

4.5. *ÇOCUK VE AYI* (THE BOY AND THE BEAR)

This story is basically about a different friendship. The protagonist of the story, the boy, would love to have a friend, because he has no one to play with. The boy is all alone. On the other hand, there is also a shy bear. Bear is too shy that it can't even say hello. One day, the boy finds a message written on a small paper boat:

"BOO!"
 "But who would say boo?"
 wondered the boy.
 "Oh! A Best Friend would
 say boo, that's who!" (n.p.)

Thus begins the texting on the paper boat between the boy and the unknown person: "Boo to you too!", "Play?", "Yes!", "When!", "Now!" (n.p.). Then Bear appears from behind the tree.



Pic 8. The boy does not think that the person who is texting him can be a bear (n.p.)

When the boy sees Bear, he first thinks that Bear is not the person he was waiting for: "I thought it might be a Best Friend." (n.p.). Thereon, Bear wants to go. But the boy immediately calls out to Bear and says "Come back! Would you like to play hide-and-seek?" (n.p.). Bear nods eagerly. Thus, the boy and Bear begin to play together. First, they play hide-and-seek. But Bear does not understand how to play. Bear is too heavy for a see-saw. The next day they try catch, but it does not work as well because Bear swallows apples thrown into the air. So, Bear can't play the boy's games. Then one autumn morning, Bear has an idea. Together they begin to build a treehouse. So, they spend a great time together in the treehouse they built, until winter comes.

Then, one winter morning, the boy finds a small boat on the frozen pond, on which is written: "I MUST GO" (n.p.). Bear has disappeared. The boy searches everywhere for Bear, but he cannot find Bear anywhere. The boy waits all winter for Bear to come back.

Finally, winter ends and spring comes. One morning the boy sees three paper boats floating on the water, “I’M AWAKE! I MISSED YOU... ARE YOU THERE?” (n.p.). Thus, at the end of the story, Bear comes out of the trees.



Pic 9. Bear wakes up from his winter sleep (n.p.)

Based on the criteria Table 1, this story shows that a relationship can be built on equal ground between a human and an animal, although they are completely different. In the story, there is a relationship based on sympathy and kindness between the boy and the bear. In fact, this relationship is not based on domination, but rather on a free association in terms of equality and cooperation. At the same time, this naive relationship contributes to the formation of the inner/emotional world. In this sense, the story contributes to the creation of ecological awareness in children. This story tells us that the best friend can sometimes be the most unexpected person, even an animal. In the story, Bear may not be able to play games like a child at first. But Bear tries to find a creative solution to

overcome this problem. Indeed, Bear offers an alternative to play with the boy, and together they build a beautiful tree-house. This shows us that even different kinds of species can meet on a common ground. This also applies to people with different characteristics and nature. Ultimately, I did not come across an indoctrination of children in the story, on the contrary, the criteria I have points out that the story presents a humanistic framework that is at peace with human nature and ecology.

4.6. *BIR DOSTLUK MASALI* (JUST THE RIGHT TIME)

This story is basically about helping, sharing, joy and kindness. The story begins when Squirrel wakes up one morning and finds a mysterious letter in his tree-house. Squirrel sets off in a hurry after the letter, but his journey is constantly interrupted. Many animals he encounters in the way ask him for help. Squirrel does not refuse the help of these animals. Along the way, he decorates Deer's antlers with flowers, and then he brings a ball of wool for Tortoise. He then helps Bear and Hedgehog.

The day goes on, and despite being in hurry,
Squirrel helps the animals in the wood
who need him: the wolf, the marmot,
the fox, the ferret, the frogs, the fishes in the river... (n.p.)



Pic 10. Squirrel helps to decorate Deer, who has a date with lady Deer, Deer is portrayed outside of the usual male stereotype (n.p.)

Squirrel does not notice how time flies while helping the animals in the wood. The sun is starting to set now. Fortunately, he arrives at his destination, and can see the light of the den at the end of the path. But he suddenly remembers something: “How could I forget?” (n.p.) he cries. “You always take a nice present at times like this” (n.p.) he thinks. He desperately plunges his hand into the bag. At that moment, he is stunned because inside the bag there are a bunch of flowers, a cozy scarf, a little pot of honey and other things.

All day long, the animals in the wood, grateful for his help, have been putting presents into Squirrel’s open bag and he was in such a hurry that he didn’t even notice. (n.p.)



Pic 11. Squirrel offers presents to his good friend Hare who has just given birth (n.p.)

Squirrel gives the presents put in his bag by the animals he helped in the woods to the mother Hare. Thus, at the end of the story, we learn the mystery of the letter that Squirrel received, sent by his neighbor Owl. That morning, very early, his friend gave birth. His neighbor Owl, continues: “I am sure that if you pay your friend Mummy Hare a surprise visit, she will jump for joy” (n.p.).

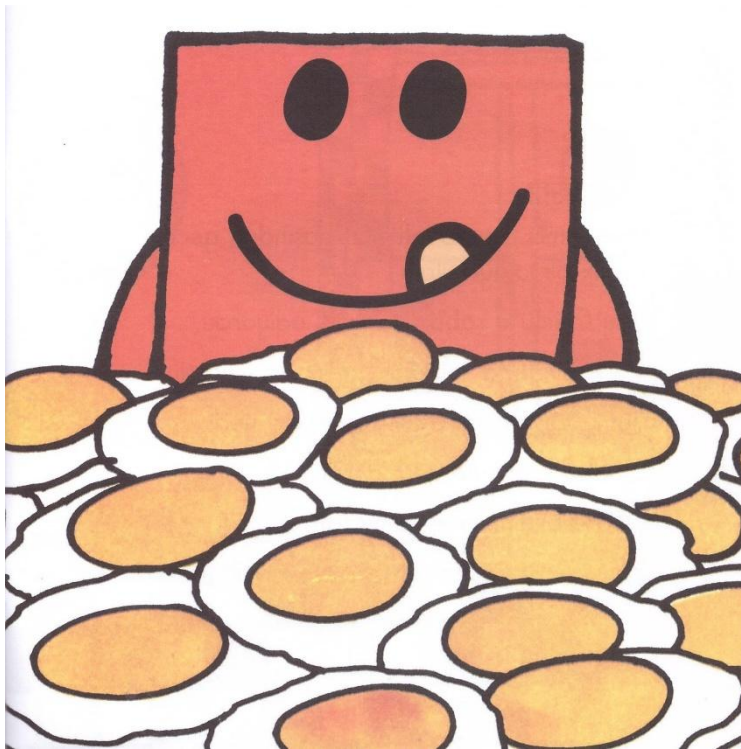
This story is about mutual aid and a naive friendship. Based on the criteria Table 1, the claim I could make is that there is kindness and sympathy in the relations of the characters with each other throughout the story. In this sense, the story has a worldview that enriches the inner world of children. Even though Squirrel is in a hurry because his close friend Hare gave birth that morning, he kindly helps all the animals he encounters in the woods. Moreover, he does this without expecting anything in return. Squirrel is always courteous along the way. At the end of the story, Squirrel is proud when he learns that every animal

he helps gives him nice gifts. In this sense, the world created throughout the story points out to a society that supports each other. This also implies the imagination of a society with solidarity. Moreover, the actions of the squirrel imply a just and equal social relations that will enable children to reveal their creative potential. Furthermore, there are alternatives to gender role stereotypes in the story, as in Deer's case. Along the story, Squirrel does not ignore the problems of others and somehow finds a solution. Therefore, I may claim that solidarity and sharing form the main axis of the story. All in all, the characters in the story are in a mutual relationship based on sharing and cooperation, not on accumulation and domination. In this context, my evaluation is that the story has a humanistic conception that excludes obedience and control.

4.7. *BAY GÜÇLÜ* (MR. STRONG)

This book is part of the “Mr. Men & Little Miss” series written for boys and girls. The books in this series claim to be humorous. “Anyway, this story is about a funny thing that happened to Mr Strong one day.” (n.p.). In this story for boys, the protagonist, Mr Strong, is described as the strongest person in the world. In fact, Mr Strong is so strong that he can bend an iron bar with his bare hands, and even tie a knot. The secret of Mr Strong's strength is,

Eggs!
The more eggs Mr Strong eats, the stronger he
becomes.
Stronger and stronger and stronger! (n.p.)



Pic 12. According to the story the secret of Mr Strong's strength is the countless eggs he eats day and night (n.p.)

Thus, the story highlights a direct and strong connection between masculinity, power and eating eggs. Nothing can stand against Mr Strong's strength: The toothpaste, the toothbrush, the front door. Moreover, he is a bit careless and doesn't look where he is going. For example, he crashes into a huge tree, nothing happens to him, but the huge tree falls to the ground. Right after, he crashes into a bus that comes in front of him, because again he doesn't look where he is going:

Now, as you know, if you or I were to walk into a bus,
we'd get run over.
Wouldn't we?
Not Mr Strong!
The bus stopped as if it had run into a brick wall.
"Whoops!" said Mr Strong. (n.p.)



Pic 13. Mr Strong does not look where he is going, so he crashes into a bus, the bus is damaged, but fortunately, nothing happens to him because he is strong (n.p.)

In the continuation of the story, Mr Strong comes across a farmer who looks very worried. A fire has broken out in his cornfield, and he cannot do anything. Mr Strong tells the farmer that they need water to put out the fire. The nearest water source is a river, but the farmer does not have a water pump. Thereupon, Mr Strong hugs the farmer's corn barn and lifts it up and fills it with water from the river. Then he pours the water onto the flames. So, the fire goes out in no time.

"However can I thank you?" the farmer asked Mr Strong.

"Oh, it was nothing," remarked Mr Strong modestly.

"But I must find some way to reward you," said the farmer.

"Well" said Mr Strong, "you're a farmer, so you must keep chickens."

"Yes, lots," said the farmer. (n.p.)

The author activates the rewarding mechanism at this point. In fact, it stated here that Mr Strong is humble, but it does not seem like that. Mr Strong receives a basketful of eggs in return for his help with the farmer. Thus, Mr Strong sees no harm in taking more eggs from the farmer than he needs. In a way, he prefers to accumulate eggs in return for his help. When Mr Strong returns to home, again everything he touches is broken or damaged. When he is hungry, he eats eggs for lunch. After that, he eats eggs again and again. When it comes to dessert, the author surprises the reader, "... ice cream!" (n.p.).

At the end of the story, Mr Strong, who ate so many eggs throughout the story, is rewarded with ice cream in a way. In other words, the story recommends that boys who eat eggs be rewarded with ice cream. Ultimately, this story seems to have been written against the possible difficulties that parents may have in feeding their sons. The story basically says that the more eggs you eat, the stronger you become. It is also a story that goes beyond encouraging boys to eat eggs.

Based on the criteria in Table 1, in my view, this story aims to instill a specific and fixed pattern, not a goal that liberates children's growth potential. In the story, it is underlined as a social norm that boys should be strong and for this, they should eat a lot of eggs. The underlying message in the story is not based on the child's free choice, but implies instruction and guidance. Therefore, from this aspect, the story serves to discipline bodies. On the other hand, in the story masculinity and strength are almost united around the theme of rudeness. In fact, Mr Strong harms almost everything, even unknowingly, that comes his way. Although it is written in a humorous style, we do not see him in an action to compensate for the damage done by him. For instance, when he crashes into the bus, it is as if it runs into a brick wall. We just see that Mr Strong says "Whoops!" (n.p.). No information is given about the damage that the driver (and maybe someone else) on the bus

suffered as a result of the accident. Therefore, the basic underlying message in the story is as follows: As long as the boys eat (in this case, eggs) and get stronger it doesn't matter how they act. It doesn't matter what damage it causes. Instead of kindness, a male-dominated power and rudeness is spread throughout the story. Ultimately, this story, in both text and visuals, is based on direction and control, not freedom and challenge. In this sense, I may claim that the story creates a ground where a dominant masculinity for boys is reproduced, contains power relations, and therefore has an obedience-oriented structure rather than a humanistic one.

4.8. *KITAPÇI KEDI* (A BOOKWORM CAT)

This story is the first book in the “Doctor Approved Developmental Stories” series. In the text on the back cover of the book, the achievements aimed with this story are listed as follows: emotional intelligence development, empathy, multidimensional thinking, social development, communication capacity, judgment, problem solving, auditory and verbal intelligence. The main character in the story is a cat who loves to read. This cat loves to read so much that it even forgets to eat. It doesn't even think about playing.

It was always reading, always learning,
always happy. ‘Knowledge and
knowing are the best treasures,’
it said. (p.5)



Pic 14. It is so focused on reading that it doesn't even notice the mouse passing by (p.6)

As time passed, the cat's fame spread all over the place. In the end, the cat's fame reaches the ears of a king who rules in distant lands. This king has a question, and he decides to ask the cat. Thus, "The king immediately ordered that the Bookworm Cat be invited to his country." (p.17). The king's envoys convey the order to the cat. The cat does not refuse the order of the king and goes on a long journey with the envoys. Finally, they arrive at the king's palace. The king meets the cat for the first time and asks the question he has been hiding for years. He wants to get the answer as soon as possible.



Pic 15. The king is portrayed as a lion; while the king is drawn with an upright body posture, the cat bows before the king (p.29)

The question that stuck in the king's mind for years and could not find an answer is this:

Tell me; what helps you sleep when you can't sleep,
 makes you forget when you are afraid, comforts you when
 you are bored, and what is more precious than treasures? (p.31)

The answer is very easy for the cat: books. The king and those around him remain silent after this answer. A deep silence descends. The cat continues:

What is more precious than treasures? Of course, it is knowledge,
 it is a book... The treasures you have may go, but the knowledge you
 have will not. Moreover, you can earn treasures with this knowledge. (p.37)

Thus, the cat teaches the king that books are even more important than treasures. But at the same time, it directly conveys the message that treasures can be gained with the knowledge from the books. Thus, in a way, this approach sees reading as a way of making

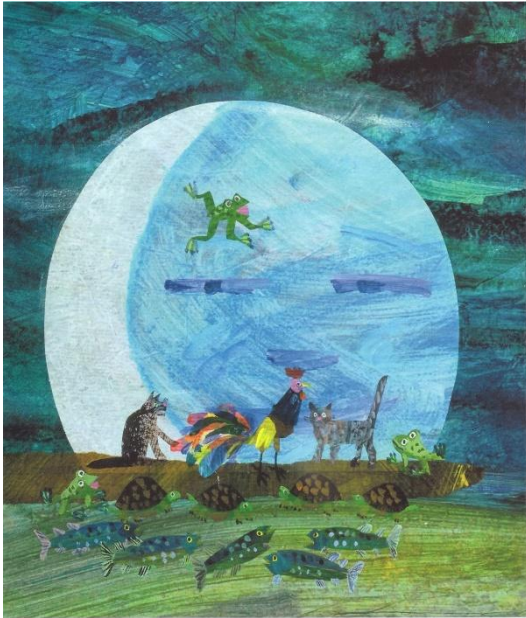
money. At the end of the story, the king likes the cat's answer very much and offers all his treasures to the cat. The cat finds a book from the library sufficient instead of the whole treasure of the kingdom.

Ultimately, this book is a didactic story about reading. The protagonist of the story, the cat, is presented as a role model to make children love reading and to make them understand the importance of books. But this purpose goes beyond that. This understanding, which spreads throughout the book, sees children as a reading machine. This perspective does not aim at the child's free choice, but rather a direction and control for mechanical perfection.

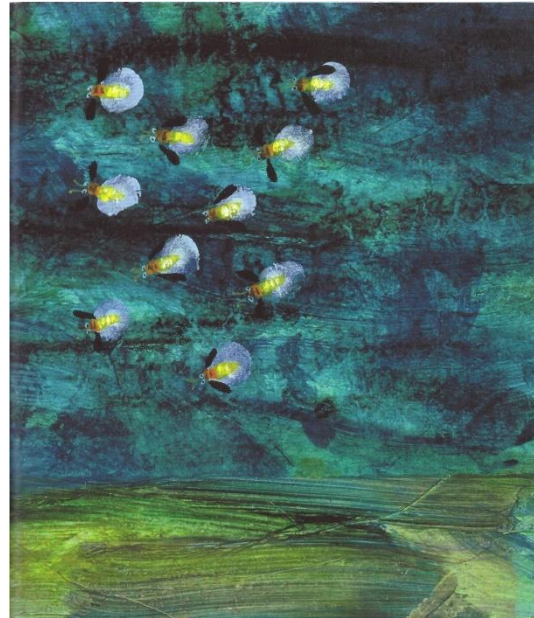
On the other hand, there is also a masculine dominance in the story. The king's authority is portrayed as a male lion, and so are the men he consults. The genders of the remaining characters are not mentioned. Their social order is hierarchical. The lion king at the top holds all the power, but he is also merciful to his subject. When the king summons the cat, the cat sees no problem. The *mise-en-scene* and body language in the first encounter of the king and the cat is the stance of helplessness in the face of authority. While the king has a self-confident posture, the cat bows before the king with stooping shoulders. The moment that the king and the cat are depicted, is almost like a father scolding his child; in fact, there is helplessness in the face of the power figure. In the end, based on the criteria in Table 1, I may conclude that social inequalities and power relations are glorified in the story, both in the text and in the visuals.

4.9. DÜNYAYI GEZMEK İSTEYEN HOROZ (ROOSTER'S OFF TO SEE THE WORLD)

This book is a story that aims to teach numbers together with the adventure of a rooster. One morning, the protagonist of the story, the rooster, decides that he wants to travel. Thus begins the story. But he feels lonely after walking for a while. Just then, he meets two cats. He invites them to travel the world together. Cats like this idea. So, the rooster and the two cats set-off together. Then the rooster invites the three frogs they meet on the road, and they join the trip, and then the four turtles. Finally, the rooster, the cats, the frogs and the turtles see five fish. This time, the fish want to join the trip. “Delighted to have you,” (n.p.) the rooster replies and so they all continue on their way. However, the idea of traveling the world, which started with great excitement, suddenly begins to reverse as it gets dark.



Güneş batmak üzereydi. Hava kararmaya başlamıştı. Az sonra ufukta Ay göründü. Kediler “Ne yiyeceğiz?” diye miyavladı. Kurbağalar “Uykumuz geldi” diye vııırladı. “Uşüdük” dedi kaplumbağalar.



Tam o anda tepelerinden bir ateşböceği sürüsü uçtu. Balıklar “Korkuyoruz!” diye çığlık attı. Horoz ne yapacağını bilemiyordu. Dünyayı gezmeye heveslendiğinde ne yiyeceklerini ve nerede uyuyacaklarını düşünmek aklına gelmemişti.

Pic 16. The sun is about to set, it begins to get dark and just then the animals in the group begin to worry (n.p.)

The sun went down. It began to get dark. The moon came up over the horizon. "Where's our dinner?" asked the cats. "Where are we supposed to sleep?" asked the frogs. "We're cold," complained the turtles. Just then, some fireflies flew overhead. "We're afraid," cried the fish. Now, the rooster really had not made any plans for the trip around the world. He had not remembered to think about food and shelter, so he didn't know how to answer his friends. (n.p.)

After a while, the animals accompanying the rooster along the way begin to leave one by one. Some are afraid of the dark, some want a warm home. First, the five fish leave the group and return to their home. Then the four turtles miss their warm house and leave without even saying goodbye to their friends. Just then, the three frogs are not too happy with the trip anymore, and they leave too. The two cats begin to dream of an unfinished meal they left behind and they also return home. Thus, the rooster remains all alone. He is already hungry and cold, but more importantly, he misses his home very much. After a while, the rooster also disappears. Thus, we come to the end of the story. The rooster gets his home, which he misses so much, and thus the adventure of traveling the world ends.



Pic 17. The rooster falls asleep in his home and has a dream (n.p.)

But the author clarifies the issue at the end and tells us what to do before going on such an adventure next time:

The rooster knew what he had to do.
 He turned around and went back home again.
 He enjoyed a good meal of grain and then sat
 on his very own perch.
 After a while he went to sleep and had a wonderful
 happy dream - all about a trip around the world! (n.p.)

In conclusion, the story begins with the excitement of a rooster exploring the world. Other animals join this adventure on the way. However, the fall of darkness reminds the animals of something they forgot while going on the adventure: Their warm homes. The darkness in the book is drawn scary. In fact, it is said that it is not a good idea to stay out in the dark, and they must return home as soon as possible. At the same time, this is like a reflection of the middle class's relationship with a home, or in other words, the imagination

of a warm home. The message conveyed in the story is clear: Dark means danger, and it is not wise to stay outside when it is dark, especially if you are far from home. As a result, our warm home is where we can be safe and comfortable, and it is where we won't be hungry. The story also highlights that going on an adventure is not easy. The message given is seeing and exploring new places is not an easy task, it is a risky and even dangerous task. That's why, "The rooster knew what he had to do." (n.p.). On the other hand, throughout the story, as readers, we see that the joint action of animals ends with the fall of darkness. At this point, we do not see an act of solidarity in the story or a will for a solution to the problems they face. Instead, everyone chooses to abandon the adventure they went on.

Based on the criteria in Table 1, the claim I could make is that this story has a narrative structure that ignores the child's impulse to explore and research. The world created in the story implies this. Moreover, I believe that the way the darkness is implemented in the story contains a structure that may limit the inner/emotional world of children, not enrich them. In this regard, the story presents a narrative that associates darkness with fear. Furthermore, this story does not provide an environment for the child to explore creatively, nor does it include humanistic values such as friendship, sharing, empathy and solidarity. Therefore, my evaluation is that the story is not humanistic, on the contrary, it has an obedience-oriented structure.

4.10. *ALLAH'I ARAYAN ÇOCUK* (THE BOY SEEKING ALLAH)

This book is a story based on religious doctrine and is the first book in the value education series. In the story, the boy's mother has been ill for a long time. Now winter has

passed, and summer has come. But the boy's mother still does not recover. The boy is very upset about his mother's situation. Thus, the boy seeks solutions for his mother's recovery:

If I call the fire department immediately, will my mother's fever go down?
Or if a police officer comes, does the disease go to jail?
Maybe, said the boy, 'If I call a mechanic...'
My mother's disease will be
fixed than. (p.10-11)



Pic 18. All those who can help the boy's mother's illness are portrayed as men (p.10-11)

Even the doctor does not see the cure for the boy's mother's disease in medical science.

In fact, the doctor points to where to find the cure for the disease:

Uncle doctor, who came yesterday,
talked about Allah.
'The cure for disease lies in Allah,'
he said.
Of course, said the boy, his heart beating with excitement.
Not the fire department, the police or the mechanic...
The solution is to seek Allah! (p.12-13)



Pic 19. The doctor is also portrayed as a male (p.12-13)

The doctor points to Allah as the cure for the boy's mother's disease. The boy then sees the solution in Allah, not in a male fireman, a male policeman or a male mechanic. Thus, the boy begins to seek Allah everywhere. The boy asks the sun, the rainbow, the flower, but cannot find Allah anywhere. In the end of the story, he returns home in despair. The boy cannot believe what he sees because a miracle has happened:

The boy looked in amazement; his mother must have recovered!
 'But how?' said the boy. 'I couldn't find Allah...'
 How did he hear my prayer? I am so confused now.
 His white-bearded grandfather suddenly appeared at the door,
 He said: 'Son, do not look for Allah far!'
 Allah is neither in the sky, nor in the garden, nor in the cloud...
 Even though you cannot see Him,
 He is always by your side. (p.34-35)

Throughout the story, the boy seeks a cure for his mother's disease, while he acts as if he were questioning. However, what actually happens at the end of the story is that the boy

is made to obey without questioning. On the other hand, male characters dominate the story. A fireman, a policeman, a mechanic, and a doctor are portrayed as male. The mother character is sick and passive along the story. Moreover, it is obvious that the story has a direct irrational and anti-science discourse. Even the doctor, who is a member of medical science, denies the science and does not see the solution in science. As a result, this story does not liberate children's growth potential, on the contrary, it aims to instill a religious belief and a fixed pattern. In this sense, the story presents a certain religious belief as truth. Based on the Table 1, the criteria I have pointed out is that a certain religious belief is imposed on the child in the story, not a free choice.

4.11. *KENDINE GÜVENEN FİL* (ALBAN THE ELEPHANT GAINS SELF-CONFIDENCE)

This story is a book written for children with self-confidence problems and aims to increase self-confidence with some techniques. The story begins with the little elephant (as Alban in the original text) sitting alone on a bank. His friends approach and invite him to the match they are playing. But the elephant does not want to play ball because he thinks that he is not capable. He prefers to watch. In the meantime, right next door the mother elephant and another mother animal are chatting. But the mother elephant's eyes are on the little elephant.



Pic 20. The little elephant sits alone on a bank, the mother elephant keeps an eye on him (n.p.)

Hearing the conversation, the mother elephant sits next to him and listens to his problem. Then she encourages and gives suggestions to him on how to deal with it. But the little elephant is still afraid:

He nods and exclaims:

"I throw my clumsy foot!

I throw the fear of missing the ball!"

"Take a deep breath", mum adds.

"Imagine a rain of courage
and trust that falls on you.

Stay there, focused, feeling surrounded

of all this confidence that rains on you." (n.p.)

After this conversation, the little elephant suddenly feels relieved and starts playing with the ball with his friends. He misses the ball a few times, but in the end, he manages to

make some great shots. While the mother elephant prepares snacks for the kids, her eyes are still on Alban and “Bravo!” says the mother to him, “You learn quickly!” (n.p.).

After the snack, the mother elephant has an idea and suggests a game for the children to play. Then she tells the rules of the game to the children one by one. After the game, the children go to the playground. The little elephant wants to ride on a swing, but the cat just won’t get off. Thereupon, he goes to his mother and shouts “The cat does not leave the swing to me!” (n.p.). His mother’s response is as follows:

“First, breathe to calm yourself down”
mum answers.
“Lift your thumb in front of your mouth,
like a well-planted little tree.
That’s it. Now blow towards your finger. Your tree is so strong
that even if you blow it, it will not move at all.”
The elephant did as his mother told.
“You might think yourself standing in front of the cat
just like this finger, that is, like an upright tree.
Believe in yourself and imagine that you have great roots
under your feet that gives you strength. Then you can
stand in front of the cat with your shoulders straight and firm,
and politely ask her to put the swing down
for you,” said the mother elephant. (n.p.)

The little elephant does exactly as his mother says. Thus, the cat calmly leaves the swing to the little elephant. The mother elephant’s speech and instruction is again almost magically successful. In the continuation of the story, the little elephant starts playing with the cat in the sandbox. However, a problem arises again. The little elephant had not brought the rake and shovel to play with the sand. He considers going to his mother just to ask for help;

...But then he immediately
looked at his thumb and held it upright

and blew on it.

Then he closed his eyes and, taking a deep breath, stretched his arms forward. He thought of a bright yellow sun, full of strength and confidence. He imagined holding that strength and confidence in his arms and between his fingers. Then he drew this sun towards his heart and felt the confidence in it. (n.p.)

Thus, the little elephant asks the cat for the rake and shovel, and “The cat immediately accepts.” (n.p.). Therefore, the little elephant practices the technique taught by his mother and is successful again. At the end of the story, it’s time to go home. Ultimately, the little elephant becomes a confident elephant thanks to the techniques his mother taught him: “You can be proud of yourself! You are really talented!” (n.p.) confirms the mother elephant. The little elephant smiles.



Pic 21. Two animals appear in the story as adults taking care of the baby animals; one is a mother elephant and the other is another mother animal, no other parent figures are seen accompanying or helping the mothers throughout the story (n.p.)

In the story, a shy little elephant with self-confident problems is depicted. He does not dare to play games. He has trouble expressing himself. Fortunately, his mother provides him self-confidence with some techniques and suggestions every time. Throughout the story, the little elephant acts with the instructions and directions of his mother. The breathing and relaxation exercises performed by the mother are magically effective. The little elephant has no experience of self-discovery or risk-taking.

On the other hand, it is not clear whether this book is intended for adults, especially mothers, or for children. Regardless of the techniques suggested in the story, I think there is essentially a controlling mother and a little elephant dependent on his mother. The mother tries to create a sterile environment throughout the story. It is not possible for the little elephant to take risks because the mother always watches him. Throughout the story, the control-subordinate relationship between mother and the little elephant is visible. The mother also directs the other baby animals. For example, after the snack, the mother directs the baby animals to play a certain game. After all, this story has a structure that ignores children's independence. Furthermore, throughout the story, the free choice and will of the small elephant is ignored and constantly manipulated by the mother elephant. In this sense, I may claim that there is an unequal and undemocratic relationship between mother and the small elephant. In addition, the mother tries to discipline and control her baby's mental and inner world. In a way, she tries to raise her baby like a well-trained parrot. Ultimately, based on the criteria in Table 1, I may make a conclusion that this story does not offer an environment and ground that encourages questioning and self-discovery. This story is not compatible with the HCE that targets creative and independent individuals.

4.12. *CESARET SANDIĞI* (COURAGE CHEST)

This book is part of a three-book series and is the story of three fox siblings. In the didactic story, one of these three fox siblings is described as a shy, one as a coward, and one as a quitter. They don't know how to deal with it. The story is basically based on this. Along the story, the gender of these three foxes is left unclear. At the very beginning of the story, the three fox siblings are described by the author as follows:

One of these fox siblings was very shy. It was shy when talking to others, and when someone asked something, it did not dare to answer.
The second fox was a bit of a coward. It was afraid of the slightest sound, noise, and darkness.
It never wanted to be alone.
The third fox would give up too quickly and avoid trying again. The biggest dream of all three siblings was to become brave foxes. (n.p.)



Pic 22. All three little foxes are described as helpless and powerless (n.p.)

Thus, at the very beginning of the story, little foxes are labeled within the framework of social norms. One day, three foxes come out of their cave and look at the majestic mountain in front of them. One of the foxes asks its mother what is on the top of this big mountain:

The mother fox sighted. "Oh! A wise wolf lives there.
I've never seen it, but from what I've heard, it's a very
smart and kind hearted wolf. It carried a chest with its.
Inside the chest was a magic that would make all children
brave like a hero and fearless like a
tiger. This chest was called the courage chest," she said. (n.p.)

Thus, the three little foxes begin to dream of the wise wolf and the courage chest for three days and three nights. In the morning of the fourth day, the three little foxes set off early. On the way they encounter various animals: Bats, a snake, a huge hawk, a scary insect, and a dangerous reptile. They are a little scared at first. But later they manage to reach the top of the mountain without fear. Finally, they see the wise wolf. The gender of the wise wolf is also unclear. The little foxes tell their story to the wise wolf. When their story is finished, the little foxes start to look for the courage chest, but there is no chest. Thereupon, the wise wolf says that it doesn't have such a chest. The wolf has only one chest, which it uses to sit on it. Then:

The wise wolf opened the chest it was sitting on and
said: "As far as I can see you don't need
a courage chest. You must be very brave,
since you have come here without fear.
If you want, leave me the courage you have..." (n.p.)

"No" said the foxes, and they went back home. Thus, at the end of the story, it is confirmed by the wise wolf that the three little foxes are now fearless and brave foxes.

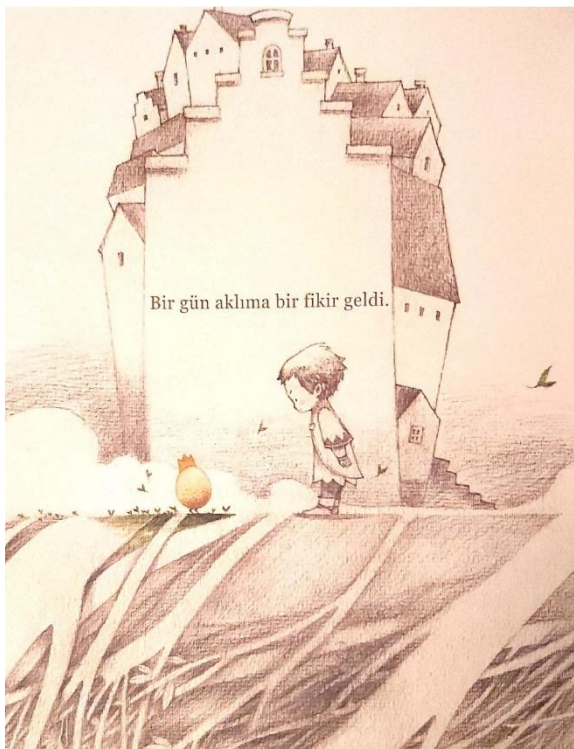


Pic 23. Now the three fox siblings are brave foxes, and they are portrayed as self-confident (n.p.)

In this didactic story, from the very beginning the little foxes are directly identified with certain labels like shy, coward, and quitter. Throughout the story, these human emotions and characteristics are portrayed as powerlessness and helplessness. In addition, the story creates social stereotypes about courage and fearlessness. In the story, it is underlined that the main purpose of every little fox is to be a fearless and brave fox. This is the general norm of society created in the story and in fact little foxes must behave accordingly. At the same time, this is the discipline of baby foxes based on a kind of social norm. Furthermore, inner and mental habits related to courage and fearlessness are imposed in the story. Ultimately, based on the criteria in Table 1, I may conclude that this story has a narrative structure that aims to instill certain social norms and mental/inner habits in children, not a creative challenge.

4.13. *BİR FIKIRLE NE YAPARSIN?* (WHAT DO YOU DO WITH AN IDEA?)

This story is based on an idea of a child. The ‘idea’ of the child is portrayed as a walking egg. The idea/egg has a golden crown on its head. The main character of the story resembles a boy in the pictures, but it is unclear in the text. In the pictures, the idea/egg is in yellow, while the rest is gray.



Pic 24. The world drawn in the story, including the child, is black and white and colorless, only the golden-crowned egg is colored, embodied as the child’s ‘idea’ (n.p.)

The child finds the idea/egg a little strange. The child does not dwell on it. The child does not know what to do it. So, the child just leaves it and walks away. But it follows the child. It grows bigger and they become friends. The child hides it from people at first. But the child finally decides to show it to people:

I showed it to other people even though I was afraid of
what they would say. I was afraid that if people saw it, they

would laugh at it. I was afraid they would think it was silly. And many of them did. They said it was no good. They said it was too weird. They said it was a waste of time and that it would never become anything. (n.p.)



Pic 25. People gape at the child's idea, while the other three children in the picture seem frightened (n.p.)

At first, the child believes them. The child even considers giving up on the idea. But then the child realized that "what do they really know? This is MY idea," (n.p.). Thus, the child decides to protect it and to care for it:

Then, one day, something amazing happened. My idea changed right before my very eyes. It spread its wings, took flight, and burst into the sky. (n.p.)

So, the idea of the child in the form of an egg suddenly took flight and disappeared. But what actually happens is something else:

I don't know how to describe it, but it went from being here to being everywhere. It wasn't just a part of me anymore... it was now a part of everything. (n.p.)

With the rise of the idea, the child and the world turn into a colorful one. At the end of the story, as readers, we understand that the child's idea has come to life: "And then I realized what you do with an idea ... You change the world." (n.p.). But as readers we still don't quite understand what the idea really is. Nor do we grasp what the child has changed in the world with the idea.



Pic 26. After the child's idea comes to life, the golden crown appears on the child's head, portrayed with confidence, and also it implies that the child gains power (n.p.)

At first glance, this story seems to have a structure that encourages children to think, research and generate ideas. However, based on the criteria in Table 1 and a deeper reading shows that this book, which was written as if it was for children, was actually written for adults and parents. In fact, this story is a book that preaches to children how to be creative

and how to own their ideas. In the story, the discourse of owning your opinion takes precedence over everything else. Instead of inviting the reader to experience the imagination, it tells us what we should think and feel in a didactic way.

The world drawn in the story, including the child, is black and white and colorless. Only the golden-crowned egg is colored, embodied as the child's 'idea'. The places where the idea/egg touches are also colored. The rest of the world, including humans and animals, are colorless and pale, until the child's idea takes off and becomes reality. At that moment, the world becomes vivid in color. This drawing style and structure presents an egocentric perspective revolving around the child who is the protagonist of the story. We know that neither the earth is at the center of the universe, nor are we as individuals at the center of the world. However, the text and the pictures in the story come together and put an individual at the center of everything. In this sense, the uniqueness of the 'idea/egg' is highlighted along the story and the criticisms of others are unheeded. In this case, the following questions arise: Does an idea have to be a bright and good idea just because it belongs to us? What if an idea is not a good idea but a bad one? Have ideas that changed the world always changed for the better? I think it would be unrealistic to say that all ideas are good, whether they change the whole world or not.

After all, this book has a discourse that makes people believe in their uniqueness and in fact unconditionally glorifies the idea of the individual. Most people around the child find the idea/egg strange: "I was afraid they would think it was silly. And many of them did." (n.p.). It is clear from this sentence that even a small number of people do not find the child's idea silly. However, the view of those few people is not mentioned in the continuation of the story. The story continues as if no one values the child's idea. The child's own peers, even children, are afraid of the idea/egg. On the other hand, we, as

readers, do not really have any idea of what the child's idea/egg is. Therefore, we do not have any relevant information to truly evaluate the idea/egg. However, the story still asks for an unconditional acceptance of the idea/egg. There is no questioning, only suggestion. Ultimately, this story has a structure that encourages individualism, not mental and inner development. In this sense, my evaluation is that this story serves an egocentric worldview and is not compatible with the HCE.

4.14. *JILLN U VIŞABI* (JILL & DRAGON)

This story is based on the fact that everyone has different talents. "... AND THEY ALL LIVED HAPPILY AFTER..." (n.p.) says the last page of the huge book of the girl named Jill. But Jill notices someone in the story does not look happy at all and that is Dragon captured by the King and his knights.

"Why are you sad,
Dragon?" asked Jill.
"The King HATES me" said
Dragon. His pathetic eyes
looking up at her from the
page. "All I can do is burn,
scorch, singe, char,
barbeques everything in
the Kingdom." (n.p.)



Pic 27. In the book that Jill is reading, the King and his knights captured the terrible Dragon, everyone is happy except Dragon (n.p.)

The King and his knights stand triumphantly on the Dragon, holding victory flags. Dragon, on the other hand, is upset and complains of the King's hatred. Jill then tells Dragon that he can come and live with her. Dragon gladly accepts this offer. Jill decides to teach her favorite things to Dragon. Jill first teaches Dragon all she knows about flower arranging. She then teaches Dragon about fashion, how to play trumpet, and how to host a tea party. But Dragon looks sadder than ever: "I don't belong anywhere. All I do is burn with fiery breath," (n.p.) says Dragon. Just then, Jill says an idea came to her mind. The next morning, Jill grabs a fork and jumps onto Dragon's back, and they fly into the huge book together. They appear before the King. Jill takes a slice of bread out of her pocket, puts it on the fork, and lifts it up.

Carefully
Dragon began
to char the

bread, creating
a striking if
rather fluttering
portrait of
His majesty. (n.p.)



Pic 28. The knights pass the toast portrait to the King (n.p.)

The King nibbles a corner of the toast and eats it, then a second corner, and then a third. After a long pause his face lights up and he proclaims that “This toast is really fit for a King!” (n.p.). The King bows before the Dragon and says “Dragon, you belong here. Come and live in my castle, and make me toast.” (n.p.). Thus, they all live happily ever after.

“We ALL have a happy
ending now,” said
Jill to her dog,
as they read the last page in
her book once more. (n.p.)

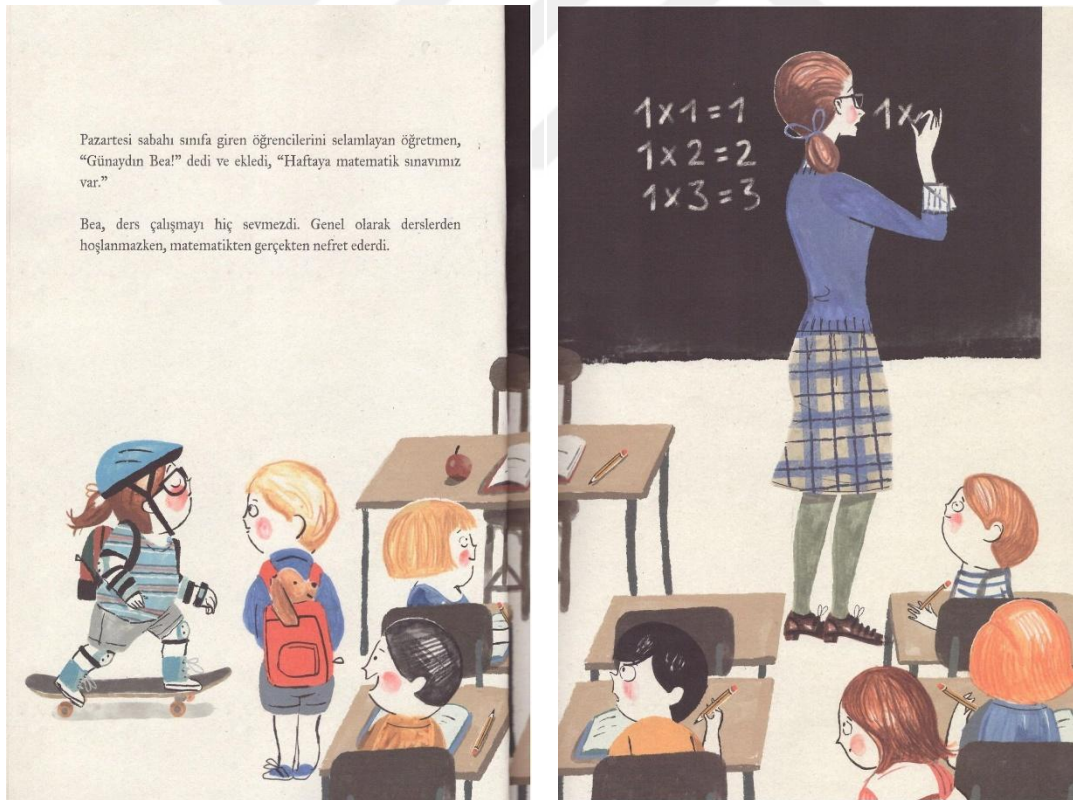
This book claims to develop children's problem-solving skills. On the publisher's social media account, the problem-solving stages are shown in five steps based on the story: 1. Identify the problem (Dragon is not happy), 2. Gather information and generate possible solutions (Dragon can arrange flowers, play the trumpet, host a tea party, dress fashionably, spit fire), 3. Choose the best solution (Dragon can toast bread by spitting fire), 4. Implement solution (Dragon starts working as the king's toaster), 5. Examine and evaluate the results (Everyone in the story is happy at the end of the story, Jill's solution is very successful) (Hippo, 2022).

It is true that this story has a structure that includes problem-solving steps. In addition, the stereotype of the evil dragon in fairy tales is turned upside down in the story. The dragon in this story is essentially kind hearted. However, in my opinion, there is an important point in the story that has been overlooked and not questioned. According to the story, the happiness of the dragon is possible when he starts working as a toaster in the service of the king. Therefore, the solution to the problem presented in the story is provided by the dragon's allegiance to the king, a male authority figure. Throughout the story, there is no explanation as to why the dragon wanted to look good to the mighty king. In this regard, while this story provides a good basis for children's problem-solving skills, on the other hand, the solution of the problem is presented as serving an authority figure. As a result, the solution offered by the story for the happiness of the dragon lies within the obedience culture, not an egalitarian social order. Moreover, the dragon's obedience to the king's authority is presented as a solution. This reminds us of Russell's claim that there is a close link between authority and obedience. In the story, the dragon's submission of will to the authority figure is glorified. As a result, the world created in this story presents an authoritarian and hierarchical world rather than free, just and egalitarian power relations.

Therefore, I may conclude that the story contains both humanistic and obedience-oriented elements.

4.15. *BU BENİM DANSIM* (BEA DANCES)

This book is the story of an energetic girl named Bea. When Bea enters the classroom on Monday, her teacher reminds her that she has a math test next week. She enters the classroom on her skateboard, and some of her classmates watch her with some surprise. According to the story, she doesn't like to study, "But above all, she did not like math." (n.p.). She is bored at school and never gets good grades.



Pic 29. Bea enters the classroom on her skateboard, and some of her classmates watch her with some surprise (n.p.)

And then, at home Monday

afternoon, Bea's mother got
more bad news from the school.
It said Bea would fail if she could
not learn her multiplication tables!
So Bea's mother decided to hire
a private teacher. (n.p.)

But private tutoring doesn't work either because Bea can't concentrate. "What's wrong with Bea?" (n.p.) her mother worries. Thereupon, Bea's mother takes her to the doctor first. The doctor finds nothing wrong, and she suggests Bea see a psychologist.



Pic 30. Bea is confused and feels sad (n.p.)

In the meantime, the author describes Bea's thoughts and feelings about what happened:

Bea didn't think she had a
problem. So why did everyone else?

She left feeling confused and sad. (n.p.)

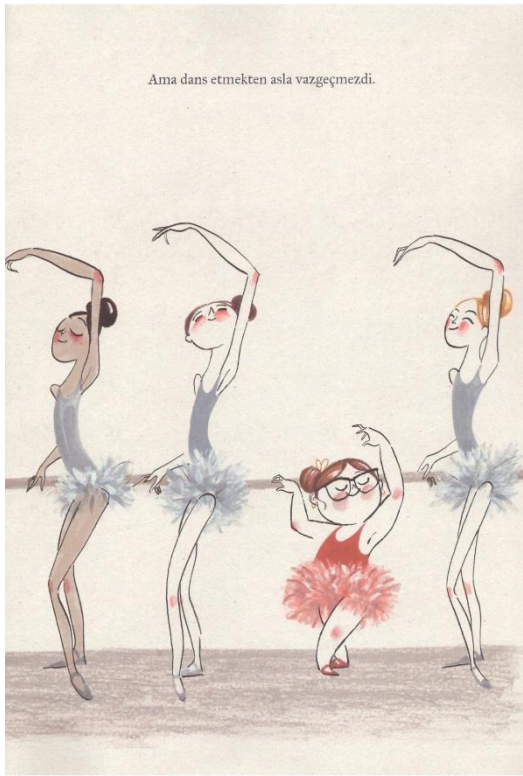
As the text above suggests, unlike everyone else, Bea thinks she doesn't have a problem. However, on the next page, the situation is explained to the reader by the author as follows:

Bea and her mother went to see the
psychologist, determined to find a solution. (n.p.)

However, in the above text, it is clear that Bea also thinks there is a problem and goes to a psychologist to solve it. After that, Bea is pictured next to a psychologist. He listens and observes Bea. Then he leaves Bea alone for a while to talk to her mother. He turns on the radio before leaving the room. Bea forgets where she is for a moment, leaves herself to the rhythm of the music and starts dancing.

Bea's mother watched from the doorway. She had
never seen her daughter move like that before!
The psychologist coughed a little, then declared:
"Madam, your daughter is not sick! your daughter is
a dancer! I recommend taking her to dance school!"
Am I a dancer! thought Bea. I'm a dancer! (n.p.)

Thus, her mother takes Bea to a dance school. Bea finds what she is looking for and is very happy now. She is so happy that she studies the multiplication tables every day at home. In fact, she discovers that she can concentrate better and think more easily while moving and dancing. According to the story, she even has a good time at school and has more fun. At the end of the story, it seems that moving and dancing are very good for her. She even passes the math test.



Pic 31. In the picture, Bea is portrayed far outside the stereotypical ballerina look (n.p.)

Maybe, Bea thought, she would get to
dance in a big theater someday.
Maybe not.
But she would never stop dancing. (n.p.)

After all, this story has a structure that includes a perspective on different learning styles. On the advice of the psychologist, Bea goes to dance school because she learns better by dancing and moving. Therefore, in general terms, it is underlined in the story that each child can learn in different ways and have different abilities. In this sense, based on the criteria in Table 1, I may claim that diversity is promoted in the story. Moreover, Bea is portrayed far outside the stereotypical ballerina look. It also means that anyone can dance, regardless of physical appearance such as height and weight.

On the other hand, throughout the story the mother is the active decision maker, while the daughter is passive. After the bad news from school, there is no action or any

conversation where the mother shares her thoughts with Bea. The mother thinks that her daughter has a problem and thus begins to take some steps for it. On the contrary, unlike everyone else, Bea thinks she has no problems. But on the next page, a contradiction arises, as she herself is the decision maker about going to a psychologist. Bea's search for a solution and the reason for this change are not explained in the story. Bea, who seems passive, is suddenly taken into an active role with her mother. However, this is not justified in the story. In this sense, there is an unstable structure in the power relationship between the mother as a parent and Bea as a child in the story. On the other hand, it is remarkable that the school/education system in the story is not discussed in any way. In the letter sent from the school, it is clearly written that Bea would fail if she could not learn her multiplication tables. In this sense, the exam as an educational practice functions as a punishment and control mechanism. This perspective ignores the mental and emotional development of the child. The mother doesn't see a problem with it either. The problem is insistently sought in the child.

Ultimately, although this story has a structure that encourages diversity, I would say that the relationship between mother and daughter points to an undemocratic relationship. Therefore, I may conclude that the story includes both humanistic and obedience-oriented elements.

4.16. SUMMARY OF FINDING

The books and the related criteria on which this study is based can be summarized as in Table 3. In addition, the main themes in the books are included in Appendix I.

Table 3. The Books and The Related Criteria

Book	Category	Related criteria	Description
<i>Babamın Battaniyesi</i> by Sara Şahinkaya & Ayşe İnan	Humanistic	Respecting children's rights; to contain free and equal social relations; to encourage exploration; to present creative solutions; imaginative; democratic; sympathy and kindness	A father, who does not leave the housework and childcare to the mother alone, plays imaginative games with his children at home with a blanket. At the end of the story, they use the same blanket as a tarp to save a cat stuck in a tree.
<i>Küçük Kırmızı Düğme</i> by Göknil Özkök & Vaghar Aghaei	Humanistic	To contain free and equal social relations; inspiring rational and scientific thought; to present creative solutions; ecological awareness; imaginative; sympathy and kindness	A button initiates an imaginary friendship with a girl; and, at the end of the story, it is saved from being thrown away at the last moment when the girl's grandmother reuses it in a different way.
<i>İyi Yürekli Dev Memo</i> by Julia Donaldson & Axel Scheffler	Humanistic	To contain free and equal social relations; questioning social inequalities; to present creative solutions; ecological awareness; libertarian; solidarity; sympathy and kindness	A giant does not turn a blind eye to the problems of others in the society he lives in. He finds solutions in his own way and lends a helping hand.
<i>Çocuk ve Ayı</i> by Tracey Corderoy & Sarah Massini	Humanistic	To contain free and equal social relations; encouraging research; to present creative solutions; libertarian; democratic; sympathy and kindness	An unusual friendship is formed between a boy and a bear; despite the differences between them, their relationship is based on equal and common ground.
<i>Bir Dostluk Masalı</i> by Susanna Isern & Marco Somà	Humanistic	To contain free and equal social relations; to present creative solutions; solidarity; sympathy and kindness	A squirrel kindly helps all the animals he encounters in the woods; and, he does this without expecting anything in return.

<i>Bay Güçlü</i> by Roger Hargreaves	Obedience-oriented	Satisfying adults' desires for obedience and control; to contain social inequalities; aiming at behavior control; lack of concern for others; rudeness	Mr Strong, is the strongest person in the world because the more eggs he eats, the stronger he becomes. But, he is a bit careless and harms almost everything, even unknowingly, that comes his way.
<i>Kitapçı Kedi</i> by Doç. Dr. Osman Abalı	Obedience-oriented	Satisfying adults' desires for obedience and control; to contain social inequalities; unquestioning and didactic; undemocratic; aiming at behavior control	A cat who loves to read so much that it even forgets to eat, it doesn't even think about playing. However, when a king summons the cat, the cat does not refuse the king's order and goes on a long journey to meet him.
<i>Dünyayı Gezmek İsteyen Horoz</i> by Eric Carle	Obedience-oriented	Satisfying adults' desires for obedience and control; aiming at behavior control; lack of concern for others	A rooster wants to travel the world. There are other animals accompanying him on the way, but as darkness falls, each one leaves him one by one. At the end of the story, the rooster returns home without traveling the world.
<i>Allah'ı Arayan Çocuk</i> by Hatice Kübra Tongar & Serhat Albamya	Obedience-oriented	Satisfying adults' desires for obedience and control; indoctrinating irrational and anti-scientific reasoning; unquestioning and didactic; to instill a certain political creed or a dominant ideology; aiming at behavior control	A boy's mother has been ill for a long time. The boy seeks solutions for his mother's recovery, and ultimately finds the cure for her illness not in science, but in Allah.
<i>Kendine Güvenen Fil</i> by Louison Nielman & Thierry Manes	Obedience-oriented	Satisfying adults' desires for obedience and control; to contain social inequalities; unquestioning and didactic; undemocratic; aiming at behavior control	A little elephant does not dare to play with his friends and has trouble expressing himself. The mother elephant, whose eyes are on the little elephant, motivates him every time with some suggestions and directions.

<i>Cesaret Sandığı</i> by Şermin Yaşar	Obedience-oriented	Satisfying adults' desires for obedience and control; unquestioning and didactic; discriminatory; aiming at behavior control	Three little foxes do not know how to deal with shyness, cowardice and giving up quickly. All of them become fearless and brave foxes on their way to reach the Courage Chest.
<i>Bir Fikirle Ne Yaparsın?</i> by Kobi Yamada, Mae Besom	Obedience-oriented	Unquestioning and didactic; individualist and egocentric; undemocratic; selfishness; lack of concern for others	One day, an idea comes to a child's mind. Most people find this idea silly, and even children fear it. But the child does not listen to anyone. The child protects the idea and takes care of it. In the end, the child's idea, which is not fully understood, comes to life and changes the world.
<i>Jilln u Vişabı</i> by Lesley Barnes	Unclear/in-between	Encouraging research; to present creative solutions; imaginative; sympathy and kindness; to contain social inequalities; undemocratic	In a book that a girl is reading, the king and his knights captured a terrible dragon, everyone is happy except the dragon. The girl invites the dragon to her home and teaches him her favorite things, but he still looks unhappy. She realizes he can toast bread by spitting fire. Thus, the dragon starts working as the king's toaster.
<i>Bu Benim Dansım</i> by Luciano Lozano	Unclear/in-between	To present creative solutions; diversity; to contain social inequalities; undemocratic	One day, a letter comes from school to the mother of a girl. It said the girl would fail if she could not learn her multiplication tables. After seeing a private teacher and a doctor, a psychologist recommends she take her daughter to a dance school. The girl can concentrate better and think easily while dancing.

Note. Adapted from Assimilation ideology: Critically examining underlying messages in multicultural literature, by B. Yoon, A. Simpson & C. Haag, 2010, *Journal of Adolescent & Adult Literacy* 54(2)

5. DISCUSSION AND CONCLUSION

In the following sections, I will first evaluate and interpret the findings of this study by addressing my research questions. In this sense, I will discuss the findings of this study within the theoretical framework of the HCE, and the associated concepts of creativity, obedience and control. For this purpose, within the framework of certain main themes, I will discuss the discourses and messages within the text and the visuals in the books. I will then conclude this chapter by outlining the contributions of this study to children's studies, its limitations, and recommendations for future research.

5.1. CREATIVITY

The HCE opposes the instruction and indoctrination of the child towards a certain goal, on the contrary, it aims to reveal the creative potential of his/her nature (Chomsky, 2007). In fact, the HCE advocates an education that children can explore freely and creatively, as opposed to current approaches that try to dominate children's nature. The HCE aims to present an environment where children can reveal their innate abilities, but not to shape them with certain patterns and beliefs. The HCE believes that a rich and diversified context and ground should be provided in education, thus, it aims to support the child's creative exploration. Furthermore, this perspective approaches a child just as a gardener approaches a young tree by providing a proper environment for it to grow in harmony with its own nature. Ultimately, the primary goal of the HCE is to raise undogmatic and creative individuals.

In the light of the current findings, there are five books that I categorize as humanistic. These are *Babamın Battaniyesi*, *Küçük Kırmızı Düğme*, *İyi Yürekli Dev Memo*, *Çocuk ve Ayı* and *Bir Dostluk Masalı*. These stories imply, as Chomsky (2007) points out, a free and more egalitarian social arrangement and imagination that is not based on competitive principles. This means that people associate freely on equal terms, and thus according to the HCE this is the basic condition for the emergence of the creative act. Moreover, these books offer a free and egalitarian imaginary world for the creative potential to reveal. In this sense, I believe that these stories provide an environment and ground that encourages the creative impulse to emerge in the child.

In these stories, one of the core themes is friendship. In the story *Küçük Kırmızı Düğme*, a button has an imaginary friendship with a girl. In the story *İyi Yürekli Dev Memo*, there is friendship based on kindness which a giant establishes with small animals. In the story *Çocuk ve Ayı*, the relationship with nature manifests itself as a naive friendship of a boy with a bear. *Bir Dostluk Masalı* is a story based on mutual friendship and kindness. In these stories, the theme of friendship is implemented in a way that emotionally enriches the lives of the characters.

Another core theme that stands out in the stories in the humanistic category is solidarity and sharing. This theme is particularly evident in the stories of the *İyi Yürekli Dev Memo* and *Bir Dostluk Masalı*. This theme almost forms the main axis of these two stories. In both stories, the main characters lend a helping hand to animals that ask for help, without expecting anything in return. In particular, *İyi Yürekli Dev Memo* implies a kind of story structure where social inequalities are questioned. The acts of solidarity and sharing are described as indispensable basic elements of human/living nature in both stories. In these stories, instead of self-interest, mutual kindness is encouraged.

Another core theme in the humanistic category is problem solving. In this sense, in the story of *Küçük Kırmızı Düğme*, has an eco-friendly creative solution from the little girl's grandmother and the button is saved from being thrown away at the last moment. In the story of *Babamın Battaniyesi*, a father and his children come up with a creative solution by using their blanket as a tarp to save the cat stuck in the tree. In the story of *Çocuk ve Ayı*, the boy and the bear, who have difficulty in forming a friendship at first, find a common solution with the proposal of the bear to build a treehouse.

Other main themes are as follows: In *Babamın Battaniyesi*, the theme of imagination is implemented in games between a father and his children, and gender roles are reversed; in *Küçük Kırmızı Düğme*, the theme of recycling is conveyed through the eyes of a small button and thus ecological awareness is encouraged.

After all, in general terms, I may claim that these stories encourage egalitarian social relations. Moreover, in these stories, an unequal power relationship is not created between the characters. In light of my readings, I did not come across any underlying messages or approaches in these books that include domination, restrict freedom, and put thought into certain patterns. Moreover, I can say the following for the books in this category:

- The books offer a ground that can enable children to look at life freely from a different perspective by reversing the prejudices and stereotypes in the society.
- They include a worldview that calls for a creative challenge, not for obedience and control.
- They have an approach and content that encourages critical thinking and creative solutions.
- They provide a positive environment that encourages discovery.

- They have a structure that is compatible with human nature, not an obedience-oriented approach.

Therefore, based on the criteria in Table 1, the findings show that these books are compatible with the HCE. Moreover, in connection with this, I may also claim that these books provide a proper ground and environment for creativity in human nature.

5.2. OBEDIENCE AND CONTROL

According to Chomsky (2007), today's educational practices are not based on a creative challenge, but on obedience and control. Such practices do not care about the child's free choice, but rather focus on her/his control and guidance in line with a certain goal. Dewey (2018) points out that the education system does not prepare students for life as critical and autonomous beings, on the contrary, it trains passive individuals by disciplining bodies. According to Russell (2015), the free will of the individual in education is shaped in line with the desire of the authority. In such a system, mental habits such as obedience and discipline, passive acceptance and non-questioning are imposed.

In this section, there are seven books that I categorize as obedience-oriented. These are *Bay Güçlü*, *Kitapçı Kedi*, *Dünyayı Gezmek İsteyen Horoz*, *Allah'ı Arayan Çocuk*, *Kendine Güvenen Fil*, *Cesaret Sandığı* and *Bir Fikirle Ne Yaparsın?*.

One of the core themes in these books is behavior and thought control. The action of eating eggs in the story of *Bay Güçlü*, the action of eating eggs is exaggerated and obsessively associated to male strength. This story seems to be written for parents who want to instill egg-eating behavior in their children. Similarly, in the story of *Kitapçı Kedi*, the only action that the cat does in life is almost presented as reading a book. The cat does

not play with its friends, does not socialize, even forgets to eat. In this sense, this story serves as a behavior and thought control tool for adults to instill reading habits in children. In the story of *Allah'ı Arayan Çocuk*, it is seen that a boy is involved in a search in the context of a religious doctrine. It is obvious that what is encouraged and wanted to be imposed is an irrational doctrine and religious creed. In the book of *Dünyayı Gezmek İsteyen Horoz*, the perception that darkness is scary is conveyed to the reader through the animals in the story. While the outside world is drawn as uncanny and dangerous, the home is drawn as a safe place. Thus, certain fears are instilled in the minds. In a way, children are advised not to leave the home. In the story of *Cesaret Sandığı*, even baby foxes are required to be brave. Being brave is actually imposed on baby foxes as a social norm. In this way, human emotions and characteristics such as being afraid, shy and giving up are condemned within the framework of a certain social understanding. The story of *Kendine Güvenen Fil*, is based on a dependent relationship between a mother and a baby elephant. This relationship is not an egalitarian relationship. In fact, in the story, behavioral control and supervision of the mother is at the forefront, while the dependency and obedience of the baby elephant are essential. In this sense, it is my interpretation that these books generally serve adults' desires for obedience and control.

Another core theme in the stories in this category is masculinity. The world depicted in the story of *Bay Güçlü* consists entirely of men. In fact, all the characters we see in the story are male. In the story, Mr. Strong unintentionally uses the strength he gets from eating eggs in a rude way. The message conveyed in the story is based on the “men are strong” stereotype. In the story of *Kitapçı Kedi*, the authority figure is a male lion, and the other animals around him are also portrayed as males. On the other hand, as an intellectual figure, the cat is portrayed as submissive to this male authority figure. In the

story of *Allah'ı Arayan Çocuk*, all the professionals (a fireman, a policeman, a mechanic and a doctor) that the boy considers to apply for his mother's illness are men. On the other hand, the only female character in the story implies a passive housewife throughout the story. This domination of masculinity is also a reflection of traditional gender roles.

Another core theme is anti-solidarity. This theme especially is applied in the stories of *Dünyayı Gezmek İsteyen Horoz* and *Bir Fikirle Ne Yaparsın?*. In the story of *Dünyayı Gezmek İsteyen Horoz*, the animals involved in the rooster's journey leave him one by one as darkness falls. Acting together or solidarity are not preferred. The child in the story of *Bir Fikirle Ne Yaparsın?* lumps everyone together, even though there are some who don't find the idea/egg silly. In the rest of the story, the child does not prefer to come together with people who value the idea/egg. The child continues on her/his own.

Other main themes are as follows: The story of *Allah'ı Arayan Çocuk* is entirely based on the theme of anti-science and irrational reasoning. In the story, the cure for the boy's mother's illness is not sought in science, even by a doctor. Instead, the doctrine of religion is suggested as a solution in the story. In the story of *Bir Fikirle Ne Yaparsın?*, the theme of egocentrism is promoted. Throughout the story, the idea/egg of the child is glorified, but as readers, we have no idea what it is. Indeed, the story emphasized that the idea of an individual is above all else.

As a result, in light of my readings, these books have some underlying messages, discourses and approaches that contain domination, restrict freedom, and put thought into certain patterns. Moreover, I can say the following for the books in this category:

- The books have a protective and conservative story structure and characters that refrain from experiencing and questioning.

- They do not have an approach and content that encourages critical thinking and exploring.
- They promote a certain belief, not creative solutions.
- They have a discourse or approach that aims to impose certain norms and values of the society or adults, that is, obedience and control.
- In general, they imply a hierarchical structure rather than an egalitarian and democratic ecosystem.
- The content of these books has a discourse or message that aims children to act within certain thought and behavior patterns at home, at school, on the street, and to imagine only within certain limits, in accordance with the values of the adults, parents and societies.

Therefore, the claim I could make is that these stories are not compatible with the HCE. Moreover, in connection with this, I may also claim that these books do not provide a proper ground and environment for creativity in human nature, rather, in general terms, they have content that serves obedience and control.

5.2.1. A unisex or homophobic choice: Boy or kid?

It is remarkable that the word “çocuk” (kid/child) in Turkish is preferred in the two books I examined in the analysis chapter. These books are *Çocuk ve Ayı* and *Allah'ı Arayan Çocuk*. First of all, it should be noted that the word child is used for both girls and boys in Turkish. Therefore, this word has a unisex meaning regarding children's gender.

In the English version of the story of *Çocuk ve Ayı* (*The Boy and the Bear*), the protagonist of the story is used as “the boy”, while in the Turkish translation it is used as

“çocuk” (kid/child) not “oğlan” (boy). The word “oğlan” (boy) is used only once at the very beginning of the story. Afterwards, the word “çocuk” (kid/child) is used entirely in the story. There is a similar usage in the story of *Allah'ı Arayan Çocuk*. While the protagonist of the story is portrayed as a boy, the word “çocuk” (kid/child) is used instead of “oğlan” (boy) in the text.

In both these books, this is not a matter of choosing a unisex word, it's actually to avoid using the word “oğlan”. Moreover, this is a conscious choice and is based on a homophobic prejudice. In other words, instead of using the word “oğlan” in Turkish, as it implies a gay person in society, they prefer to use the unisex word “çocuk”. On the other hand, when I looked at the online dictionary of the Türk Dil Kurumu (Turkish Language Association), the official institution of the state, for the meaning of the word “oğlan”, I encountered a more desperate situation. They use a discriminatory and hostile language. In the fourth item of this online dictionary, the meaning of the word is explained as follows: “A perverted man who sexually serves the pleasure of men” (TDK, 2022).

5.3. BOOKS THAT ARE UNCLEAR/IN-BETWEEN

In this section, there are two books that I categorized in the unclear/in-between category. These are *Jilln u Vişabı* and *Bu Benim Dansım*. According to Table 1, these two books contain both items in the humanistic category and those in the obedience-oriented category.

In these stories, one of the core themes is problem solving. In the story of *Jilln u Vişabı*, Jill reveals a different talent of the unhappy dragon. She takes the dragon's spitting fire ability in a different and creative way. In the story of *Bu Benim Dansım*, Bea's difficulty with concentrating while studying is solved by directing it to dancing. Thus, she

can concentrate better while moving and dancing, and can be more successful in her classes.

Another theme in these two stories is the inversion of certain stereotypes and the encouragement of diversity. In the story of *Jilln u Vişabi*, an example is seen that dragons, which are described as scary and frightening characters in fairy tales, may not be like that at all. In fact, Jill rescues the dragon from the captivity of the king and his knights and brings him home. Jill teaches him what she knows to make him happy. Thus, in a way, it encourages an unprejudiced approach to the dragon (or maybe others) as an excluded and vilified subject from society. In the story of *Bu Benim Dansım*, the main character of the story, Bea, is different from the other students in the classroom. Moreover, she has difficulty in studying. In the story, it is emphasized that not all children have a single learning style, but different styles of learning. In addition, Bea is portrayed far outside the usual dancer image and stereotype.

On the other hand, another theme in these books is the non-egalitarian relationships. At the end of the *Jilln u Vişabi*, the dragon can be happy as a result of serving and obeying the king's power. This problem's solution is not in an egalitarian and libertarian way, but under the rule of a male king. In fact, this suggestion points to an undemocratic social arrangement with an unequal power relationship. Moreover, the understanding of being ruled by a benevolent master is presented in the story. In the story of *Bu Benim Dansım*, there is also a non-egalitarian relationship between the mother as a parent and as an adult, and her daughter Bea as a child. The mother thinks Bea has a problem, but then it is seen from the beginning that she does not involve Bea in the problem solving process. In the story, the mother and other adults are active decision-makers, while Bea as a child is passive. The younger Bea is responsible for implementing the decisions adults make.

After all, in general terms, I can say that while these two stories encourage diversity, reverse some stereotypes, contain some creative problem solving, in these stories an unequal power relationship is also created between the characters. Moreover, I can say the following for the books in this category:

- They offer creative solutions and reverse prejudices and stereotypes in society, but also, they do not indicate an egalitarian and participatory democratic social arrangement.
- They include a worldview that calls for a creative challenge, but also for obedience and control.

Therefore, based on the criteria in Table 1, the findings show that these books are partially compatible with the HCE, but also contain obedience-oriented elements. Moreover, in connection with this, I may also claim that while these books provide a partially proper ground and environment for creativity in human nature, they also have content that serves obedience and control.

5.4. CONCLUSION

This study has been a fruitful academic experience for me in terms of approaching children's picture books with a deep perspective. In this study, I tried to approach children's picture books holistically with a critical eye. My aim was to reveal the discourses and messages in various children's picture books published in Turkey within the framework of the HCE. In addition, in this study, I aimed to discover whether the discourses and messages in these books are compatible with the HCE. In fact, within the framework of HCE, I wanted to investigate whether these books provide a proper ground and environment for creativity in human nature.

The 14 books in my sample were the best-selling children's picture books in the last 5 years by publishing houses in Turkey. To sum up, in this study I reached the following key findings: 5 books (35.7%) were compatible with the HCE and thus provided a proper ground and environment for creativity; 7 books (50%) were not compatible with the HCE, on the contrary, they serve for obedience and control; 2 books (14.3%) were in the unclear/in-between category, therefore, while they contained elements that were compatible with the HCE, they also contained obedience and control elements. The booklist consisted of three categories: Humanistic, Obedience-oriented and Unclear/in-between. The core themes in the humanistic category were as follows; friendship, kindness, solidarity and sharing, problem solving, imagination, recycling and ecological awareness. The core themes in the obedience-oriented category were as follows; behavior and thought control, masculinity, anti-solidarity, anti-science and irrational reasoning, and egocentrism. The core themes in the unclear/in-between category were as follows; problem solving, inversion of certain stereotypes and encouragement of diversity, and non-egalitarian relationships. In this section, I will summarize the contributions of this study to children's studies, its limitations, and recommendations for future research.

5.4.1. Contributions

The approach and the results of this study offer various contributions to the studies of children's books.

5.4.1.1. Developing criteria for analyzing children's books

I believe that the criteria in Table 1, based on the HCE may provide a basis for the critical discussion of children's books. In this introductory study, although the criteria is based on the HCE, it also includes a universal approach in general. Therefore, the criteria

table for children's picture books that I have prepared in this study may also provide a suitable basis for the development of the criteria in children's books studies.

5.4.1.2. Examining children's books from a holistic perspective

In general, an author or illustrator of a children's book does not have only one identity in life. An author or illustrator, for example, may have multiple identities; he could be a man, a white male, a middle class, a religious person etc. These can be multiplied. Therefore, it is possible to see the traces of identities, ideologies and worldviews of this hypothetical writer or illustrator in his work to a certain extent. In this study, based on this assumption, I approached discourses and messages as interconnected and holistic through the lens of HCE. In this respect, this study may encourage a holistic perspective in the studies of children's books.

5.4.1.3. Investigating positive and creative examples in children's books

In the sample within the scope of this study, there were both books that were compatible with the HCE, as well as books that were not compatible and thus served obedience and control. There were also unclear/in-between books. Therefore, in this study, instead of focusing only on the problematic discourses and messages in children's picture books, I had the chance to focus on positive examples as well. In this sense, I analyzed the books that offer a proper ground for alternative, libertarian and creative perspectives for children and discussed the factors that make them different.

5.4.1.4. Offering a new perspective for children's books

I believe that approaching children's books with the HCE may offer a new perspective to both readers and educators. This made it possible for me to approach all the stories within the context of the main themes while examining the books with a critical

perspective. Moreover, with this approach, it may be possible to evaluate many issues such as social and individual power relations in children's books from many aspects at the same time, by putting children's rights at the center. This approach may also provide an opportunity for children and adults to discuss the messages in the books. At the same time, this humanistic approach may encourage discussion of children's books in a framework that is at peace with the ecosystem we live in.

5.4.1.5. Exploring creativity, obedience and control in children's books

Finally, it is a fact that it is very difficult to explore and question the concepts of creativity, obedience and control in children's picture books. However, in this study, the approach that Chomsky described within the framework of HCE allowed me to carry out such a study. In fact, this theoretical framework made it possible for me to explore discourses and messages in children's books that provide a proper ground and environment for creativity. For this purpose, I have determined certain criteria based on the HCE. At the same time, I wrote down criteria for what might be anti-creativity, that is, worldviews that serve obedience and control. I believe that these criteria may provide a basis for discussing and exploring the concepts of creativity, obedience and control in children's books from a critical perspective.

5.4.2. A concluding remark

According to Russell (2015), what should be aimed at in education is not obedience and discipline, but preserving independence and impulse:

Instead of ruthlessness, education should try to develop justice in thought. Instead of contempt, it ought to instil reverence, and the attempt at understanding; towards the opinions of others it ought to produce, not necessarily acquiescence, but only such opposition as is combined with imaginative apprehension and a clear

realization of the grounds for opposition. Instead of credulity, the object should be to stimulate constructive doubt, the love of mental adventure, the sense of worlds to conquer by enterprise and boldness in thought (Russell, 2015, p.149).

When I first embarked on this study, I started to think about how I can approach children's picture books and by which criteria I can evaluate them. Ultimately, the HCE was very helpful in determining the direction of my study. Moreover, throughout this process, I have experienced that this understanding can produce fruitful results with a critical eye. This understanding also enabled me to approach children's picture books with a holistic perspective.

During my study process, I have personally observed that both parents and preschool teachers are on a quest for how to approach children's books. Again, I had similar observations in a workshop I attended on translations of children's books recently. Some of the main questions were as follows: With which approach and how will these books be selected? Are the books to be translated pedagogically suitable for children and how will this be determined? I am well aware that these kinds of questions are not easy to answer. On the other hand, in this sense, I think that the HCE provides a good theoretical background for pursuing the answers to such questions. Within the scope of this study, the criteria that I have prepared based on the HCE are the results of an effort and search in this direction.

How parents or teachers choose and read children's books depends on given conditions such as their socio-economic status, gender, worldview, beliefs, ideologies, and ultimately their preferences. For example, some parents or teachers may want to raise children in a nationalistic way; others may want to raise them according to a religious belief. On the other hand, I think that this current study will provide a useful discussion ground for

parents and teachers who respect children's rights and believe in a democratic understanding. I believe that the criteria in this study may also create awareness in parents and teachers' approach to children's picture books.

Finally, I would like to say that Chomsky believes in the creation of social forms that will realize the HCE and states that, "And it is the responsibility of teachers, of citizens, and of ourselves to liberate the creative impulse and to free our minds and the minds of those with whom we deal from the constraints of authoritarian ideologies so that this challenge can be faced in a serious and an open-minded way" (Chomsky, 2007, p.186). I carried out this study within the framework of this approach and responsibility.

5.4.3. Limitations of the study

In this study, although certain criteria were created for the discussion of children's books with a critical perspective, it was not possible to make some certain generalizations from the sample. Therefore, it can be said that the main limitation of this study is sample size. In fact, the relatively small size of the sample does not make it convenient to generalize the results. In this sense, for children's picture books publishing in Turkey, it does not seem possible to reveal a broad perspective on the trends in the best-selling books in the last five years.

Another related limitation is that the sample does not sufficiently have a cultural pluralistic perspective. In this regard, at the beginning of my study, although I contacted publishing houses that publish children's books in Kurdish and Armenian, I could only include one book in my sample. Therefore, a part of this study that could include a cultural pluralistic perspective was missing.

Another limitation is the possibility of this analysis remaining in a subjective framework. Someone else might interpret these pictures in different ways and also read the texts from different perspectives. However, at this point, I believe that the criteria in Table 1, based on the HCE will provide a solid foundation and framework. Moreover, these criteria will provide a suitable basis for critical discussion.

Finally, I see the importance of evaluating children's books by using a variety of frameworks that are based on certain theories. Thus, the authors and illustrators may become sensitive to the issues of social inequalities and power relations.

5.4.4. Future recommendations

It would not be wrong to say that this study is an introductory study, as it was conducted with a new perspective and approach, unlike previous studies. In this sense, there is a need for further development of the approach in this study. Therefore, I believe that the findings in this study, may offer questions and opportunities for future research.

First, the concepts of creativity, obedience and control might be questioned in different samples in future studies. In addition, the criteria in Table 1 for the humanistic category and obedience-oriented category might be expanded and rearranged with new questions. Researchers may wish to test these criteria based on the HCE on different samples and may reach new findings. Future research may wish to examine the criteria under which children's books provide a basis for creativity. Finally, different studies might be conducted in children's books where creativity, obedience and control can be tested holistically, with different educational approaches. In fact, such studies would create awareness among children's book authors and illustrators about their works. It may also

contribute to the production of new books that do not serve obedience and control but invite a creative challenge.

On the other hand, I believe that this study can offer a new and useful discussion framework for psychological counselors and child development professionals. In fact, children's books can offer new perspectives for observing and investigating the parent-child relationship. In this sense, it is possible to examine the relationship between parents and children from a democratic and egalitarian perspective. Furthermore, I believe that this study provides a useful ground for discussion on how to approach children's picture books for parents and teachers as well. As I mentioned before, parents may want to raise their children in line with their own worldview and beliefs, and with this perspective, they may choose children's picture books for their children. Likewise, teachers may want to teach children based on their worldview and educational background. In addition, they may want to read children's picture books that they want. However, the critical point here is to create an environment and ground that puts the rights of the child in the center, so that the child can reveal his/her creative potential. As I discussed in this study, a humanistic and democratic framework may provide this environment and ground, not from the perspective of the child as the property of the adult/parent. This approach requires that children exist as creative individuals in a free, fair and equal way in the family, school and society. This is also a fundamental right and I believe it is a part of being human.

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APPENDIX A: LETTER OF REQUEST TO CIMER

Sayın yetkili,

Yeditepe Üniversitesi Rehberlik ve Psikolojik Danışmanlık bölümü yüksek lisans öğrencisiyim ve tez çalışmam kapsamında okul öncesi resimli çocuk hikayeleri (3-8 yaş) hakkında araştırma yapıyorum. Yüksek lisans tez çalışmam kapsamında aşağıdaki iki konu ile ilgili Telif Hakları Müdürlüğü ve birçok meslek örgütü ile görüştüm ancak herhangi bir bilgiye ulaşabilmiş değilim:

1. Türkiye'de kaç çocuk yayınevi var?
2. Son 5 yılda (2016 yılı da dahil) Türkiye'de en çok satan çocuk kitapları nelerdir?

Yardımcı olursanız sevinirim.

İyi çalışmalar,
Hekim Kılıç



APPENDIX B: REPLY FROM CIMER

Sayın HEKİM KILIÇ,

T.C. Cumhurbaşkanlığı İletişim Merkezi (CİMER)' ne 13.09.2021 tarihinde yapmış olduğunuz 2104621702 sayılı başvurunuz 22.09.2021 tarihinde BELGELENDİRME VE ARŞİV DAİRE BAŞKANLIĞI tarafından cevaplanmıştır:

Sayın Hekim KILIÇ,

Bakanlığımızca kullanılmakta olan Bandrol Otomasyon Sistemi ve ülkemizde faaliyet gösteren yayınevlerinin kayıt altına alındığı Sertifika Sistemi, yaş grubu, eser türü,vb. detay bilgileri içermemekte olup, başvurunuzda talep ettiğiniz veriler Genel Müdürlüğümüzde bulunmamaktadır. Konuyla ilgili olarak Yayımcı Meslek Birlikleri Federasyonu (YAYFED) ile iletişime geçmenizin uygun olacağı düşünülmektedir.

<https://www.telifhaklari.gov.tr/IlimEdebiyat> linkinden konuyla ilgili olabilecek bazı meslek örgütlerinin iletişim bilgilerine ulaşabilirsiniz.

Bilgilerinizi rica ederiz.



APPENDIX C: EMAIL OF REQUEST TO PUBLISHING HOUSES

Sayın yetkili,

Yeditepe Üniversitesi Rehberlik ve Psikolojik Danışmanlık bölümü yüksek lisans öğrencisiyim ve tez çalışmam kapsamında okulöncesi resimli çocuk hikayeleri (3-8 yaş) hakkında araştırma yapıyorum. Araştırmamda kullanılmak üzere, 1.basımı son beş yılda yapılmış (2016 yılı da dahil) yayınevinizin en çok satan ilk 3 resimli çocuk hikayesi isimlerini paylaşmanız mümkün müdür? Çalışmama sunduğunuz katkıdan dolayı şimdiden teşekkür ederim.

İyi çalışmalar,
Hekim Kılıç



APPENDIX D: LIST OF 40 PUBLISHING HOUSES

1001 Çiçek Kitaplar
Adeda Yayıncılık
Altın Kitaplar
Avesta/Hêlîn
Beta Kids
Beyaz Balina Yayınları
Bilgi Yayınevi
Can Çocuk Yayınları
Cezve Çocuk
Çamlıca Çocuk
Çınar Yayınları
Dörtgöz Yayınları
Mikado Yayınları
Doğan Egmont Çocuk Kitapları
Elma Yayınevi
Erdem Çocuk Yayınları
Günüşiği Kitaplığı
Hayy Kitap
Hep Kitap
Hippo Kitap
Kaknüs Yayınları
KVA Çocuk
Marsık Kitap
Mavibulut Yayınları
Mikado Çocuk
Morî Zarok
Nar Çocuk
Nesil Çocuk Yayınları
Nesin Yayınevi
Nûbihar
Pearson Çocuk
Kırmızı Kedi Çocuk
Redhouse Kidz
Timaş Çocuk
Turkuvaz Kitap
Tübitak Yayınları
Türkiye İş Bankası Kültür Yayınları
Uçanbalık
Uğurböceği Yayınları
Yapı Kredi Yayınları

APPENDIX E: LIST OF 42 CHILDREN'S PICTURE BOOKS

Kendine Güvenen Fil (2020). Louison Nielman, Thierry Manes, Çev. Belgin Çınar, 1001 Çiçek Kitaplar.

Hiç Hata Yapmayan Kız (2021). Mark Pett & Gary Rubinstein, 1001 Çiçek Kitaplar.

Kendi Gibi Olmayı Öğrenen Noona ve Sihirli Silgi (2021). Orit Gidali, Çev. Deniz Evliyagil, 1001 Çiçek Kitaplar.

Kitapçı Kedi (2019). Doç. Dr. Osman Abalı, Adeda Yayıncılık.

Fin Fin Fil (2019). Doç. Dr. Osman Abalı, Adeda Yayıncılık.

Mısır Seven Mısırcı (2019). Doç. Dr. Osman Abalı, Adeda Yayıncılık.

Küçük Fare İle Kırmızı Duvar (2020). Britta Teckentrup, Çev. Sima Özkan, Beta Kids.

Bu Benim Dansım (2019). Luciano Lozano, Çev. Sima Özkan, Beta Kids.

Zürafalar Dans Edemez (2020). Guy Parker-Rees, Çev. Sima Özkan, Beta Kids.

Eğer Bir Kediciğe Kek Verirsen (2019). Laura Numeroff, Felicia Bond, Çev. Yasemin Yener, Bilgi Yayınevi.

Çocuk ve Ayı (2020). Tracey Corderoy, Sarah Massini, Çev. Yasemin Yener, Bilgi Yayınevi.

Evvel Zaman İçinde Bir Kar Fırtınasında (2020). Richard Johnson, Çev. Yasemin Yener, Bilgi Yayınevi.

Gün Bey'in Penceresi (2019). Göknil Özkök, Ceyhun Şen, Can Çocuk Yayınları.

Küçük Kırmızı Düğme (2019). Göknil Özkök, Vaghar Aghaei, Can Çocuk Yayınları.

Buz Ejderhası (2019). Troon Harrison, Andrea Offermann, Can Çocuk Yayınları.

Bay Güçlü (2018). Roger Hargreaves, Doğan Egmont Çocuk Kitapları.

Bay Komik (2019). Roger Hargreaves, Doğan Egmont Çocuk Kitapları.

Küçük Bayan Mucit (2019) Roger Hargreaves, Doğan Egmont Çocuk Kitapları.

Cesaret Sandığı (2017). Şermin Yaşar, Oya Diker, Elma Yayınevi.

Çok Hayal Kuran Çocuk (2019). Şermin Yaşar, Elma Yayınevi.

Frederick (2019). Leo Lionni, Elma Yayınevi.

Allah'ı Arayan Çocuk (2016). Hatice Kübra Tongar, Serhat Albamya, Hayy Kitap.

Üç Çocuk Bir Rüya (2019). Hatice Kübra Tongar, Mümine Yeşilmen, Hayy Kitap.

Neee? Kümese Yeni Bir Cıvıv Mi Geliyor? (2018). Hatice Kübra Tongar, Nur dombaycı, Hayy Kitap.

Pokrig İşkhanı (Küçük Prens) (2016). Antoine de Saint-Exupéry, Çev. Mahir Özkan, Aras Yayıncılık/Hippo.

Bızdığ Tibrotsagan Bayusag Medz Argadz (Küçük Okul Çantası Büyük Macera) (2019). Géraldine Collet, Kerascoët, Çev. Sevan Deyirmenjian, Hippo.

Jilln u Vişabı (Jill ve Ejderha) (2019). Lesley Barnes, Çev. Tapita Toparlak, Hippo.

Aç Tırtıl (2018). Eric Carle, Çev. Fatih Erdoğan, Mavibulut Yayınları.

Dünyayı Gezmek İsteyen Horoz (2017). Eric Carle, Çev. Fatih Erdoğan, Mavibulut Yayınları.

Memo ve Ay (2016). Alice Brière-Haquet, Célia Chauffrey, Çev. Sumru Ağırürüyen, Mavibulut Yayınları.

Bir Fikirle Ne Yaparsın? (2017). Kobi Yamada, Mae Besom, Nar Çocuk.

Belki, Kobi Yamada (2020). Gabriella Barouch, Çev. Abdulkerim Enes Esen, Nar Çocuk.

Çok Yaramaz Kedi (2017). Abeer El-Taher, Maya Fidawi, Nar Çocuk.

İyi Yürekli Dev Memo (2016). Julia Donaldson, Axel Scheffler, Türkiye İş Bankası Kültür Yayınları.

Elif Pikniğe Gidiyor (2017). Liane Schneider, Annette Steinhauer, Çev. Aylin Gergin, Türkiye İş Bankası Kültür Yayınları.

Utangaç Ayı Monti (2016). Duncan Beedie, Çev. Ali Berktaş, Türkiye İş Bankası Kültür Yayınları.

Bir Dostluk Masalı (2017). Susanna Isern, Marco Somà, Çev. Seçil Kıvrak, Uçanbalık

Pengu Yeni Bir Arkadaş (2016). Selen Somer, Nurten Deliorman, Uçanbalık.

Babam Uyumak Bilmiyor (2017). Coralie Saudo, Kris Di Giacomo, Çev. Şirin Etik, Uçanbalık.

Babamın Battaniyesi (2019). Sara Şahinkaya, Ayşe İnan, Yapı Kredi Yayınları.

Toko – Küçük Bir Kuşun Büyük Gagasıyla Barışma Hikâyesi (2017). Naz Elkorek, Gizem Darendelioğlu, Yapı Kredi Yayınları.

Uykuya Dalamayan Minik Yediuyurun Hikâyesi (2016). Sabine Bohlmann, Kerstin Schoene, Çev. Yasemin Kılınç, Yapı Kredi Yayınları.

APPENDIX F: LIST OF 14 PUBLISHING HOUSES

1001 Çiçek Kitaplar
Adeda Yayıncılık
Beta Kids
Bilgi Yayınevi
Can Çocuk Yayınları
Doğan Egmont Çocuk Kitapları
Elma Yayınevi
Hayy Kitap
Hippo Kitap
Mavibulut Yayınları
Nar Çocuk
Türkiye İş Bankası Kültür Yayınları
Uçanbalık
Yapı Kredi Yayınları

APPENDIX G: LIST OF 14 CHILDREN’S PICTURE BOOKS

Kendine Güvenen Fil (2020). Louison Nielman, Thierry Manes, Çev. Belgin Çınar, 1001 Çocuk Kitaplar.

Kitapçı Kedi (2019). Doç. Dr. Osman Abalı, Adeda Yayıncılık.

Bu Benim Dansım (2019). Luciano Lozano, Çev. Sima Özkan, Beta Kids.

Çocuk ve Ayı (2020). Tracey Corderoy, Sarah Massini, Çev. Yasemin Yener, Bilgi Yayınevi.

Küçük Kırmızı Düğme (2019). Göknıl Özkök, Vaghar Aghaei, Can Çocuk Yayınları.

Bay Güçlü (2018). Roger Hargreaves, Doğan Egmont Çocuk Kitapları.

Cesaret Sandığı (2017). Şermin Yaşar, Oya Diker, Elma Yayınevi.

Allah’ı Arayan Çocuk (2016). Hatice Kübra Tongar, Serhat Albamya, Hayy Kitap.

Jilln u Vişabı (2019). Lesley Barnes, Çev. Tapita Toparlak, Hippo.

Dünyayı Gezmek İsteyen Horoz (2017). Eric Carle, Çev. Fatih Erdoğan, Mavibulut Yayınları.

Bir Fikirle Ne Yaparsın? (2017). Kobi Yamada, Mae Besom, Nar Çocuk.

İyi Yürekli Dev Memo (2016). Julia Donaldson, Axel Scheffler, Türkiye İş Bankası Kültür Yayınları.

Bir Dostluk Masalı (2017). Susanna Isern, Marco Somà, Çev. Seçil Kıvrak, Uçanbalık.

Babamın Battaniyesi (2019). Sara Şahinkaya, Ayşe İnan, Yapı Kredi Yayınları.

APPENDIX H: APPROVAL OF THE ETHICS COMMITTEE

YEDİTEPE ÜNİVERSİTESİ BEŞERİ VE SOSYAL BİLİMLER ETİK KURULU KOMİSYONU

24.06.2022 TARİHLİ
31/2022 No'lu TOPLANTI KARARLARI

- 6) Yeditepe Üniversitesi Fen Bilimleri Enstitüsü Kentsel Tasarım ve Peyzaj Mimarlığı Yüksek Lisans Öğrencilerinden Segah Gizem Güler'in, Dr. Öğr. Üyesi Zerrin İnan danışmanlığında gerçekleştireceği "Kentsel Tasarımda Geçici Süreli Öğrenme Alternatifleri" başlıklı araştırmasının Beşeri Bilimler etik standartlarına uygunluğu Yeditepe Üniversitesi Beşeri ve Sosyal Araştırmalar Etik Kurulu tarafından değerlendirilmiş ve onaylanmıştır.
- 7) Yeditepe Üniversitesi Eğitim Bilimleri Enstitüsü Rehberlik ve Psikolojik Danışmanlık Bölümü Yüksek Lisans Öğrencilerinden Abdulhekim Kılıç'ın, Doç. Dr. Mine Göl Güven danışmanlığında gerçekleştireceği "Okulöncesi Resimli Kitaplarda Yaratıcılık, İtaat ve Kontrol: Türkiye'den Bir Örnek" başlıklı araştırmasının Beşeri Bilimler etik standartlarına uygunluğu Yeditepe Üniversitesi Beşeri ve Sosyal Araştırmalar Etik Kurulu tarafından değerlendirilmiş ve onaylanmıştır.
- 8) Yeditepe Üniversitesi Eğitim Bilimleri Enstitüsü İngiliz Dili Eğitimi Yüksek Lisans Öğrencilerinden Seher Yonca Debbag'ın, Dr. Öğr. Üyesi Evrim Eveyik Aydın danışmanlığında gerçekleştireceği "İngiliz Dili Eğitimi Lisansüstü Öğrencilerinin ve Öğretmenlerinin, Covid-19 Pandemi Döneminde Zorunlu Çevrimiçi ve Harmanlanmış Eğitim Modelinde Öğretimsel, Sosyal ve Bilişsel Bulunuşluk Seviyelerinin İncelenmesi" başlıklı araştırmasının Beşeri Bilimler etik standartlarına uygunluğu Yeditepe Üniversitesi Beşeri ve Sosyal Araştırmalar Etik Kurulu tarafından değerlendirilmiş ve onaylanmıştır.
- 9) Yeditepe Üniversitesi Eğitim Bilimleri Enstitüsü İngiliz Dili Eğitimi Yüksek Lisans Öğrencilerinden Ugurgül Üney'in, Dr. Öğr. Üyesi Zeynep Koçoğlu danışmanlığında gerçekleştireceği "Learners' and Teachers' Perceptions of the Effect of Using Digital Games on English Language Lear" başlıklı araştırmasının Beşeri Bilimler etik standartlarına uygunluğu Yeditepe Üniversitesi Beşeri ve Sosyal Araştırmalar Etik Kurulu tarafından değerlendirilmiş ve onaylanmıştır.
- 10) Yeditepe Üniversitesi Sosyal Bilimler Enstitüsü Siyaset Bilimi ve Uluslararası İlişkiler Doktora Öğrencilerinden Alperen Kamber'in, Prof. Dr. Cengiz Erişen danışmanlığında gerçekleştireceği "The Impact of Artificial Intelligence Applications on Politics: Assessing the Effects of Social Bots on Political Discourse on Twitter Through 2020 U.S. Presidential Election" başlıklı araştırmasının Beşeri Bilimler etik standartlarına uygunluğu Yeditepe Üniversitesi Beşeri ve Sosyal Araştırmalar Etik Kurulu tarafından değerlendirilmiş ve onaylanmıştır.

**YEDİTEPE ÜNİVERSİTESİ BEŞERİ VE SOSYAL BİLİMLER ETİK
KURULU KOMİSYONU**

**24.06.2022 TARİHLİ
31/2022 No'lu TOPLANTI KARARLARI**

Prof. Dr. Suat ANAR
Etik Kurul Komisyon Başkanı
İletişim Fakültesi, Gazetecilik Bölümü

Prof. Dr. Sultan ÜZELTÜRK
Hukuk Fakültesi, Hukuk Bölümü

Prof. Dr. Cengiz ERİŞEN
İktisadi ve İdari Bilimler Fakültesi, Siyaset Bilimi ve Uluslararası İlişkiler Bölümü

Prof. Dr. Demet LÜKÜSLÜ
Fen-Edebiyat Fakültesi, Sosyoloji Bölümü

Prof. Dr. Saffet BABÜR
Fen-Edebiyat Fakültesi, Felsefe I

Prof. Dr. Rıfat KAMAŞAK
İktisadi ve İdari Bilimler Fakültesi, İktisat Bölümü

Prof. Dr. Ayşe Münire Erden
Eğitim Fakültesi, Rehberlik ve Psikolojik Danışmanlık Bölümü

APPENDIX I: THE MAIN THEMES IN THE BOOKS

Book	Category	The main themes
<i>Babamın Battaniyesi</i> by Sara Şahinkaya & Ayşe İnan	Humanistic	Alternative parenting; imaginative games; imagination; alternative gender roles; creative solutions; exploration; problem solving; sympathy; kindness; cooperation
<i>Küçük Kırmızı Düğme</i> by Göknıl Özkök & Vaghar Aghaei	Humanistic	Imaginary friendship; journey; imagination; eco-friendly creative solution; problem solving; recycling; ecological awareness; sympathy; kindness
<i>İyi Yürekli Dev Memo</i> by Julia Donaldson & Axel Scheffler	Humanistic	Friendship; cooperation; sympathy; kindness; solidarity; sharing; problem solving; creative solutions; alternative gender roles; ecological awareness
<i>Çocuk ve Ayı</i> by Tracey Corderoy & Sarah Massini	Humanistic	Friendship; playing; sympathy; mystery; problem solving; cooperation; research; creative solutions; kindness; ecological awareness; winter sleep
<i>Bir Dostluk Masalı</i> by Susanna Isern & Marco Somà	Humanistic	Mystery; helping, journey; solidarity; joy; kindness; friendship; sharing; creative solutions; sympathy; alternative gender roles; cooperation
<i>Bay Güçlü</i> by Roger Hargreaves	Obedience-oriented	Strength; masculinity; male-dominated power; eating eggs, uncontrolled power; carelessness; rudeness; lack of concern for others; helping and rewarding; eating eggs and rewarding; behavior and thought control
<i>Kitapçı Kedi</i> by Doç. Dr. Osman Abalı	Obedience-oriented	Reading habits; masculinity; male authority figure; behavior and thought control; masculine dominance; authority; hierarchical social order; unquestioning
<i>Dünyayı Gezmek İsteyen Horoz</i> by Eric Carle	Obedience-oriented	Journey; teaching numbers; exploring the world; leaving home; darkness and fears; home as a safe place; behavior and thought control; lack of concern for others
<i>Allah'ı Arayan</i>	Obedience-oriented	Illness; religious doctrine; behavior and

<i>Çocuk</i> by Hatice Kübra Tongar & Serhat Albamya		thought control; domination of masculinity; anti-science and irrational reasoning; unquestioning
<i>Kendine Güvenen Fil</i> by Louison Nielman & Thierry Manes	Obedience-oriented	Playground; self-confidence problems; increasing self-confidence; supervision of parent; behavior and thought control; dependency; control-subordinate relationship; unquestioning
<i>Cesaret Sandığı</i> by Şermin Yaşar	Obedience-oriented	Courage; being afraid, shyness; giving up; social norms; unquestioning; behavior and thought control; fearlessness
<i>Bir Fikirle Ne Yaparsın?</i> by Kobi Yamada, Mae Besom	Obedience-oriented	Protecting an idea; uniqueness; anti-solidarity; selfishness; egocentric perspective; changing the world; unquestioning
<i>Jill'n u Vişabı</i> by Lesley Barnes	Unclear/in-between	Fairy tale; different talents; creative solutions; problem-solving skills; imagination; sympathy; kindness; diversity; unequal power relationship; male authority figure; hierarchical social order
<i>Bu Benim Dansım</i> by Luciano Lozano	Unclear/in-between	Exam; difficulty with concentrating; difficulty in studying; moving and dancing; different styles of learning; problem solving; diversity; undemocratic relationship