T.C.

İSTANBUL YENİ YÜZYIL UNIVERSITY

INSTITUTE OF SOCIAL SCIENCES

DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

ANALYSIS OF GENDER ROLES IN TRANSLATED CHILDREN'S BOOKS IN TURKISH LITERARY SYSTEM FROM THE PERSPECTIVE OF SEMIOTICS OF TRANSLATION

MASTER'S THESIS

Cemre ÇELİK

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İSTANBUL, JUNE 2020

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İSTANBUL, JUNE 2020

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İSTANBUL YENİ YÜZYIL ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ

İNGİLİZ DİLİ VE EDEBİYATI

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15 / 05 / 2020

Cemre Çelik

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ABSTRACT

Analysis of Gender Roles in Translated Children's Books in Turkish Literary System from the Perspective of Semiotics of Translation

This study aims to research gender roles in children's books written for girls and how these roles undergo an ideological change under the influence of a feminist perspective. In this study, the translated children's books in the Turkish children's literary system are examined, and differences between the tales narrated in the past and newly written contemporary tales (especially those written and translated in the 21st century) are discussed in terms of gender roles and gender discrimination. A feminist turn is observed in these contemporary texts as a result of the analysis of the discourses and signs constituting their universe of meaning. In this study, the source of this feminist turn in children's literature is explored through Jean-Claude Coquet's theory of instances of enunciation (Coquet, 2007 cited in Öztürk Kasar, 2017). Coquet focuses on the enunciating instance as the producer of discourse as well as how the discourse is perceived by its receiver. In this study, the authors of the feminist children's books in the corpus are treated as enunciating instances to discuss the reason why they needed to produce feminist children's books. Moreover, this study analyses the sexist signs in traditional children's tales as well as the feminist signs that aim to break down patriarchal and gender roles based on some of the operations of literary text analysis compiled by Sündüz Öztürk Kasar (2009) from the studies of Paris School of Semiotics as a part of her approach semiotics of translation. The influence of gender discrimination on the increase in the abuse and murder of women, which persists even well into the 21st century, has caused some members of society to demonstrate their sensitivity towards rigid gender roles and discrimination. This study reflects parents, writers, critics and literati's criticisms against sexist signs and discourses, especially in children's fairy tales. As a result of the study, children's books in Turkey are concluded to have achieved a turning point, especially through literary works translated from English, towards a more feminist paradigm.

Cemre ÇELİK, 2020

Key Words: Children's Literature, Gender Roles, Jean-Claude Coquet, Semiotics of Translation, Translation Studies

ÖZET

Türk Edebiyatı Dizgesinde Yer Alan Çeviri Çocuk Kitaplarındaki Toplumsal Cinsiyet Rollerinin Çeviri Göstergebilimi Bakış Açısıyla İncelenmesi

Bu çalışma, daha çok kız çocuklarına yönelik olarak yazılan çocuk kitaplarındaki toplumsal cinsiyet rollerini ve bu rollerin feminizmin etkisi altında kalarak nasıl ideolojik bir değişime uğradığını geleneksel çocuk masalları ile çağdaş çocuk masallarını kıyaslayarak (özellikle 21. yüzyılda yazılan ve çevrilen) araştırmayı amaçlamaktadır. Metinlerin anlam evrenini oluşturan göstergeler ve söylemler çözümlendiğinde, çağdaş metinlerde feminist bir dönüşümün söz konusu olduğu saptanmıştır. Bu çalışmada, çocuk edebiyatındaki bu feminist dönüşümün kaynağı, Jean-Claude Coquet'nin söyleyenler kuramı üzerinden açıklanmaktadır. Coquet'nin kuramı söyleyen kavramı bağlamında söylem üreticisi üzerine olduğu kadar aynı zamanda sözlemin nasıl alımlandığı noktasında söylem alıcısı üzerine de odaklanmaktadır (Öztürk Kasar, 2017). Bu çalışmada da Coquet'nin söyleyenler kuramı kapsamında incelediği öznenin bileşenleri üzerinden çağdaş ve feminist çocuk kitabı yazarlarının söylem üretirken aldığı kararları etkileyen faktörler ele alınmaktadır. Diğer yandan, geleneksel masallardaki cinsiyetçi söylemler ve çağdaş metinlerde toplumsal cinsiyet rollerini yıkan ve ataerkil söylemlere karşı çıkan göstergeler ise Paris Göstergebilim Okulu çalışmaları kapsamında geliştirilen ve Sündüz Öztürk Kasar'ın çeviri göstergebilimi yaklaşımı kapsamında derlediği edebi metin çözümleme işlemleri (2009) aracılığıyla çözümlenmektedir. Sonuç olarak, cinsiyet ayrımcılığının 21. yüzyılda dahi artan kadın cinayetleri ve istismarı üzerinde etkisini sürdürmesi toplumda bazı bireylerin toplumsal cinsiyet rollerine ve ayrımcılığına karşı hassasiyet göstermesine yol açmıştır. Bu çalışma, ebeveynlerin, yazarların, eleştirmenlerin ve edebiyatçıların özellikle de çocuk masallarındaki cinsiyetçi göstergelere ve söylemlere yönelik eleştirilerinin bir yansımasıdır. Çalışma sonucunda Türkiye'de çocuk kitapları bağlamında özellikle İngilizceden çevrilen eserler aracılığıyla feminist açıdan paradigmasal bir dönüşümün sağlandığı kanısına varılmıştır.

Cemre Çelik, 2020

Anahtar Kelimeler: Çocuk Edebiyatı, Toplumsal Cinsiyet Rolleri, Jean-Claude Coquet, Çeviri Göstergebilimi, Çeviribilim

INTRODUCTION

This study aims to research gender roles in children's books written for girls and how these roles undergo an ideological change under the influence of a feminist perspective. In this study, the translated children's tales in the Turkish children's literary system are examined, and differences between the tales narrated in the past and newly written contemporary tales (especially those written and translated in the 21st century) are discussed in terms of gender roles and gender discrimination.

This study mainly focusses on the characters and discourses of princess-themed children's stories written for girls since social oppression and gender discrimination in patriarchal societies are specifically directed towards non-males. Subsequently, whether there are signs which reiterate gender roles and maintain the patriarchal order through these characters and discourses is discussed. The main purpose of this study is to reveal feminist discourses in contemporary children's books (written and translated in the 21st century) opposing the patriarchal order and demolishing socially constructed gender roles through the books mostly translated from English. In this context, the existence of a paradigmatic turn is analysed from a feminist perspective through children's books translated from English.

The reason this study specifically focusses on gender roles is that these roles can lead to increased gender-based discrimination in society, and this situation promotes patriarchal order. In this study, children's books are especially highlighted because it is thought that gender roles continue to be reinforced through children's books. The patriarchal order persists from the past to the present in the world and cases of women's murders and child abuse are proliferating daily. In this patriarchal order, certain roles based on gender are imposed by society. In patriarchal societies, individuals may be taught and exposed to certain gender roles from the moment they are born. Some of these roles are imposed on children through colours and clothing, whilst others can be taught through fairy tales. In general, such gender roles are first accepted on an individual basis and are then adopted by society. As children grow up, socially accepted gender roles can become strongly reinforced and lead to the reification of the patriarchal order. For this reason, this study particularly focusses on children's tales.

In the first part of this study, the definition and emergence of children's literature in both source and target literary systems, and its development over time, are explained in general terms. Children's literature as a genre has entered the Turkish literary system from Western literature through the act of translation as a cultural transition. This transition between systems is discussed based on Even-Zohar's polysystem theory (2000), and the effects of this theory are emphasised.

Children's literature has shown a serious development in the Turkish literary system. This development, which began with literary works translated into Turkish, continued with copyrighted books. The importance of systemic exchanges is still important in children's literature due to the fact that translated children's books continue to contribute to the development of Turkish children's literature. For this reason, Even-Zohar's polysystem theory is used in this study to explain the systemic exchanges and the development process of children's literature in Turkey.

Moreover, the relationship between children's literature and publishing strategies is examined. For example, the more colourful the cover of the book is, the more strongly children may be attracted to it. For instance, pink and princess-themed covers may be attractive to girls, whilst blue covers may be attractive to boys because of society's imposition. Hence, publishers often take advantage of this and place the books into a sexist pattern through their colours, covers, or content and develop a sales policy based on this, but the negative effects of these sexist patterns on children are largely ignored. The first part of this study, then, focusses on the introduction of children's books into the Turkish literary system and publishers' sexist marketing strategies.

In the second part of this study, semiotics is introduced as a theoretical framework, and the social structure of language is discussed as a tool of social discourse. A methodological approach which combines translation studies and semiotics is adopted in the framework of this study. First, semiotics is defined, and then the semiotics of translation is discussed. Moreover, the dynamic structure of language is examined. Language may change and develop in accordance with social innovations and changes, so it can constantly renew itself. In this context, the innovative and changeable structure of language may affect the perceptions of different cultures and the act of translation. Signs are expressed in different words or

may have varying meanings in different societies. This may affect the way signs are perceived and produced in the translation process. Thus, in this part of the thesis, the importance of semiotics for translation is underlined.

Since the meanings of signs and language are formed within a society, these signs should be examined within the context of language and society. For this reason, the second part of this study also examines the connection between society and discourse through the concept of intertextuality. The idea that discursive analysis cannot be conducted only within the framework of the text is emphasised. The fact that the existing or newly formed discourses can also develop and change, especially based on alterations within society, is also stressed.

The last part of this section examines the enunciating instance as the subject, Coquet argues that the enunciating instance consists of four components: instance of basis (fundamental component), conceptualising instance (judgemental component), immanent instance (immanent component), and transcendent instance (transcendent component). According to Coquet, the subject has both a domain of autonomy and a domain of heteronomy (Coquet, 2007 cited in Öztürk Kasar, 2017, p. 188). Thereby, the producer of discourse as the enunciating instance may be influenced by these components whilst producing any kind of discourse. In other words, s/he may be under the influence of these components of the enunciating instance.

Following this viewpoint, the authors of the books in the corpus of this study are examined as enunciating instances who produce the discourses in these books. As such, what the authors of contemporary children's discourses are dependent on and how they create these discourses is discussed based on Coquet’s theory of instances of enunciation.

After that, the reasons the target system should translate such feminist children's texts and are emphasised. At this point, the target society and the translators of contemporary books included in the corpus are analysed as enunciating instances who are also producers of discourse in target language. As a result, this study concludes that a contemporary feminist turn in children’s literature is provided both in the source and target systems in accordance with the needs and expectations of the readers and target society.

The third part of this thesis focusses on gender roles in children's literature, particularly in books written for girls. Firstly, the concept of gender and the effects of gender roles are examined. Later, fairy tales are mentioned that conform to the patriarchal order and support the roles that male-dominated society imposes on girls. For example, *Cinderella* and *Snow White* are such classic fairy tales told to children. The signs in these tales which reiterate gender roles and patriarchal order are highlighted, and their negative effects on both girls and boys in the source and target literary systems are examined. After that, fairy tales written in the beginning of the 21st century are studied, and the signs of gender roles and patriarchal order are analysed. This analysis is applied to *Girls—Uninterrupted* by Tanith Carey (2015), *The Feminist's Guide to Raising a Little Princess* by Deborah Blachor (2017), *Küçük Feministin Kitabı* by Sassa Buregren (2015), *Feminizme Devam* by Sassa Buregren and Elin Lindell (2016), *The Pony Mad Princess* by Diana Kimpton (2005), *The Worst Princess* by Anna Kemp (2012), *Not Just Another Princess Story* by Sheri Radford (2014), *Naughty Toes* by Ann Bonwill (2011), *Vejetaryen Külkedisi* by Nunila Lopez Salamero (2017), *Good Night Stories for Rebel Girls* by Elena Favilli and Francesca Cavallo (2016), *Stories for Boys Who Dare to Be Different* by Ben Brooks (2018), and *Little People, BIG DREAMS—Emmeline Pankhurst* by Lisbeth Kaiser (2017).

This study aims to show that a contemporary perspective prevails in these books to destroy gender roles. In accordance with this purpose, different perspectives about gender roles and feminism in traditional and contemporary tales are analysed. Although this comparison is made on the basis of both source and target literary systems, this study mainly focusses on developments in the target literary system. In the analysis of contemporary texts, the books included in the corpus are examined under four different categories. Firstly, books written for parents and to inform parents about raising children against gender roles are given as examples. Then, books which teach children about feminism as a concept and how to break down gender stereotypes are discussed. After that, contemporary children's tales which demolish gender roles and traditional perspectives are examined. Finally, books presenting female and male characters from real life and biographical life stories are mentioned; moreover, the impact of such success stories and the turning points in successful people's lives which possibly set an example for children are stressed, with a critical approach to the gender-

based division of these books. In general terms, this part presents summaries of the books and explains why they have been included in the corpus of this study. In particular, discourses which subvert gender roles are discussed in the summaries.

The intention of this study is to show how contemporary children's books break down stereotypes which reinforce gender roles found in traditional children's tales or books. Through an analysis of these texts, any references to traditional tales in the contemporary translated children's books are also examined using the concept of intertextuality. In this part of the study, several of the operations of literary text analysis compiled by Öztürk Kasar (2009, p. 166-172) from the studies of the Paris School of Semiotics are used: interpretation of the title, evaluation of proper names in the text, transformations of the subject, and isotopies in the text. These methods are first explained one by one, and then each book is analysed separately.

Thereafter, translations of the children's books are evaluated considering these operations and employing the systematics of designificative tendencies developed by Sündüz Öztürk Kasar (Öztürk Kasar & Tuna, 2017, p. 172) to examine any transformations of meaning in the target texts. Translations of the titles are analysed, and any transformations of the meaning between the source title and target title are discussed. Moreover, translations of the parts of the books related to gender roles, patriarchal order, or feminism are evaluated, and the consequences of meaning transformations are examined critically. In particular, attention is paid to the impacts of translations on target readers. As a result, children's literature, which first emerged in the West, had a long journey towards the Turkish literary system. Translation had an undeniable effect on this process and the conclusion is drawn that the contemporary feminist point of view in Turkish children's literature is gaining influence, mostly through children's books translated from English.

1. CHILDREN'S LITERATURE

1.1. Definition of Children's Literature

The writings in literature may be both fiction and nonfiction. In this context, according to Terry Eagleton,

> literature is definable not according to whether it is fictional or 'imaginative', but because it uses language in peculiar ways. On this theory, literature is a kind of writing which, in the words of the Russian critic Roman Jakobson, represents an 'organized violence committed on ordinary speech' (Eagleton, 1996, p. 2).

Thus, it can be said that the books which constitute children's literature may be fictional, imaginative, or entirely fact-based and are written in a specific language.

One of the main criteria at this point is to define children's literature as a part of literature reserved for children. Many features distinguish children's literature from other types of literature. Nevertheless, the most critical point in children's literature is that the target reader is a child. The fact that there are different characteristics distinguishing children's literature from adult literature influences the way that literati and academics approach and define children's literature. For this reason, there is no unique and definite definition of children's literature in academic circles.

According to Riitta Oittinen, children's literature can be examined as literature which is composed and intended for children or as literature which is read by children (Oittinen, 2000, p. 16). This definition provides information about the function and target reader of children's literature in general. On the other hand, John Rowe Townsend, a British children's writer, explains that the practical definition of a children's book is one which is on the children's list of a publisher (Townsend, 1971, p.10 cited in Wall, 1991, p. 1). Townsend argues that every book published by publishing houses aimed at children can be reviewed as a children's book. In this context, cultural, linguistic, social, and political factors that affect publishers' selections of book lists are ignored.

Barbara Wall states that "if a story is written to children, then it is *for* children, even though it may also be for adults. If a story is not written to children, then it does not form part of the genre *written for children*, even if the author, or publisher, hopes it will appeal to children" (Wall, 1991, p. 2). Wall touches on an entirely different

point from Townsend with this definition. According to her, for whom the book was written is much more important than the expectation or aim of the author or publisher. Wall also highlights the possibility that some books can be appropriate for both children and adults. In other words, a book written for children can also address adults. Likewise, a book written for adults can appeal to child readers. For this reason, classification of these books as children's literature or adult literature may be problematic. For instance, *Robinson Crusoe,* written by Daniel Defoe; *Gulliver's Travels,* written by Jonathan Swift; and *Alice in Wonderland,* written by Lewis Carroll, are examples of books which attract the attention of both children and adults. Such books appeal to child readers because of their colourful adventures and easy-to-read language, whilst their critical approaches and different perspectives on sociological issues attract adult readers. On the other hand, the fact that adults write children's books may cause children's literature to have two kinds of target readers: adults and children. Hence, "children's literature, then, if it is written for its readers' pleasure, is also written for the pleasure of children as that pleasure is imagined by adult writers" (Lukens, Smith & Coffel, 2013, p. 6).

In this context, it may be essential to know the children's world of imagination and how to address them in an easily understandable way. Trudy Ludwig, the author of several children's books, states that as a children's author, she does not just write stories. She also builds bridges with her words to connect young readers to the characters in the stories, to themselves, and to other readers (https://www.cfchildren.org, 24 May 2019).

Whilst it may be challenging to define children's literature, there is a strong relationship between it and society because children's literature includes some ethical issues such as those pertaining to social, cultural, or religious norms. Children's literature develops following society. Sezer states that "tales are noteworthy in terms of monitoring social conditions and acceptances" (2010, p. 15). For her, "adding the variability of the new to the old knowledge in the tale proves that the tale is a changing, living entity" (2010, p. 15). Consequently, one more function of children's literature is to inform children about the world in which they live and enable them to renew themselves along with the developing world. According to Dr. Henry Steele Commager, "almost anyone, one is tempted to say, can write a book for adults—and

almost everyone does; but it requires a felicitous combination of qualities, intellectual and moral, to write a book for children" (Commager, 1953, p. xv). In this regard, children's books have an even more prominent purpose than enabling children to read since the concepts of morality and ethics also gain importance therein.

According to Michael O. Tunnell and James S. Jacobs, books are divided into two parts: "The reading we do tends to fall into two categories: unengaged and engaged. Unengaged reading is primarily the reading of necessity, the reading we do not choose but must do anyway" (2000, p. 6). In general, children learn how to read at school. They sometimes read books as their assignments, and this kind of reading is called unengaged reading. Children are not likely to love the activity of unengaged reading by means of schoolbooks to improve their reading and comprehension skills. However, engaged reading may be explained as a way of reading which consists of personal choices. According to Tunnel and Jacobs, "without engaged reading, the person may be able to read but has become uninterested in doing so" (2000, p. 7). In this regard, reading only schoolbooks can make children uninterested in reading. In addition, through schoolbooks, children learn to read and receive information directly, but literary books which they read by choice encourage them to comment on the text and picture in their minds what they are reading. They can also gain knowledge and experience through literary stories. When they read literary works for pleasure, they may learn to see the world from the authors' or the characters' perspectives and gain new points of view. For this reason, the books included in the corpus of this study are examined under the "engaged reading" category, through which the social roles imposed on girls are detected. In particular, "princess tales" are examined with a special focus on social norms imposed on girls through the image of a princess.

1.2. Systemic Analysis of Children's Literature Shaped by Translated Texts: Polysystem Theory

This study examines translated children's literature in the 2000s and its effects on contemporary Turkish children's literature. In this part of the study, translated children's literature is discussed in a systemic framework. A system can be described as the whole of the elements which are connected. According to *Semiotics and Language: An Analytical Dictionary,* prepared by A. J. Greimas and J. Courtés, "it

traditionally refers to a coherent whole, the elements of which are independent" (Greimas and Courtés, 1982, p. 334). In line with this definition, literature consists of different systems, and children's literature is only a part of them. In this context, Itamar Even-Zohar's polysystem theory (2000) is used in the systemic review part of the study. Children's literature is a literary genre introduced to the Turkish literary system through translated works from the West, so its development is different in Turkey and the West. Therefore, in this study, children's literature is researched within two literary systems: source (West) and target (Turkey) systems.

There may be a hierarchical relationship between cultures and states for a variety of reasons. Accordingly, there may also be a hierarchy between languages, and this hierarchy may be observed in literature. Whilst some literary systems contain mostly copyrighted works, others are evolved by translated works, which Even-Zohar discusses in his polysystem theory. Even-Zohar explains three conditions under which translated works are centralised in a system and how they shape it:

> 1. when a "young" literature is in the process of being established and has not been enlightened yet.
>
> 2. when a literature is "peripheral" or "weak" among the large associated polysystems.
>
> 3. when there are turning points in the literature of the country and it is supposed that the current literature is not sufficient for the new situation. (Even-Zohar, 2000, p. 194).

However, if the translated works are not in the central position but in the periphery of the target literary system, they are supposed to maintain the existing perspective in the target system. Source texts are generally selected and translated within the framework of existing literary norms. Even-Zohar (2000, p. 196) posits that according to his research, the "normal" position is supposed to be the peripheral one for the translated literature. Jeremy Munday (2012, p. 167) states that if translated literature is in the secondary (periphery) position, it does not have a significant role in the central system within the target literature. In view of these explanations, the fact that translated works in the Turkish children's literary system are sometimes in the periphery position and sometimes in the central position has different effects on the literary system. The central position of translated literature can lead to significant changes in the target system. In other words, the emergence of a new literary movement in the target system or a change in the perspective of social and cultural norms in the target literary works

can be a result of this situation. Accordingly, a feminist turn in Turkish children's literature through the books translated from English is observed within the corpus of this study. In this sense, there is a paradigmatic change in gender norms imposed on children through the characters of fairy tales. As a result, translated works may be said to be in the central position within Turkish children's literature.

1.3. Systemic Review of Children's Literature in Source Culture

Literature began to evolve with oral tradition in English culture as well as in many other cultures. In ancient times, when printing was not yet invented and writing was not familiar, myths and tales which were told from person to person, from generation to generation, constituted the pre-written literature and provided a basis for the next period through the oral tradition. In later times, people could not fully disengage themselves from ancient traditions but tried to adapt to new reforms and innovations took place in the modern era, so the society and its approach to literature started to change, and children's literature was one of these innovations:

> There were no children's books in England before 1600 (although there were numerous school books and guides to conduct), nor were they recognized as an identifiable branch of English literature until approximately 1750. It is, however, quite arbitrary to draw a distinction between 'children's books' and 'school book', and even after 1750 the difference was only partial (Ellis, 1963, p. 3).

It is said that the concepts of children and childhood were not fully described in the Middle Ages, and this situation partially continued in later periods. Townsend claims that of course there were children, but they were recognised rather as "miniature men and women" (Townsend, 1990, p. 3, cited in Rudd, 2010, p.3). As Townsend's discourse reveals, in societies where social development and order are not observed, it may not be possible to accept children as the smallest and most important individuals of society and pay special attention to them. Children being described as children, rather than small adults, depends on their presence in the social environment and their identity as children. In this vein, "this could occur only by these miniature beings having increased representation in society's key discourses (e.g. church, education, family), through cultural forms like paintings and literary works" (Rudd, 2010, p. 3). Accordingly, it can be said that children's literature confirms the concepts of "child" and "childhood".

Moreover, the printing press was first introduced in the 15th century, and this invention has had great importance for the formation of written literature. It was at this point that folk tales and tales told through the oral tradition were incorporated into literature. In this context, Fiona McCulloch states that "this literary genre had been derived from the oral tradition of folk tales told by peasants and wonder tales told by all social classes but adapted to suit aristocratic and bourgeois readers" (McCulloch, 2011, p. 30). In addition to the printing press, John Locke is thought to have had a formidable influence on the development of children's literature. According to Locke;

> children and idiots have souls, have minds, with those impressions upon them, they must unavoidably perceive them, and necessarily know and assent to these truths; which since they do not, it is evident that there are no such impressions. For if they are not notions naturally imprinted, how can they be innate? and if they are notions imprinted, how can they be unknown? (Locke, 1999, p. 29).

In this regard, Seth Lerer claims that "throughout the eighteenth century and well into the nineteenth, children's books took on the focus of Locke's philosophy and taste" (Lerer, 2008, p. 105). According to Locke's philosophy, everyone is born with an empty mind (a *tabula rasa*), and children are the most easily influenced by the environment. If the function of children's literature is to reintegrate the concepts of "child" and "childhood" into society and the shaping of this tabula rasa can be achieved through literature, then the importance of the themes that constitute children's literature can be realised. Literary books for children consist of a variety of subjects, but the crucial point is that many of these subjects are mostly related to social issues and norms:

> English children's literature displays the sense of adventure; the feeling for the Empire; the importance of the school and of the playing-field and the code of fair play developed on the playing-field; the fierce feeling for right and justice; individualism running into eccentricity; class consciousness; the importance of the nanny and governess; the pervasive morality usually but not always allied with religion; the humor running so easily into nonsense and fantasy; the tenderness and gentleness and kindness and with it the courage and tenacity and loyalty; the deep feeling for nature- nature tame and neat- and for animals; all these traits that we recognize at once as part of the composite of the English characters (Commager, 1953, p. xiii).

Thus, it can be argued that children's literature has the function of reintegrating children into society and providing them with social knowledge and morality. In this research, English children's literature has been used as a source system because children's literature dates back to earlier times in the English literary system. It has

had a long journey being transferred from language to language and from culture to culture through translation. The diversity of social norms and moral values in different societies determines where this path will lead and how. Therefore, in this study, children's literature is examined separately in source and target literary systems.

1.4. Formation of Children's Literature in the Target Literary System

As in Western literature, the beginning of Turkish literature is based on oral literature, tales, and legends as its source. However, the Ottoman Empire followed Western written literature because the printing press was invented in pursuit of the West. This is also valid for children's literature. As mentioned, the children's literary system, which was shaped in the 1600s (17th century) in the West, emerged in the 19th century in the Turkish literary system. Necdet Neydim (1995, p. 14), whose works are based on translated children's and youth literature, states that the emergence of the new literary approach in the Ottoman Empire occurred in the second half of the 19th century. This new approach occurred under the influence of Europe, especially France, during the Tanzimat period, when many innovations took place. Neydim also adds that at that time, translated works played an active role in the emergence of this new literary approach (Neydim, 1995, p. 14).

The Ottomans, who were inspired by the developments which happened during industrialisation and the Enlightenment in the West, also followed the developments in the field of children's literature. In those times, the books published in the West were translated into Turkish and entered the Turkish literary system. According to Neydim, the fact that the novels *Robinson Crusoe* and *Gulliver* were the first ones translated in the field of children's literature can be thought as an attempt to reflect the Enlightenment process in the West to the new literary system in the Ottoman period through translation (Neydim, 2000, p. 49).

In the Enlightenment period, children's literature reinforced the concepts of childhood and children's place in society. In the Tanzimat period, it had different functions in the Turkish literary system. Neydim claims that literature in the Enlightenment made an effort to create idealised figures of boys and girls to teach moral values to children and that the same aim and effort continued from the Tanzimat to the Republican period (2000, p. 50). The fact that the themes of children's books

are related to society and morality may have stemmed from the idea that children would be tomorrow's adults.

To summarise, children's literature entered the literary system of the Ottoman Empire in the Tanzimat period through translation, and translated children's works were at the central position in the literary system. As Even-Zohar has propounded in his polysystem theory, the centralised translation played an influential role in the children's literature of the Tanzimat period and even created a new genre within the literary polysystem. Even though the position of translated works varies between the central and the peripheral positions over time, translation is of undeniable importance to Turkish children's literature. Therefore, children's literature has been intertwined with the act of translation since it emerged. Emer O'Sullivan explains the relationship between children's literature and literary systems as follows:

> Internationalism, international children's literature and international understanding through children's literature have been amongst the most important and widely used terms in children's literature discourse from the mid-1940s to the present day, but they frequently conceal the fact that there is no equal exchange of texts between all countries; rather, the border-crossing process is extremely imbalanced. Its direction is determined by political and economic factors as well as the international status of the source language and culture (O'Sullivan, 2005, p. 56).

O'Sullivan draws attention to the importance of translation to children's literature and emphasises that the exchange of translated works between cultures is not equal. As she points out, which language or literature will prevail in the countries is often directly related to the political and economic situations of that country. The fact that the West influenced the Ottoman Empire during the Enlightenment concerning children's literature can be shown as an example of this situation.

1.5. Children's Literature in the Publishing Market

A new area may be said to have started in the publishing market with the concepts of child and childhood coming into prominence. Specific books published for child readers are part of this market. Publishing houses play a decisive role in the choice of books to be published and how they will be marketed. Publishers also have their own sales policies and decide which books are to be translated and published in line with these policies. Their ideologies, sales concerns, or profit objectives are some of the factors which reveal these policies. These may, therefore, determine the books

to be placed in the literary system and thereby form a specific literary culture in it. Since this study analyses translated children's books, this section primarily focusses on their place in the publishing market and the effects which publishing policies have had on them.

As mentioned, the influence of the feminist movement increased in children's literature in the 2000s, and books began to be published under the impact of feminist ideology. In particular, some publishing houses focussed on publishing translated children's books aimed at girls, offering them idealised" figures in the viewpoint of feminism. In this respect, this study discusses some publishing houses and their ideologies, focussing on the works which have caused paradigm shifts and created feminist-idealised children's figures through translated books in the Turkish literary system. For this point, Gideon Toury's (2000) idea of norms and André Lefevere's (1992) concept of patronage are used to examine the relationship between translated works and publishing houses' ideologies, as well as the selection of works.

With the development of the descriptive and contemporary understanding of translation, the ideological and political aspects of translation may be said to have started to emerge. The understanding of the translation act as just a transfer of words from one language to another, which dates back to centuries ago, is losing its meaning in contemporary times. In addition to two different languages, there are other variables to be considered in a translation process, such as two different cultures, target readers, and the purpose of the translation, through which cross-cultural transmission is made possible. In other words, translation can be considered as an action full of contrasts. The combination of these opposing elements often leaves translators and publishers in a dilemma during the decision-making process.

In this vein, social norms can help translators and publishers make their decisions. Each society has its own set of norms in line with its culture and traditions and translated literary works may be expected to be compatible with these norms. Gideon Toury states that "translation is a kind of activity which inevitably involves at least two languages and two cultural transitions, at least two sets of norms-systems on each level" (2000, p. 200). Just as translation consists of at least two sets of norms-systems, the selection, publication, and marketing of the books to be translated are

decided in accordance with the norms. According to Betül Parlak, “behind the norms are societal expectations and value systems on which these expectations are based”. (2008, p. 121). Therefore, several details are considered when translating a children's book. The needs of the target reader and the norms of the target society can be effective in determining the book to be translated. Moreover, these norms may become much more critical when they are intended for the child reader.

Children are generally raised with social and cultural norms and are expected to become decent adults. For this reason, characters, themes, and discourses which the child will read about and picture in her or his mind must comply with these social and cultural norms. At the same time, translated works should be chosen in line with the needs of the society so that the needs of the target literary system which cannot be fulfilled with copyrighted works can be compensated for with translated works. Theo Hermans suggests that;

> norms possessed a directive character that told individuals what kind of statements were socially acceptable; thus, making the desired choices would result in translations deemed by the relevant community to be valid or legitimate, not just as translations but as cultural texts (Hermans, 2009, p. 96).

According to Hermans’ explanation, the social acceptance of the books translated and published following the norms enables them to enter the literary system. The central position of the translated works in children's literature can be considered as a result of the choice and translation of books based on the needs of society. At this point, the contents, visuals, and purposes of children’s books have a distinct importance for publishers before, during, and after publication. This may also affect the decisions of those involved in the process of translation.

In addition to the existence of contradictions before and during the translation process, different decision stages are followed until the publication stage. Sevinç Arı examines these decision stages as “structural relations” and states that “among the multiple transmitters involved in translated children's literature are publishers, authors, editors, translators, teachers, pedagogues and educators in general” (Arı, 2016, p. 154). That is why there may also be power relationships involved in the processes. According to André Lefevere, who emphasises the importance of society and culture in the literary system;

> the second control factor, which operates mostly outside the literary system as such will be called patronage here, and it will be understood to mean something like the powers (persons, institutions) that can further or hinder the reading, writing and rewriting of literature (Levefere, 1992, p. 15).

Lefevere takes this concept of patronage as a method of control and states that the literary system is under its influence. Furthermore, this control mechanism is not only composed of individuals but also institutions and groups such as "a religious body, a political party, a social class, a royal court, publishers, and, last but not least, media, both newspapers and magazines and larger television corporations" (Lefevere, 1992, p. 15). From this perspective, it is seen that different power relations are dominant in the selection, translation, and publication of the books included in the target literary system. Moreover, both social norms and needs of the target readers can be considered as related to these power issues.

As mentioned, the idealised female character waiting for a prince to devote her life to in classical princess tales has been replaced by contemporary idealised female and male characters who resist social norms and become feminists. It was mentioned that the first such books published in Turkey are the products of translated children's literature. At this point, the emergence of such a change can be explained with the concept of patronage. Translated works have a central position in this field, and what places them in that position is the social and ideological needs of the target culture. This also has a significant impact on publishers' policies because publishing in line with the needs and ideologies of society may directly affect book sales. The fact that target readers are children makes these publishing policies more sensitive because the selection of children's books to be translated or published is determined according to the ideological and sociological norms of the society.

As a part of this study, research into publishing houses and their ideologies was conducted whilst the corpus of this study was being formed. In particular, publishers who prefer to publish children's books idealising feminist characters, with a particular focus on gender issues and women's studies, were examined. At the same time, the visions of these publishers were inquired about, and special attention was paid to the factors affecting the decisions about book selection. In this regard, it was observed that sociological conditions in Turkish society have influenced their decisions to publish books devoted to women's studies and feminism. Güldünya and Günışığı are two

publishing houses acting responsibly towards gender roles in children's books. The following information is taken from the website of the Güldünya Publications:

> Güldünya Publications is named after Güldünya Tören, who was killed by her brothers in the hospital where she was hospitalized after being shot by her two brothers in 2004. In addition to feminist theory and policy books, Güldünya will publish women's movement and different feminist organization experiences, women's biographies and testimonial collections, works of women literati and books prepared by or on women artists from all around the world (http://guldunyayayinlari.com, 25 June 2019).

Güldünya Tören lived in Bitlis in eastern Turkey. She became pregnant after being raped by her aunt's son, who was married to her other aunt's daughter. Güldünya objected to being this person's second wife and went to Istanbul, where she stayed for a while. Her brother, who tried to kill her, could not reach his goal on his first attempt. Güldünya gave birth to her baby and had to leave him to the children's home because she feared that her brothers would kill him. Then, in 2004, she set off with her father and elder brother to go to her aunt in another city. Although her father and brother had promised not to harm her, she was stabbed by her brother; and on the way to hospital, she was gunned down by her brother (*IHA*, 25 June 2019). The Güldünya Publications was named after this woman, who was the victim of an "honour killing," despite desperately struggling for her life. Thus, it publishes on behalf of all women with similar lives and stories.

Günışığı is another publishing house addressing gender roles. Müren Beykan, who is one of the founders and the editorial director of Günışığı, states that the publishing house, which has been active for over 20 years, publishes "works that are original and contemporary under the umbrella of literature" (https://journo.com.tr/cocuk-kitaplarinda-cinsiyetcilik, 25 June 2019). Beykan also draws attention to what is effective in their decision-making process regarding the books to be published:

> We want to have in our books girls, boys, people with different sexual orientations, elderly people, young people, Turks, Europeans, Kurds, Laz people, Circassians, Africans, animals and even aliens. We certainly do not want our heroes' gender, religion, language, ethnic origin to give them superiority. Besides, the books we choose from abroad, the books we create ourselves, are neither entirely shaped in pinks nor entirely in solid colours. The heroes of our stories are not entirely girls or boys. Moreover, lady roles, mothers, fairy beauties are far from us. Today's children and youth literature are certainly not about these subjects (*Journo,* 25 June 2019)

Moreover, Martı and Nota Bene are other publishing houses deconstructing traditional gender roles in children's books. For example, *Little People, BIG DREAMS*, which is one of the series used in the corpus of the study, has been introduced to the Turkish literary system through Martı publications. Nota Bene has published the *Anti Princess* series and a book entitled *Vejetaryen Külkedisi [The Vegetarian Cinderella]* as criticism of the traditional princess image. Nota Bene explains its ideology as follows:

> As a publishing house, we tell women's stories. Why? Because we know the stories of many important men, but we are not aware of the struggles of many important women who have been involved in history. We know a few princesses; they live in cold and big castles, far from our reality. Yet, there are women around us and all over the world who break the stereotypes of their time" (Euronews, 25 June 2019).

As can be seen from the visions of the publishers cited as examples, the social needs of the target readers and sociological issues in the society may affect the decisions of the publishers. In this context, it can be concluded that there is a crucial connection between publishing strategies and societal norms.

2. THEORITICAL FRAMEWORK: LANGUAGE AND SEMIOTICS

2.1 Language as a Means of Discourse

Sali A. Tagliamonte proposes in her *Analysing Sociolinguistic Variation* that "Language is always in flux. The English language today is not the same as it was 100 years ago, or 400 years ago. Things have changed" (Tagliamonte, 2006, p. 6). Language is an ever-changing phenomenon as is humanity; it, therefore, has a dynamic structure, and society and social developments or regressions may cause changes in language. As new signs come into existence, new words are coined in the language, or loaning-words may occur between different languages due to globalisation.

In addition, the content of an idiomatic expression may undergo a change, producing a different meaning, or it may have a positive or negative connotation as a result of a development or renovation in society. As an example, there are some sexist phrases which are accepted and used in the Turkish language. Phrases such as "*kız almak* [take someone's daughter as a bride]" and "*kız vermek* [give your daughter, let your daughter marry]", which imply women are less valuable than men, or marriage is dependent on the man's will, can be considered as sexist. These expressions are coined through social acceptance and used regardless of the negative meanings behind them. However, people may be under the influence of the social issues whilst using language or choosing a phrase. According to Tagliamonte, "Speakers mark their personal history and identity in their speech as well as their sociocultural, economic and geographical coordinates in time and space" (Tagliamonte, 2006, p. 3). Accordingly, sexist phrases were normalized and used in Turkish as a result of the patriarchal order and male dominance in Turkish society, and this hierarchy has influenced the way that the language is used. However, the sexist meanings of these phrases were revealed after the society had been informed by the feminist movement. As people become more knowledgeable about feminist discourses, they may become more aware of the negative significations of the phrases which they have used.

Nevertheless, it would be wrong to say that these patriarchal discourses in language have been removed as a result of becoming informed about feminism. Although people know that these expressions have negative meanings for women in society, they may have gotten used to these sexist but traditional phrases which have

been used for years. This social acceptance can prevent these expressions from disappearing, yet it does not mean that all people who use traditional and sexist phrases are necessarily driven by a patriarchal mindset and against feminism or do not respect women. As mentioned, people get accustomed to language through social environments and acceptance; thus, they may not be fully aware of the content of the phrases they use.

In other words, the ways of using a language can be specific to the society or region in which people live, and these can vary from region to region within the country and across social groups. In this regard, the dynamic and social structure of languages may provide information about the producers of discourses or texts. Whereas every discourse has a producer as a subject, every subject may use the language in a specific way, and this way may reflect information about the subject of the discourse.

On the other hand, as every discourse has a producer, it also has a receiver. Therefore, the receiver of the discourse may interpret the language from a different perspective as well. Thus, the social structure of language is quite crucial to analyse a discourse, regarding both the producer and receiver. This study specifically focusses on the production of feminist discourses in children's books written in the 21st century and how this is related to the sociological structure of language.

2.2. The Relationship between Discourse and Social Intertextuality

According to Fairclough, "Every discoursal instance has three dimensions: it is a spoken or written language *text*: it is an *interaction* between people, involving processes of producing and interpreting the text; and it is part of a piece of *social action*" (Fairclough, 1992, p. 10). As Fairclough explains, there is a connection amongst discourse, the society in which the language is used, and how the text is formed. Therefore, it is necessary for analysis to determine the relationship between the text and society.

In one respect, a discourse is formed depending on other discourses formed within the source society and the sociological environment. According to Fairclough, "The concept of intertextuality sees texts historically as transforming the past existing

conventions and prior texts into the present" (Fairclough, 1992, p. 85). In Fairclough's notion of intertextuality, every new discourse can be considered to have some parts which have already been said. Therefore, everything is thought to have been said before, but people reinterpret these existing discourses from a new point of view following the social developments and new perspectives. From this perspective, it can be misleading to think that discourse analysis can only be provided within the scope of the text.

In line with these explanations, the aim of this study is not only to examine texts but also to consider their relationship with the society, target readers, and authors who produced them. The deconstruction of gender roles and the feminist themes in children's books cannot be explained only by a review of the textual and linguistic framework. Therefore, social developments and ideologies are thought to have influenced children's books, especially those which have been written in the 21st century.

2.3. Jean-Claude Coquet and the Theory of Instances of Enunciation

Semiotics is an academic discipline involving signs, meaning and signification. There are, in fact, several approaches to semiotics, and one of the most famous French semioticians and co-founders of Paris School of Semiotics, Jean-Claude Coquet, approached semiotics from a different perspective, focussing on the subject who produces the discourse in a text rather than the discourse itself. "At the beginning, he named his theory as subject semiotics, and in the course of time he adopted a phenomenological approach and matched phenomenology with semiotics in his studies" (Öztürk Kasar, 2012, p. 427)[1]. According to Coquet;

> The semiotician is a new kind of linguist. S/he is not simply interested in words, expressions, images, metaphor, and metonomy. It was an old game! S/he is interested in what incorporates and shapes all of these; in other words, the language in action. (Coquet, 1997, p. 23).

In Coquet's theory of instances of enunciation, the enunciating instance has two main roles as the producer and receiver of discourse. Coquet focusses on how the

[1] English translations of the conceptual and theoretical framework of our study based on Sündüz Öztürk Kasar's articles and Jean-Claude Coquet's theories are taken from Associate Professor Dr. Didem Tuna's ELL 586 (Literary Translation and Semiotics) lecture notes

enunciating instance produces her/his discourse as a producer and how s/he perceives it as a receiver. Coquet believes that the enunciating instance consists of four components: instance of basis (fundamental component), conceptualising instance (judgmental component), immanent instance (immanent component), and transcendent instance (transcendent component) (Coquet, 2007 cited in Öztürk Kasar, 2017, p. 187).

According to Coquet, the enunciating instance has both a domain of autonomy and a domain of heteronomy (Öztürk Kasar, 2017, p. 188). In other words, Coquet states that the enunciating instance who produces discourse is not always independent but is, in some respects, dependent. The two components, which Coquet classifies in the domain of autonomy of the enunciating instance, are the instance of basis (fundamental component) and the conceptualising instance (judgmental component).

According to Öztürk Kasar "The instance of basis is our body. Our body has five different gateways to the world and the world is perceived by means of these five gateways which are actually the five senses (sight, hearing, smell, taste and touch)" (2017, p. 188). Thus, according to Coquet's theoretical approach, the enunciating instances who produce the discourse perceive the world around them through their own senses, but this perception is limited by their instincts, passions, and drives. Enunciating instances conceptualise the information passing through their five senses in their mind to reify the information. At this point, the conceptualising instance (judgmental component) starts to function. According to Öztürk Kasar, "We pass what we perceive to the conceptualising instance (judgmental component), namely to our mind, for evaluation after the process of filtering" (2017, p. 188). In other words, enunciating instances process what they perceive through their senses with the help of the filtering process in their mind as the conceptualising component.

The other components which Coquet classifies in the subject's domain of heteronomy of the enunciating instance include the immanent instance (immanent component) and the transcendent instance (transcendent component). According to Öztürk Kasar's definition, "The immanent component is the forces that are embedded within our bodies and capture us from the inside: these are divided into drives and passions that shape our behaviour" (Öztürk Kasar, 2017, p. 188). The enunciating instance has strong instincts such as hunger and thirst and passions such as love and

hate. At this point, these instincts and passions can create an intense enthusiasm. The enunciating instance may behave under the influence of the immanent component, which includes these instincts and passions. In other words, the immanent component makes the subjects dependent.

The transcendent component, on the other hand, consists of forces of the cosmic and symbolic nature (Öztürk Kasar, 2017, p. 188). Forces of cosmic nature affect the enunciating instances' perceptions of the world and their attitudes towards their environment. Forces of symbolic nature, on the other hand, are composed of elements such as "religion, morality, law, social taboos, traditions and customs, habits, local and/ or universal acceptances" (Öztürk Kasar, 2017, p. 189). Thus, it is not possible for enunciating instances to develop common perspectives and perceive every situation around them in the same way as others, who grew up in different families and societies with different social and cultural norms, traditions, and customs. In fact, this is impossible even within the same societies and families.

These explanations are illustrated in Table 1, which Öztürk Kasar designed based on Coquet's Theory of Instances of Enunciation (2017, p.189 & 2020, p. 5). The table shows four components of the enunciating instance and what is effective on these components.

Table 1: Disposition of the four components of the enunciating instance

<table>
<tr><td rowspan="3">Domain of Autonomy of the Enunciating Instance</td><td>INSTANCE OF BASIS
(FUNDAMENTAL COMPONENT)
Body
Perception
Phusis/ nature/</td><td rowspan="2">IMMANENT INSTANCE
(IMMANENT COMPONENT)
Forces acting inside the enunciating instance:
1. Drives
2. Passions</td><td rowspan="3">Domain of Heteronomy of the Enunciating Instance</td></tr>
<tr><td>FILTERING</td></tr>
<tr><td>CONCEPTUALISING INSTANCE
(JUDGMENTAL COMPONENT)
Mind
Judgement
Logos/ mind</td><td>TRANSCENDENT INSTANCE
(TRANSCENDENT COMPONENT)
Forces acting on the enunciating instance:
1. of cosmic nature
2. of symbolic nature</td></tr>
</table>

Coquet's Theory of instances of enunciation forms the theoretical background of this study. The enunciating instance may produce her/his discourse under the influence of these components, and the discourse can thus be analysed through the enunciating instance. As mentioned, our analysis mainly focusses on feminist themes in children's books written in the 21st century. In this study, the authors of the books constituting our corpus are taken as enunciating instances acting facultatively and

intentionally and their motives for creating this feminist turn are examined through Coquet's theory, focusing on the interaction among the authors' components as enunciating instances that must have caused them to take action to create stories promoting gender equality.

2.3.1. Impacts of the Components of the Authors as Enunciating Instances

Considering Coquet's theory of instances of enunciation, the books in the corpus of this study are examined as discourses, and the authors of the books in the corpus are examined as the producers of these discourses. In other words, the authors are treated as the enunciating instances who redefine gender roles by producing feminist discourses in children's books written mostly in the 2000s. The factors that affected the authors' decisions to write a feminist children's book are discussed through the components of the enunciating instance as a part of Coquet's theory of instances of enunciation. In this respect, Table 1, designed by Öztürk Kasar (2017, p. 189), is adapted to the context of this study and aims to reflect the relationship between Coquet's theory and the theoretical background of this study.

Table 2 : The components of the author as the enunciating instance

<table>
<tr><td rowspan="3">Domain of Autonomy of the Enunciating Instance</td><td>INSTANCE OF BASIS
(FUNDAMENTAL COMPONENT)
▪Perceiving patriarchal system and discourses, actions, and approaches which reiterate this system
▪Perceiving gender discrimination and discourses, actions, and approaches which reiterate this discrimination
▪Perceiving sexist signs in traditional tales</td><td>IMMANENT INSTANCE
(IMMANENT COMPONENT)
▪ Feminism as a passion
▪ Gender equality (sense of justice) as a passion</td><td rowspan="3">Domain of Heteronomy of the Enunciating Instance</td></tr>
<tr><td>FILTERING</td></tr>
<tr><td>CONCEPTUALISING INSTANCE
(JUDGMENTAL COMPONENT)
▪ Judging the sexist signs in the traditional tales which are an extension of the patriarchal system and gender discrimination reiterated by some discourses, actions, and approaches
▪ Forming discourses which subvert gender roles</td><td>TRANSCENDENT INSTANCE
(TRANSCENDENT COMPONENT)
▪ Patriarchal system and its effects as a force of symbolic nature</td></tr>
</table>

As seen in Table 2, the transcendent instance (transcendent component) is included in the domain of heteronomy of the enunciating instance who is under the influence of the patriarchal order with is negative effects as a force of symbolic nature, generally dominant in many societies. According to the Table 2, patriarchy is an

oppressive power, so the authors who are examined as enunciating instances in this study are thought to have perceived the patriarchal order and its negative effects through their fundamental component governed by their five senses. Processing and analysing this perception in their mind as their judgmental component, authors are thought to have started to produce discourses for children against patriarchy, sexism, and gender-based discrimination, as a result of the feminist and equalitarian passions functioning within their immanent component. Endless femicide cases, the fact that girls are considered less valuable than boys in many societies, or the attempt to impose gender roles on children and put them into certain stereotypical categories may be an impetus for these children's books reacting to the patriarchal order and raising awareness of gender-based discrimination in society. In short, the instance of basis (fundamental component), the conceptualising instance (judgmental component), the immanent instance (immanent component), and transcendent instance (transcendent component) may be said to act in union to shape the discourse of the enunciating instance. The authors, who perceive the problems in the transcendent instance (transcendent component)—that is, in society—through their five senses (by being influenced by the immanent instance (immanent component)) may be said to conceptualise and judge what they perceive using their minds and take action. The authors may also be thought to have perceived gender-based discrimination in traditional children's tales through their fundamental component and thus reacting to create alternative books to break down gender-based stereotypes.

As an example, Tanith Carey is an English journalist and author who writes books about children and parenting. She is also the author of the book *Girls Uninterrupted: Steps for Building Stronger Girls in a Challenging World,* which is one of the books analysed in this study. Carey states in the introduction of her book that she believes she is simply encouraging her daughters to open their eyes to a world which might otherwise give them deeply unhelpful messages about who they are, and how they should feel about themselves (Carey, 2015, p.1). If we take these explanations from the perspective of the theory of instances of enunciation; the author, who perceives the patriarchal impositions through her fundamental component, may be said to have made a judgement in her judgmental component thanks to her passions for equality and justice as forces acting in her immanent component, as a result of

which she ends up writing a book to give information to parents about how they can raise self-confident girls in a patriarchal society.

As another example, Devorah Blachor is a feminist mother and the author of the book *The Feminist's Guide to Raising a Little Princess.* In this book, Blachor offers ideas to parents about raising girls who like to dress in pink frilly dresses and aspire to be princesses. The book contains some parts of the author's experiences and life:

> I could have never predicted how much the experience of being a parent would change me. Becoming a parent opened me up to love, to lightness, to connection and even something I once thought about as the embodiment of the female problem: the color pink (Blachor, 2017, p. xi).

According to Blachor's explanation, her daughter desires to wear pink dresses since that colour is generally used to label girls in that society. Many girls, therefore, have an affinity for pink and princess-themed dresses. Thus, the colour pink and the image of princesses may be regarded as a transcendent force of symbolic nature. However, this force causes pressure on the author, who is actually a feminist mother and wants to raise a feminist girl just like herself. The author thinks that wearing pink princess clothes will prevent her daughter from being a feminist. At this point, some forces may be thought to have started to emerge in the author's immanent component. As explained in the quotation, the author did not anticipate that being a mother would change her so much. After becoming a mother whose daughter likes princesses, the author has to get used to the pink frilly dresses which are imposed as a kind of norm on little girls. In other words, the author, who was previously opposed to the colour pink and to frilly princess dresses imposed on girls reconsiders her reaction upon her daughter's request. Hence, the author's perception may be thought to have changed. Blachor, who previously thought that pink and frilly dresses were an obstacle to feminist thought and raising feminist children, analyses the transcendent instance (transcendent component) once again and comes to the conclusion that girls who dress in pink and want to be like a princess could actually also be feminists.

In an interview with Amy Shearn, Blachor reveals her current thoughts on the transcendent component as follows: "As a child of the 70s, I didn't own one frilly dress. It's astonishing to see how that whole 'free to be you and me' sensibility has been buried beneath a pile of tulle and tiaras" (https://therumpus.net/ 25 June 2019). As this explanation suggests, there is a difference between the author's previous

experiences and today's transcendent component of symbolic nature. Compared with her childhood, today's symbolic forces are surprising to the author. Therefore, it may also be concluded that immanent components and perceptions are redefined and reshaped as time passes. Here, the immanent component which is influenced by the passion for motherhood seems to have changed the author's perception of the transcendent component. After perceiving that pink and frilly dresses do not really create a danger to feminism, she wrote a book to conceptualise this. In this book, she informs parents who see pink-coloured princess dresses as an obstacle to feminism and feminist child-rearing that this is not actually the case. In this context, the imposition of pink frilly princess dresses on girls as a type of gender role can be treated as a transcendent component of symbolic nature and it causes a feminist passion in the author's immanent component. Thus, the imposition of this force of symbolic nature may be said to have shaped Blachor's immanent component, causing her as a result to produce a book.

The other authors, who are examined using Coquet's theory of instances of enunciation, are Elena Favilli and Francesca Cavallo, who wrote *Good Night Stories for Rebel Girls.* The book contains the stories of 100 successful women from different parts of the world and can be read to children before they go to sleep; it gives the message that a woman is strong enough to achieve her goals successfully and find her way out of tight corners:

> In an interview with the BBC, Elena explained that they first came up with the idea when they realised that children's books are still packed with traditional gender stereotypes. Children's books have not changed since we were children—the men are still the protagonists and the women are still the princesses (https://www.bbc.com/news, 30 June 2019).

The authors emphasise that children's books still contain traditional gender roles, so the patriarchal order still influences children through these books. Thus, it may be concluded that patriarchal society and gender roles are perceived by the authors as dominant forces acting in the transcendent component. In contrast, the authors' immanent components seem to be governed by passions such as feminism and gender equality. Therefore, the authors may be thought to have been influenced by the inequality between boys and girls in children's books. Hence, they may be said to be uncomfortable with the fact that there has been no change in the case of boys being

leaders and girls being princesses since their own childhood, and they react against the transcendent forces with the help of their immanent component.

2.3.2. Impacts of the Enunciating Instances on the Selection of Translated Books

In the first part of the study, the exchange of books between different literary systems through translation has been examined and explained by Itamar Even-Zohar's polysystem theory. After that, the effects of the needs and norms of publishers, society, and target readers in terms of which books should be translated or not were addressed. In this part, the selection of books which have entered the target literary system through the act of translation is examined, and the components of the target society are analysed. That is, just as the components of the author as the producer of the source discourse are analysed, in the same way the components of the target society which influence the target literary system can also be analysed. In this context, the target society becomes the receiver of discourse in the target literary system, and the word "society" refers to the target readers and the factors which are effective in translation stages, such as publishers, translators, social- cultural norms, and social issues. Hence, in this part of the study, "society" is discussed as the "receiver of the discourse" in the target literary system since society is important in the selection of books to be translated. Table 2 prepared for the authors as the producers of the source discourse has been redesigned in this section based on to the receivers of the discourse in the target literary system:

Table 3 : Components of the target society as the receivers of the target text

<table>
<tr><td rowspan="3">Domain of Autonomy of the Enunciating Instance</td><td>INSTANCE OF BASIS
(FUNDAMENTAL COMPONENT)
▪Perceiving that gender roles are dominant
▪ Perceiving sexist discourses towards children</td><td rowspan="2">IMMANENT INSTANCE
(IMMANENT COMPONENT)
▪ Equality and the sense of justice
▪ Feminist point of view
▪ Humanism</td><td rowspan="3">Domain of Heteronomy of the Enunciating Instance</td></tr>
<tr><td>FILTERING</td></tr>
<tr><td>CONCEPTUALISING INSTANCE
(JUDGMENTAL COMPONENT)
▪ Analysing patriarchal, sexist, and discriminatory discourses in traditional children's tales with the influence of the immanent component
▪ Deciding that contemporary, egalitarian, and feminist children's books are needed
▪Deciding that informative books for parents are needed</td><td>TRANSCENDENT INSTANCE
(TRANSCENDENT COMPONENT)
▪ Increase of gender inequality as a result of the patriarchal system in the target system
▪ More violent crimes towards women and sexual abuse
▪ The instilling of patriarchal system in children's minds</td></tr>
</table>

In line with the information in Table 3, the primary focus of this part is on the transcendent components of the target society as forces of symbolic nature and the fact that these forces stimulate the immanent components for action. This review can reveal the assumption that the components of the target society may have led to a feminist turn in translated children's literature in the target system.

To begin with; society, sociocultural norms, social issues, and desires and needs of the target readers can be considered as forces of symbolic nature, which constitute the transcendent component in the target system. Crimes such as violence towards, murder of, and sexual abuse against women have become rampant in Turkey in recent years. Both through traditional media and social media, reports of femicides and sexual abuses are being witnessed and are increasing in brutality and number day by day. According to NTV's statistical data, 2,337 women were killed in Turkey between 2008 and 2017, mostly because they wanted a divorce and to make their own decisions about their lives (https://www.ntv.com.tr , 5 July 2019). Other data reveals that 474 women were killed due to male violence in 2019 (http://kadincinayetlerinidurduracagiz.net , 24 January 2020). Data from the same source reveals that 43 women in January were killed by men in 2019, 31 women in February, 27 women in March, 36 women in April, 37 women in May, 40 women in June, 31 women in July, 49 women in August, 53 women in September, 36 women in October, 39 women in November, 42 women in December (http://kadincinayetlerinidurduracagiz.net, 5 July 2019). In 2020, on the other hand, 27 women were killed by men in January, 22 women in February, 29 women in March, 20 women in April. 21 of these women were murdered during the first 20 days of COVID-19 quarantine between March 11 and March 31 (http://kadincinayetlerinidurduracagiz.net, 13 May 2020). Murders of so many women by men and the exposure of women to sexual violence reveal serious problems regarding women's rights and safety in the community and members of the community should be informed about this. As Prof. Dr. Şengül Hablemitoğlu has stated:

> Murders of women have increased, but we have also become more aware of it. Unofficial figures show an increase of 1500 per cent, but four out of every 10 women face violence in Turkey. If half of the population is women, when we rate four out of 10, we see 14 million women facing violence (https://www.ntv.com.tr , 5 July 2019).

As Hablemitoğlu points out, in addition to the increase of femicides, public awareness has increased as well. With the development and spread of the Internet and technology, it has become easier for people to communicate with each other through social media. News which is not published in the traditional media has started to be published and spread through social media platforms, which results in particular attention and reactions.

In addition, the number of children who are exposed to sexual violence and are murdered is increasing, but it is more difficult to be aware of the statistics regarding this violence. Sometimes the child may not understand what has been done to her or him, and she or he may have difficulty explaining it. In this regard, "some concerns such as family pressure, fear and security are causing sexual abuse to be under the seal of secrecy, not submitted to the jurisdiction in male-dominated societies" (https://www.bbc.com, 6 July 2019).

One reason those who suffer sexual abuse stay silent is being ashamed of what happened to them or thinking that their family might be ashamed. In such cases, girls may particularly stay silent and quietly try to get over what has happened to them as victims of sexual abuse are often isolated in male-dominant societies. However, some data about child abuse can be found on the BBC's Turkish news platform: "According to the table of crimes and adjudgments for sexual abuse of children in judicial record statistics of the Ministry of Justice in 2017, the total number of crimes in cases opened for sexual abuse of children is 134,960 between 2010 and 2017." (https://www.bbc.com, 6 July 2019).

Such social violence has given rise to debates and issues concerning the place and importance of women and children in Turkish society. This led to the emergence of passions such as feminism and a sense of justice in the immanent components of individuals in the target system against the power of patriarchal society, its harmful effects on women, and gender inequalities. Therefore, the influence of patriarchal society acting in the transcendent component may be said to have affected the immanent component of the target society and enabled the passion of feminism to be put into action. The patriarchal system, which is regarded as the transcendent force of symbolic nature has been influential in the decision-making mechanisms of various

platforms and systems of the society. It can be said that feminist children's books which are against patriarchy have been translated into Turkish and entered the Turkish literary system because of the influences of gender discrimination, murders of women, or crimes such as sexual violence.

A humanist perspective of society and the sense of equality and justice have led people towards contemporary feminist books because the society is becoming more aware of the detrimental effects of patriarchy as a transcendent force. Considering that the basis of some concepts such as discrimination and equality is generally formed in childhood, it can be concluded that such a feminist turn in children's books is not accidental. The immanent component is in the domain of heteronomy of the enunciating instance, making her/him dependent on her/his drives and passions affecting her/his perception and judgement in some way. In this context, it can be thought that the target society must have reacted against the existing transcendent forces when selecting the books to be translated, published, or read, and realised that these forces contradict society's passions such as a sense of equality, justice, and humanism.

The other two components that affect the society's decisions are the fundamental and judgmental components. The society perceives patriarchy as a transcendent force of symbolic nature. This perception is realized under the influence of the passions formed in the immanent component, and patriarchy is evaluated with its detrimental effects in the judgmental component. Indeed, some passions in the immanent component are formed as a response to the harmful effects of the transcendent forces but later they became the factors which govern the perception. Hence, patriarchal and anti-feminist elements in the traditional children's tales which have been passed on from generation to generation for decades can be taken as a sign that the society is beginning to be aware of harmful transcendent forces in many ways. In these traditional tales, girls are placed in a glass coffin, or the princes to marry are chosen by the princesses' fathers. These are the signs which, consciously or unconsciously, reiterate gender roles and the patriarchal system at the children's level of consciousness through these tales which have been told for generations.

The society may have begun to perceive the elements in the stories and tales taught and told to children from a feminist perspective with a sense of equality and justice. Regarding this situation, the society makes a judgement based on their perceptions. The translation of feminist books aimed at both children and parents raising children can be explained by the society's judgement against the forces acting as the transcendent component. The target society may be thought to have become aware of the sexist aspects of books published and narrated to children.

Firstly, it can be said that the translation of feminist books which break down gender roles and inform the reader about them can be an example of this judgement. At the same time, the fact that academics and citizens who are conscious about this issue inform children, students, and parents via YouTube can be considered as a social response. For example, Necdet Neydim, who has carried out many studies on children's literature, has posted a video called "The Real Face of Fairy Tales" on his YouTube channel in which he mentions that such fairy tales impose a passive role on women (https://www.youtube.com, 8 July 2019). Devorah Blachor, author of *The Feminist's Guide to Raising a Little Princess,* says that the first foreign sale of her book was to Turkey" (https://therumpus.net, 25 June 2019).Thus, it can be said that Turkish society, as a target culture, is quite open to books such as Blachor's.

As a result of this translation, the discourse of the source text is reconstructed by translation in the target literary system. In relation to this, there is a producer of discourse of the target text like the producer of discourse of the source text. The producer of discourse can sometimes be a translator, sometimes a publisher, and sometimes a society in the target literary system.

The selection of translated books included in the target literary system is based on the norms, problems, needs, and demands of the target society, and, thus, the target society who is initially the receiver of discourse should also be analysed as the reproducer of discourse. As a result of the awareness of detrimental effects of patriarchy as a transcendent force, people may be said to have perceived the reproduction and reconstruction of gender roles around them and also in children's tales. Feminist children's books were thus introduced to the target literary system as a reaction to this reproduced and reconstructed patriarchal order. Therefore, it can be

said that the provision of a feminist turn in translated children's literature has occurred in relation to the problems, expectations, or instincts of the target society, the target readers, and the target society.

3. GENDER AND CHILDREN'S LITERATURE

This section of the study addresses the most important factor in comparing traditional and contemporary translated children's books: gender. Primarily, gender is described, and then the effects of gender roles imposed on women and men are discussed. Afterwards, the concept of gender is examined from a feminist point of view. In doing so, how a relationship can be established between gender roles and feminism is evaluated. After the explanations in the theoretical part, traditional children's tales and contemporary translated children's books selected for the corpus of the study are examined and compared. General reflections on gender roles, gender discrimination in traditional children's tales and the elimination of sexist signs and discourses in contemporary translated children's books are analysed. The main purpose of this part of the study is to expose the deconstruction of gender through narratives and signs in children's books translated into Turkish.

3.1. What Is Gender?

The concepts of "sex" and "gender" which divide people into men and women should initially be discussed to explain what gender is. That there are various concepts related to gender and that people use them without noticing the subtle differences amongst these concepts can cause complexities and disagreements regarding the issue of gender. There is one single word in Turkish that corresponds to the meanings of "sex" and "gender". In English, even though the words "sex" and "gender" are known and used as concepts which explain men and women's biological and sociological differences, there are also significant differences between them in terms of purpose and meaning. Mary Holmes who is a professor of emotions and society describes these differences in her *What is Gender: Sociological Approaches* as follows:

> The first thing to deal with is the distinction sociologists have made since the 1970s between sex (biological differences between males and females) and gender (socially produced differences between being feminine and being masculine). (Holmes, 2007, p. 2).

As can be understood from Holmes' explanation, "sex" is used to describe biological differences between men and women, while "gender" is used to describe social differences between femininity and masculinity. It may be said that the sociological differences between men and women emphasised in the concept of "gender" have emerged as a result of the transformation of sex roles into social norms.

In this context, gender is defined by social and cultural factors rather than biological factors. As Judith Butler explains in the book *Gender Trouble Feminism and The Subversion of Identitiy;*

> Originally intended to dispute the biology- is- destiny formulation, the distinction between sex and gender serves the argument that whatever biological intractability sex appears to have, gender is culturally constructed: hence, gender is neither the casual result of sex nor as seemingly fixed as sex. (Butler, 1990, p. 6).

According to Butler's description, gender is not based on biological structure, but rather on culture within society. Thus, gender is not a random result of biological sex and is not as constant and unchangeable as biological sex because changes in social and cultural norms in societies can cause changes in gender as well. Therefore, the perception of gender may be constructed by imposing certain cultural and social roles on individuals based on their sex.

This study examines the effects of gender and gender roles, especially on children. In this case, it can be considered a simple gender-imposed role that parents of baby girls buy pink items, and parents of baby boys buy blue. Girls playing with dolls and boys playing with cars may be another example of gender-imposed roles. However, such roles, which may be regarded as small and innocent, can lead to different levels of discrimination between girls and boys. For instance, a child may describe her or his father as an independent and a more social figure who works and earns money. On the other hand, the child may describe her or his mother as a more passive figure who stays at home and is dependent on her husband. Hence, the child believes that these are certain roles of women and men. As a result, she or he may tend to practise these roles which she or he perceives in her or his social life. For example, if children's behaviours and discourses are observed whilst they are playing games by imitating their mothers' and fathers' roles, information about their family lives can be gathered. A boy whose father is social and independent may want a character like his father's, and a girl whose mother is antisocial and dependent on her husband may tend to imitate her mother, so the girl may devote herself to her housework, her husband, and her children. It does not matter if the girl wants to play such a role because she may have to accept the responsibility imposed on her, just like her mother. With this understanding, children form an identity for themselves in relation to gender roles they are exposed to.

Butler describes the relationship between identity and gender: "…'persons' only become intelligible through becoming gendered in conformity with recognizable standards of gender intelligibility" (1990, p.16). Under these circumstances, when people perceive, accept, and apply the roles imposed on them by society, they form an identity which can be approved by that society. However, generalising these identities within the framework of social and cultural norms can cause people's personal preferences and characteristics to be ignored. Therefore, trying to put people into a pattern according to gender roles within the framework of certain norms can eliminate diversity in society and enforce standardisation. At the same time, in patriarchal societies, giving more passive roles to women and more active roles to men can destroy the balance of power amongst people as it can create a hierarchy between women and men in society.

However, society has recently begun to raise awareness of gender roles due to the influence of feminist approaches and prominent events or instances. Nonetheless, this does not mean that gender roles and gender discrimination have been completely eliminated. Still, the increase in the number of women who are educated at a high level and are influential in the business world, especially their becoming more conscious of negative effects of gender roles on women in society, has enabled people to be more alert about standardised roles in society.

3.2. Effects of Gender Roles on Children

Children may be most exposed to gender roles in societies because they are passive and dependent due to their age. In general, decisions about them are taken by their parents, and they can easily be influenced by the society and environment (family) in which they live. Therefore, it is very easy for children to be affected by the people and events which surround them. As mentioned, children are often more open to changes than adults, so they can be easily affected by external factors. In view of this, the aim is to analyse the discourses in children's books and tales which can most easily be placed in the imagination and subconscious of children. In this context, there are factors which break down gender roles and instil a feminist point of view in contemporary children's books which enter the Turkish literary system through translation.

In general, fairy tales can be considered discourses which liberate, strengthen, and enrich children's imaginations. Fairy tales may be argued to take children from their real world or environment and carry them to an imaginary place which does not exist on earth. However, according to Cristina Bacchilega, the author of *Postmodern Fairy Tales: Gender and Narrative Strategies*, "[t]he tale of magic within a folk context was not and cannot be simply liberatory because within its specific community it would also, to some degree, rely on and reinforce social norms" (1997, p.17–18). This explanation shows that the tales, stories, or legends which enrich children's imaginations are not independent from society, the people around children, or cultural and social norms. From this point of view, fairy tales serve as a mirror which imposes social expectations onto children. Idealised characters and identities are created for children through fairy tales. More precisely, "the classic tale uses subconscious symbols and genetic memory to create a completely different story beneath the visible story, an ideological message that serves the power" (Sezer, 2015, p. 12). Moreover, Bacchilega states that "in modern times, the fairy tale has more often than not been 'instrumentalized' to support bourgeois and/or conservative interests" (1997, p. 17). As can be understood from Sezer and Bacchilego's explanations, such tales are composed in line with the ideologies of the society in which they are written or expectations of the target audience, both in the context of their content and their characters. Sezer's argument about ideology "that serves the power", which she used to describe the function of a tale, is exemplified in Bacchilega's statement as a situation meeting the demands of the bourgeois and conservative factions. In this case, "the power" served by the ideology of the tale can vary with time or conditions.

Changes in the ideology, norms, culture, or power balances within society may also change the balance of ideological power within fairy tales. For example, the change in women's social position can be analysed through children's fairy tales and books, and the passivity of women through gender roles reiterated and produced in traditional children's fairy tales has begun to be eliminated in contemporary translated children's books.

3.3. Passive Women in Traditional Children's Fairy Tales

There are characters, identities, or places which each writer or fairy tale narrator creates with certain ideological, cultural, or personal preferences: "These identities are what traditional people want to read, and these identities are more or less compatible with them" (Sezer, 2015, p. 13). In this regard, as the patriarchal system generally prevails in societies, women have a passive position in fairy tales as well. At the same time, in societies where women's appearances are more important than men's, attention is drawn to women's physical features, and this is clearly seen in fairy tale characters. Since men in such societies are considered superior to women, the latter are forced to make themselves attractive to a man, and therefore enforced beauty norms such as being blond, having white skin, or having long hair are reinforced. These norms become quite normal for the child reader or listener when they are illustrated through fairy tale characters. All of these situations can cause a recurrence of gender roles in a child's subconscious. In this context, *Cinderella* and *Snow White*, which are commonly known traditional children's tales, are presented as examples and examined within the framework described in this part of the study. In this way, the study discusses what impact they can have on children in terms of gender discrimination and inequality.

3.3.1 A Pair of Shoes Saved Her Life—*Cinderella,* by the Brothers Grimm

There are several versions of the fairy tale *Cinderella*, but this study focusses on the version written by the Brothers Grimm (https://www.grimmstories.com, 12 July 2019). Cinderella is the main heroine of the story. One day, her mother, who is ill and about to pass away, calls Cinderella and gives her some advice. She tells Cinderella to be good-hearted and pious and that she will observe her from heaven. Cinderella keeps her mother's advice in mind and visits her grave every day. Soon after her mother's death, Cinderella's father marries another woman, giving Cinderella a stepmother and two half-sisters. Unfortunately, Cinderella's half-sisters are not like her; they are quite cruel and evil. One day, they get the news that the king has arranged an invitation for all young girls in the country to meet his son, the prince. Cinderella would love to go to this event, but her stepmother would never allow it. Cinderella, who is helped by her Fairy Godmother, dresses up and attends the event, impresses the prince, who asks

her to dance. However, at the end of the dance, Cinderella escapes and leaves her shoe on the stairs of the hall, and the prince tries to find her using this small, elegant, classy shoe. He tries the shoe on every woman's foot, but he cannot find the right one. One of Cinderella's half-siblings cuts off her own toe, and the other cuts her heel to fit into the shoe, but the prince realises that they are not the real Cinderella when he sees the blood on their feet. He eventually finds Cinderella, places the shoe on her foot, the shoe fits perfectly and they get married. Whilst they are being married in the church, Cinderella's pigeons put the half-siblings' eyes out and condemn them to live blind.

There are some differences in other versions of the tale, but it generally focusses on the happy ending for the girl who is oppressed by her evil stepmother and siblings despite her goodness. In addition, one of the most important symbols in many versions of the tale is the shoe.

There are signs in the fairy tale which reiterate gender roles and the status of women as passive and chosen by men in society. Moreover, in the tale, two types of women are also presented to the target reader: good and bad. The good one is depicted as beautiful, polite, oppressed, and tortured, but she is the winner at the end; on the other side, the bad ones are depicted as ugly but have higher standards of living. However, at the end of the fairy tale, the good one wins, and the bad ones are punished by being blinded. The social norms which refer to good and bad women are reiterated. Good ones reach a happy ending if they accept their unfortunate destiny and are patient when faced with bad people. This acceptance shows child readers that good people will have a happy ending even if they are oppressed or persecuted.

At the same time, the relationship between "good" and "bad" women is emphasised through the concept of beauty. In some parts of the tale, Cinderella is objectified due to her beauty and body. However, it is not surprising that Cinderella is beautiful, and her half-siblings are ugly because the good person can be found as attractive by the child reader. One of the most important parts of the tale is the day of the ball, which shows how important it is for a woman to be liked and chosen by a man in society. The king's invitation to meet his son the fact that all the women go to this event, and their efforts to make the prince like them, can be regarded as a reflection of patriarchal society.

Moreover, Cinderella's life, which is ruined by her father's marriage to another woman, will be righted by her marriage to the prince, so the person who will get Cinderella out of this predicament is a prince. Although Cinderella has miraculous abilities and helpers, the prince saves her life by marrying her, so this can be treated as a sign that the gender roles imposed on women and men in marriage are being reiterated. On the other hand, the prince's method of searching for and finding Cinderella, the woman he wants to marry, is quite remarkable. Comparing Cinderella's foot with her half-siblings' feet could be considered an insult to the female body. The description of a small and elegant foot attributed to the good woman and large and coarse feet to the bad women can mean that the good or evil of a woman is shown through physical characteristics. This can develop a negative and critical perspective for the child reader regarding her or his own body or the body of the women around her or him. The concepts of body and beauty have a significant effect on people's lives, especially women's, due to social acceptance. For example, Chinese society believed that women should have small feet, and this was a social imposition in China. According to a report from Smithsonian (https://www.smithsonianmag.com, 12 July 2019),

> foot-binding is said to have been inspired by a tenth-century court dancer named Yao Niang who bound her feet into the shape of a new moon. She entranced Emperor Li Yu by dancing on her toes inside a six-foot golden lotus festooned with ribbons and precious stones. In addition to altering the shape of the foot, the practice also produced a particular sort of gait that relied on the thigh and buttock muscles for support. From the start, foot-binding was imbued with erotic overtones. Gradually, other court ladies—with money, time, and avoid to fill—took up foot-binding, making it a status symbol among the elite.

To gain status amongst the elite, girls tried to keep their feet small by tying them up at the period of development. In this way, women thought that they would look more attractive and beautiful, but this caused their feet to become disfigured or disabled. Naina Carlos talks about the "Golden Lotus" on her website titled "Nature World News":

> Court ladies began foot binding, while families made marriageable daughters do it to achieve a higher status in society. The golden lotus was the goal, but four-inch feet called a silver lotus was also respectable. In contrast, girls with iron lotuses - feet that are five inches or longer - are considered less of a catch with little prospects for marriage. (https://www.natureworldnews.com, 12 July 2019).

As can be understood from this example, the acceptance of a woman at the stage of marriage is associated with the smallness or size of her foot. According to the *Telegraph*, "the traditional Chinese custom was officially banned in 1911 but continued through to 1949" (https://www.telegraph.co.uk, 13 July 2019).

In other words, the perception of beauty, which is imposed on children in fairy tales, has reached a level that can hurt people and cause physiological harm to them in real life. According to Sezer (2015, p. 19) "the tale offers its rewards only to dependent female characters". When seen from this viewpoint, offering miraculous possibilities to Cinderella can be regarded as another sign that she is a dependent female character. Nature offers Cinderella gifts because she is kind-hearted and resigns herself to the cruel people around her. These miraculous gifts and opportunities can be attractive to child readers. Hence, they may think that "good" women always earn such gifts, but this approach also reproduces gender roles for children. Cinderella could have had a happy ending not by marrying a prince but by building her own life; however, as mentioned, the acceptance of the tale is associated with social acceptance. Therefore, the patriarchal signs and discourses in the tale are appropriate for the social ideology which is dominant in the society.

3.3.2. The Fairest Queen: *Snow White,* by the Brothers Grimm

In this part of the study, the version of *Snow White* written by the Brothers Grimm is analysed, and the signs and discourses in which gender roles are reiterated through the female characters are examined (https://www.grimmstories.com, 13 July 2019). There are a king and a queen in *Snow White*; the queen wishes she had a daughter with skin as white as snow, red cheeks, and black eyes. Her wish comes true, but the queen dies after her daughter is born. The girl is called Snow White. The king marries another woman, but this new queen is very arrogant and cruel. She wants to be the most beautiful woman in the world. She has a mirror which she asks every day who the most beautiful one of all is, and the mirror replies that the queen is the most beautiful in the world. Yet, one day, the mirror tells the queen that she is beautiful, but Snow White is more beautiful. The queen gets very angry and starts to hate Snow White. Her hatred increases more and more, and one day she asks a hunter to take Snow White to the forest, kill her, and take her liver out; however, the hunter, who

takes her off to the forest, cannot kill the girl and releases her. He kills a gazelle in the forest and takes its liver to the queen. Remaining in the woods, Snow White sees a house whilst wandering and enters it. She falls asleep after eating. The house is the home of seven dwarves who work in a mine, and when they come home, they are baffled by Snow White's beauty. The dwarves learn the truth about her and the cruel queen, and they allow Snow White to stay with them; in return, they ask her to do their chores.

The queen attempts to kill Snow White several times. Finally, she makes a poison apple and convinces Snow White to eat it. Snow White falls and dies after she eats the apple. The dwarves, who do not understand what is happening, cannot bear to bury Snow White because she has lost none of her beauty and still seems to be alive. Therefore, they put Snow White in a glass coffin.

One day, a prince comes by the forest, sees Snow White inside the coffin, and adores her. The dwarves feel sorry for the prince, who wants to take her away, and allow him to take Snow White out of her glass coffin. Just as they are taking her away, the coffin is shaken, and the apple left in Snow White's throat comes out, and she regains consciousness. Snow White agrees to go with the prince and marries him. Meanwhile, the queen, who asks the question to her mirror, hears that the young queen is more beautiful than she is and goes mad again. When she goes to the wedding, she sees that the young queen is Snow White. The queen is forced to dance by wearing iron slippers heated in the fire, and at the end, she is expected to fall and die.

Comparing the tales *Cinderella* and *Snow White,* common signs between them may be noted. In both tales, the beautiful and naïve female character is the protagonist, and they are in great distress with the death of their mother. They can only escape from their cruel stepmother's oppression by marrying a prince. However, in *Snow White,* there are different symbols such as a glass coffin. Snow White is also a more easily deceived character compared to Cinderella because she falls into the same trap three times in a row, even though she knows she may be killed by the queen. According to Sezer;

> Snow White is a person who does not learn from the troubles that have happened to her, who does not take precautions and even responsibility in her own mind except for household tasks, who believes in everything naïvely, who just expends

> physical effort and does not spend hypothetical effort, and for some reason she is the ideal type of woman. She has always wanted to be protected. Her wealthiness and poorness also depend on others. She becomes a princess thanks to her father; then she becomes a maid, poor and helpless, due to the stepmother, and she is also threatened with death. After that, she is saved by the hunter and the seven dwarves; then she is killed by her stepmother, and, finally, thanks to the prince, she is resurrected and expects good fortune. (Sezer, 2015, p. 90)

As can be understood from Sezer's explanation, Snow White is a dependent woman in every aspect of her life.

Moreover, the concept of beauty is paid attention to in this tale because even Snow White's birth is primarily highlighted by her beauty. Because of her appearance, her stepmother becomes hostile towards her and turns her life upside down, and again her beauty saves the princess from that situation. The stepmother wants to be the most beautiful woman in the world, and for this reason, she compares herself with the princess. Hence, the concept of beauty in this story supports the obligation of being beautiful which is generally imposed on women. Such situations may cause a child to evaluate all the values around her or him through a lens of beauty or ugliness.

From this point of view, it would not be wrong to say that women are objectified by a perception of beauty in the context of the heroines in this fairy tale. To illustrate this point, Snow White's glass coffin is taken by the prince without her knowledge or permission. The princess cannot be an independent individual and is moved from one place to another as if she were an item.

Furthermore, the fact that Snow White still looks perfect after she has died has led the seven dwarves to put her in a glass coffin, where the prince sees and admires her. Sezer states that in this tale, "the glass is the image of virginity but also of sexual space" (2015, p.17). At the same time, the display of the princess in a glass coffin could cause her to be objectified as if she were a shop-window mannequin. The display of an individual's body without her or his permission, even if she or he is dressed, is at odds with personal rights.

On the other hand, the female characters' relationships with nature may be highlighted through the events which occur in the forest. Cinderella gets miraculous support from the tree which grows in her mother's grave, and Snow White stumbles upon seven dwarves whilst wandering through the forest, so these scenes may reveal that women get their strength from nature. However, the relationship between nature

and these female characters is quite passive. As mentioned, fairy tales often offer gifts to dependent characters, and the main characters in these two tales can also be cited as examples.

In *Snow White*, the female character is depicted in a highly dependent manner, and her salvation and happiness depend on her marrying a prince as well. The fact that the prince took the princess away by his own will shows that the man is the one who chooses, and the woman is the chosen one in a relationship. Thus, the passive position of the woman is reiterated in the context of marriage.

These two tales, which are amongst the best-known tales for children in Turkish society, clearly represent the princess figure as passive and emphasise that a woman's life can end happily ever after if she marries a prince. At the same time, within these fairy tales, women are portrayed as good and evil. As good women are rewarded with being the wife of a prince, bad ones are punished by not marrying a prince, and male characters are, thus, objectified as rewards in these tales.

It can be concluded that these two examples of traditional children's tales have similar signs and reproduce gender roles in similar ways. According to Sezer, "we do not witness that women like Snow White and Cinderella, who are exposed to injustice and oppression, respond to evil or react in a fury. They only cry secretly and pray to be saved from this life" (2015, p. 77). A patriarchal society may expect women to be like Snow White and Cinderella, so for this reason, society transfers these kinds of tales from generation to generation by means of children's literature and child readers. A married woman's obedience to her mother-in-law, husband, or customs, applying what they are told and building a family by maintaining order in the house, can be classified as women's tasks in a patriarchal society. The stories create common characters and produce discourses within the framework of societies' expectations in those times, and these characters and events do not contradict the balance of power in that period and society in which the tale was produced.

However, in line with the changing and evolving social conditions and norms from the past to the present, people's perspectives have changed, and many have begun to approach these traditional tales in a critical way. For this reason, patriarchal symbols and discourses which were normal for people in the past are now being criticised and

revealed by people who are conscious of this issue. In the next part of the study, the transition from traditional and patriarchal fairy tales to feminist fairy tales and books which break down gender roles is explained, and examples of modern feminist books are presented.

3.4. Contemporary Translated Children's Books against Gender Roles

A fairy tale "also recreates itself in the transition from the dependent woman of the tale to the independent image of a woman that contemporary life demands immediately and flawlessly" (Sezer, 2015, p. 13). This recreation of the fairy tale can be considered as proof that such stories have a dynamic and changeable structure. According to Sezer, "The tale is also interesting in terms of observing the change of social conditions and cultural acceptances" (2015, p. 16). In the scope of this study, as Sezer points out, traditional and modern translated children's tales and books are compared, and the differences between and changes in the signs of gender roles are examined, with a focus on tracing how sociological changes are reflected in children's literature.

For this purpose, several feminist books which have been translated into the target literary system are examined, some of which aim to destroy gender roles imposed on girls and boys. In addition, several also aim to advise parents that they can raise a child without a sexist approach. Lastly, some of these books provide information about feminism to young readers. These books are examined in three different categories according to their function and target readers, and the summary of each book is given. Furthermore, the reason each is included in the corpus is explained. When organising the corpus of this study, books sold at the DNR bookstore established in Turkey in May 1997 were taken into consideration. The bookstore, which has 205 stores in 50 cities throughout Turkey, is ubiquitous in the target country (https://www.dr.com.tr, 15 July 2019).

3.4.1. Books Written for Parents: How to Raise a Child against Gender Roles

Parents' notions and perspectives are highly crucial when raising children. Accordingly, some books especially written for parents are included in this corpus,

and these books generally provide information about how to raise a feminist and self-confident child in a patriarchal world.

3.4.1.1. How to Raise an Independent and Responsible Child: *Girls Uninterrupted*

This book, written by Tanith Carey, was published in 2015 through Icon Books publications. The book, whose source language is English, was translated into Turkish by Deniz Yazgan and published in Turkey, the target culture, in 2017 through Koton Kitap Publications (Carey, 2017). The book is sold in the family-children section of the bookstore. However, on the front cover, it is listed under the section for family-society.

The book consists of three parts, the first of which is about "Building a Solid Foundation" regarding the child's demeanour and character (Carey, 2015, p. 21). This part gives information about to what extent and in what way factors such as a mother, father, and school can affect children. The second part is generally about "Building Self-Worth" for the child (especially focussed on girls) (Carey, 2017, p. 59). The main focus is on what can be done for building self-worth:

> Denying children independence and responsibility is taken by them to mean we have no confidence in their abilities. While you may hope cosseting them makes them feel safe and cared for, in fact, they feel helpless. Because childhood is a process of learning to do new things... (Carey, 2015, p. 64).

In this case, the attitudes of parents are essential in the process of building children's self-worth, and the children who build their self-worth cannot take a passive stance in the face of the roles imposed by society. The last part of the book focusses on the influences of environmental and social factors on children and how parents should behave (Carey, 2015, p. 118). This part also draws attention to the concept of the body and the factors that make girls "worthless" and boys dominant through gender.

The author, Tanith Carey, who is the mother of two daughters, reveals that children can critically approach the social pressures and standardised roles imposed on them and that the role of parents is crucial at this point. Although the book appears to address mothers who raise daughters (due to its cover, title, and the section in which it is sold), it is actually intended for all individuals in terms of content. Understanding the psychology of children is not just the responsibility of mothers or fathers. All

individuals in society are supposed to try to understand them. Therefore, it may be a mistake to think that such books are only addressed to parents.

3.4.1.2. Do You Want to Raise a Feminist Princess?: *The Feminist's Guide to Raising a Little Princess*

This book, written by Deborah Blachor, who is described as a passionate feminist, focusses on the relationship between girls who are influenced by Disney characters, and who constantly wear pink frilly dresses and act like princesses, and their feminist mothers. The book was published in 2017 through the publishers Tarcher Perigee in the source culture. Then, it was translated into Turkish by Özge Çağlar Aksoy and published through Hep Kitap in Turkey in 2018.

On the covers of the source and target books, there is an image of a blonde girl in a pink frilly dress, who looks like a princess or an angel. This image is associated with the content of the book, which addresses feminist mothers who are raising a little princess. The book primarily deals with the cases between the author and her daughter, Mari. A feminist mother's daughter identifies herself with the image of a princess, who dresses in pink clothes. This situation disturbs the author as a feminist mother and puts her in a difficult position because she is afraid of not being the kind of mother she desires to be and not raising a daughter who befits a feminist mother. However, a totally opposite approach is mentioned at the end of the book. As a result of her experiences, the author concludes that every girl always has the power to save herself and that she can wear pink frilly dresses whilst doing so if she wishes.

The book reveals that feminism is not just about staying away from pink frilly dresses. It emphasises that girls can cope with gender roles imposed on them even as princesses. In this way, it is directly related to the feminist princess books examined in the analysis part of the study. The corpus of this study focusses on the princesses who are actually feminist girls and destroy gender roles imposed on them.

Several books have been translated and published to inform parents who are raising children against gender roles. *Girls Uninterrupted* and *The Feminist's Guide to Raising a Little Princess* are two examples. These books highlight the importance of how parents who raise girls should act in the face of sexist approaches imposed by

culture and society. Considering that the sociological education of children first starts in the family, it would be beneficial to inform parents about children's education through these kinds of books.

3.4.2. Books that Introduce Feminism to Children

Children may be more sensitive to the problems in their environment if they have any idea about the social and sociological cases occurring around them. Accordingly, some books informing children about feminism and gender roles were also translated and published in Turkey while we were conducting research on the corpus of the study. Two of these books have attracted our attention during the research. These books whose source languages are Swedish were translated by Ünzile Tekin and published in Turkey through Güldünya Publications. We are unable to analyse these books through the source text and language as we cannot speak Swedish. Yet, we will focus on the functional effects of these books on the target culture and the target reader through the target (translated) version (Buregren, 2015 & Buregren&Lindell, 2016).

3.4.2.1. Feminism in Ebba's Eyes: *Lilla Feministboken [Little Feminist's Book]*

The main character of the book written by Sassa Buregren is Ebba. One day, while looking at the newspaper, Ebba sees pictures of the rulers of the world, and she points out that these rulers always consist of men in suits. Ebba thinks there's something wrong with this situation. She asks herself the question of why the world is ruled only by men in suits, even though there are different types of people in the world such as young, old, children, women, and men. Not only does she ask this question herself, but she also asks her friends, and she researches feminism by forming a group of five friends.

Through the research that is conducted by Ebba and the group of friends, child readers are informed about people such as Mary Wollstonecraft and Simone de Beauvoir, who are actually defenders of women's rights. Thanks to dialogues between the main character Ebba and her grandmother, child readers are clued in how women are represented in a position in society, politics and power. Hence, the book enables

children to learn feminism and the sociological development of women in society through the research adventure of Ebba.

3.4.2.2. Ebba Continues to Learn About Feminism: *Feminism Pågår [Feminism Is Going On]*

The book *Feminism Pågår* is a continuation of the previous book in a way. This book co-authored by Elin Lindell and Sassa Buregren- the latter is also the author of the previous book- aims to introduce child readers to feminism or to reinforce their knowledge of it.

The book tells us the definition and history of feminism, modern feminism, feminism in these days, and cultural feminism. Hence, the content of this book is more conceptual than the previous book. While conceptual definitions are provided at a level that children can understand, Ebba -the main character of the previous book- again comes into play.

While looking for the books aiming to raise awareness about gender roles for children that were especially published in the 2000s, *Lilla Feministboken [Little Feminist's Book]* and *Feminism Pågår [Feminism Is Going On]* have attracted our attention. Since the source languages of these two books are not English, in this research these books are not analysed through the source text. The impacts of the books on the target culture and readers are generally focused on. Introducing some concepts such as feminism, researches on women, women's rights, or gender roles to child readers at an early age will significantly affect their view of the world. Therefore, translating and publishing such books also provide a paradigmatic shift in children's literature in the target literary system.

3.4.3. Translated Children's Tales against Traditional Tales

The central theme of this study is that there has been a paradigmatic shift in the understanding of children's literature, in which girls grow up with traditional princess tales and boys with heroic tales, through translated children's tales in the 21st century. The introduction of this study mentions that there is a decrease in the sexist approaches in the discourses and behaviours of the characters in contemporary children's books, and a literary understanding has emerged in which the social gender roles imposed on

children has begun to be deconstructed by the literary characters in the translated children's books. In this part of the study, some of the translated children's books which have led to this literary turn are included. In particular, the contents of these books and the reasons for their inclusion in the corpus of this study are discussed.

3.4.3.1. Princess Ellie's Adventures: *The Pony Mad Princess and the Palace Plot*

This series, which consists of 13 books, was written by Diana Kimpton in 2004. The books in the series were translated into Turkish by Sevin Okyay, who is also the translator of Harry Potter books, and were published through İş Kültür in 2006. The main character of the series is Princess Ellie, and all of the books in the series are told based on Ellie's different adventures. Although she is a princess, she hates dressing up in frilly pink dresses and pretending to be a polite girl. Moreover, the book focusses on the conflicts between Ellie and her father (king) and mother (queen).

According to Ellie, the great thing about being a princess is that she can have ponies, and ponies are her only passion. Unlike a traditional princess image, she wants to be concerned with all the care and cleaning of the ponies herself, and she wants to get into the barn and spend time with them. The general theme of the books is that Ellie, who has to grow up as a princess and live following the norms imposed on her by society and the kingdom, must find a way to do what she wants.

The most important reason for the inclusion of this series in this corpus is that it subverts the understanding of traditional princess tales which have been told to girls so far. When reading and evaluating the book, particular attention has been paid to the discourses and behaviours of Princess Ellie. This series agrees with the main subject of this study in all respects, which states that a girl does not need a prince to be a princess, that she cannot be a princess by wearing only pink or fancy clothes, or that being a girl does not require obeying any rules imposed. However, a random book has been selected from the series to represent the entire series, and the analysis of this book is discussed during the analysis process. The book was chosen at random because all of the books in the series were considered to have antisexist discourses. The title of the book chosen randomly is *Princess Ellie and the Palace Plot* (Kimpton, 2004).

The king and queen, who want the palace to be redesigned in a more modern way, bring a designer named Lord Leo to the palace. However, this designer is actually a conman and wants to rob the palace with the excuse of renovating its possessions. Princess Ellie, who does not like the designer, cannot convince the king and queen, but she realises that Lord Leo, who says he has ponies, is actually lying, and she plans to expose his lies. Making plans with her friend Kate, Princess Ellie uncovers the frauds of the tricky Lord Leo. Princess Ellie wins the king and queen's commendation, so she wants them not to redesign the palace, and everything returns to normal. Thanks to Ellie's intelligence, the danger is removed from the palace.

This book, chosen at random, was found to be suitable for the corpus of the study, and the fact that Princess Ellie has a very modern, feminist, and conscious image which is opposed to norms and impositions was highlighted.

3.4.3.2. Princess Sue Pursues Her Dreams: *The Worst Princess*

This book, written by Anna Kemp and Sara Ogilvie, describes how a princess waiting for her prince is disappointed after she finds him. The source text was published in 2012 and translated into Turkish by Sima Özkan; it was published in Turkey in 2017 through Beta Kids.

Princess Sue lives alone in a castle, waiting for her prince to take her away. Princess Sue has grown her hair, read books, and learned what is what. Her prince will come, and then she will cut her hair and travel around the world with him, but nothing she wants goes like clockwork. Finally, the prince arrives at her door; he takes the princess to another tower. There, he promises her many beautiful dresses and asks her to sit in the tower, wearing them as befits a princess. However, Princess Sue does not want this kind of life, and she becomes miserable.

One day, she sees a dragon from the window of the tower and calls out to it. The dragon, who befriends the princess, hates the prince, just like Sue does. The two of them want to give the prince a punishment, and the dragon blows up the tower. At the end of the tale, the princess and the dragon leave the tower, and Sue begins to travel the world on the dragon's back. They also cause trouble for princes and knights elsewhere.

The tale ending in this way provides child readers with an image of a princess who does not give up her dreams because of the orders and wishes of her prince and somehow finds a way to pursue her ideals. In traditional princess tales, it is seen that the princess achieves happiness after finding her prince, but this tale creates a new perspective. At the beginning of the story, there is a princess who connects her dreams to a prince's arrival. However, this princess becomes unhappy after finding her prince and abandons him, so she becomes friends with a dragon for the sake of pursuing her dreams. Viewed from an adult perspective, this tale completely contradicts the perception of "only if you marry and live with a man can you achieve your dreams" that society imposes on women. In patriarchal societies, a girl who is freed from obedience to and the protection of her father is expected to obey another man and come under his protection immediately. Yet Princess Sue, who finds her prince, realises that her happiness has nothing to do with him. The child reader can deduce that happiness is not related to a man; on the contrary, that happiness can be achieved with freedom, like the experiences of the princess.

Some norms and rules may not be taught to children directly. However, reading and analysing the tales and discourses may be more effective for them. This book, which has a modern perspective in terms of gender roles, is related to the subject of this study.

3.4.3.3.The Princess Who Is Mad about Math: *Not Just Another Princess Story*

This book, written by Sheri Radford and published in 2015, was translated into Turkish by Arzu Karacanlar and published through Güldünya in 2016. The main character of the book is Princess Candi, who destroys the methods of finding princes in the traditional princess tales.

One day, her father, the king, wants to talk to Princess Candi and tells her that it is time to marry and that he will find a prince for her. Candi finds it strange that she must get married, but it is even weirder that her father will find her prince (husband), and Candi tells him that she wants to find her prince herself. Although the king emphasises that this is against tradition, he allows Candi to find her prince and breaks the mould. Princess Candi immediately begins reading old fairy tales in her library and explores the ways to find a prince. For example, she goes to find a frog and tries to

kiss it because in the tale of *The Frog Prince*, the frog which is kissed turns into a prince. Yet none of the old and traditional ways work, and Princess Candi finds her prince in a rather different way at the end of the story. Princess Candi, who startes college on a mathematics scholarship, falls in love with her friend Prince Jack, who loves mathematics very much and succeeds like her. They get married after a year.

One of the most important reasons this tale is included in the corpus is that it opposes the norm imposed by patriarchal society, and emphasises that the princess must choose the person to marry. The circumstances that Princess Candi is at the age of marrying and her father will find the prince she will marry match with the norms and roles imposed on girls by patriarchal societies. In traditional children's tales, "a man almost always gets the right to marry the princess as a result of a contest (a riddle that no one can solve, an aimless adventure that many people lose with their lives) that is run by the king-father who cannot cope with his rebellious daughter", and thus the man marries the princess (Sezer, 2015, p. 58). However, Princess Candi, who learns that her father will choose her prince, is surprised and opposes this situation, and the father (the king) states that he will also go against tradition as a genuine ruler and allow his daughter to find the prince herself. Thus, the breaking down of traditions and social impositions has led us to include this tale in the corpus of the study.

Moreover, the importance of education is emphasised in the part where Princess Candi falls in love with and marries a friend who loves mathematics very much, like she does, and attends the university where she went on a scholarship. In many princess tales, there is not much focus on the education of princesses. They usually take private classes for princesses, but in this tale, Candi goes to university on a scholarship and meets the person she will marry. The tale, which offers an extraordinary perspective to the target reader both in terms of marriage and education, corresponds with the core of this study.

3.4.3.4. A Ballerina Who Loves Jazz Dance: *Naughty Toes*

This book, written by Ann Bonwill, was published in 2011. It was translated into Turkish by Burcu Ural Kopan and published in the target culture in 2014 through the publisher Mars. The book tells a story comparing two sisters' different attitudes towards and performances in ballet lessons and shows. Belinda is a gentle girl in her

pink and white clothes, who behaves as her ballet teacher wishes. Melisa, on the other hand, is a character who wears multicoloured clothes, cannot dance gracefully, and cannot stand still. The book takes its name from Melisa's lively feet. The story is told by Melisa, who compares herself to her elegant and wonderful ballet sister but does not complain about her decisions and happiness. In this context, it implies that child readers should not be afraid to be different. Even if this book is not related to the theme of the princess, it can be cited as an excellent example of the subversion of gender roles imposed on children. Rather than focussing on a distinction between a girl and a boy, this book tells a story about the destruction of gender roles through two different girls. In general, parents can compare their children to other children or siblings. In this context, this book also emphasizes the possibility that even two sisters may be different from each other, and this is a normal situation.

Belinda is a normal girl in Melisa's eyes, whilst she herself is portrayed as an abnormal girl. However, what is determined by being normal or abnormal is a matter of debate. Melisa gets reactions from society because of being different, but she never attempts to change herself. Thus, with this behaviour, Melisa may serve as an example and idealised figure for children who are target readers. Children often want to behave like their friends to be accepted into society, yet Melisa reveals her own beauty and self-worth by being different from anyone else.

3.4.3.5. Cinderella Leaves the Prince: *La Cenicienta Que No Queria Comer Perdices [Vegetarian Cinderella]*

This book, whose source language is Spanish, was written by Nunila Lopez Salamero and published in 2009. The book was translated into Turkish by Zekine Sanchez Veiga. The first edition year is 2012 in Turkey; it was published through Nota Bene. It can be said that this book reverses all the traditional children's tales which have been told so far.

Cinderella goes to the prom and goes over the limits so much that she cannot remember anything about that night. The next day, the prince arrives, and Cinderella wears the shoes even though they are too tight; however, she has to get dressed as she must marry the prince. She marries him, and the prince loves to eat partridge, but Cinderella is a vegetarian and cannot cook partridge as the prince wishes, so he always

gets angry. Cinderella must also wear high-heeled shoes, and she is quite sad about that. She says, “Our soles are the mirror of our organs. What are we doing with these wounded organs? Dulled womb, crushed chest, broken hearth” (Salamero, 2017, p. 14). Cinderella becomes increasingly unhappy and eventually meets “the Fairy of ENOUGH”, and when the fairy hugs her, Cinderella starts crying. She cries for everything and eventually realises that only she can be the solution to all of her problems: “neither truck drivers nor singers, nor grocers” (Salamero, 2017, p. 23). She leaves the prince, learns to trust herself, and sets aside time for herself. At the end of the tale, Cinderella encounters people like her, and some characters from other traditional fairy tales are also referred to. As a result, this book has an ending in which traditional fairy tale characters are liberated.

Based on all this, the book is included in the corpus of the study. Since the source language of the book is Spanish, the source text could not be analysed in this study, so the focus is on the function of the book in the target language and the target literary system. The book is directly related to the idea that the sexist signs in traditional tales are deconstructed within modern translated children's books. Here, Cinderella says “enough” to everyone and everything thanks to the Fairy of ENOUGH, and it can actually be considered as a metaphorical approach. This act of saying "enough" can also be treated as a rebellion against traditional tales.

3.4.4. Books that Present Idealised Men-Women Figures from Life

When children are growing up and their personalities are being formed, they sometimes imitate people who are not always their own parents or siblings. Some children idolise famous people, whilst others imitate successful people. Whilst forming the corpus of this study, some books which introduce to children idealised characters, such as successful women and men, have been revealed in children’s literature in Turkey. It would be difficult and tedious to read a biography in prose for children, but these books present the turning points of successful people’s lives to children as if they were being told fairy tales.

3.4.4.1. Stories of Women Who Push the Limits: *Good Night Stories for Rebel Girls*

This book was written by Elena Favilli and Francesca Cavallo in 2016. It was translated by Deniz Öztok and published through Hep Kitap in 2017 in Turkey. The book consists of inspiring and encouraging life stories of 100 brave women. These real-life stories, which show how big one's dreams are is not related to gender and that individuals can get what they want regardless of gender, can encourage children, both girls and boys. Examples of successful women from every region of the world, regardless of their religion, language, or race, are presented in the book.

3.4.4.2. Stories of Successful Men: *Stories for Boys Who Dare to Be Different*

This book, which was written by Ben Brooks and translated into Turkish by Sabire Pınar Acar, was published in the source and target culture in 2018. Just like the previous book, this one contains the life stories of 100 successful men who have fought steadily against the problems they faced and the harsh conditions of life and have achieved success through their own efforts without harming anyone.

Such a book can be encouraging for children due to its stories about people who do not hesitate to try different ways and methods to achieve success. It also emphasises that success is not strictly dependent on gender, religion, language, or social norms, and that each success can be achieved by the individual's own efforts and stability.

3.4.4.3. Women's Rights to Vote in England: *Little People, BIG DREAM— Emmeline Pankhurst*

This book, written by Lisbeth Kaiser, was published in the source culture in 2017. It was translated into Turkish by Nazlı Gürkaş and published in the target culture through the publisher Martı Çocuk in 2018. *Little People, BIG DREAMS* is a series of stories about women who have achieved success in different fields by becoming aware of some things at an early age. The creator of the series is Isabel Sanchez Vegara. The series includes stories of women such as Frida Kahlo, Coco Chanel, Maya Angelou, Amelia Earhart, Agatha Christie, Marie Curie, and Rosa Parks, and it highlights that they have achieved significant success in art, fashion, literature, science, and social issues. The book chosen for this corpus is about Emmeline Pankhurst, who gained awareness of women's rights at an early age and fought for them. For this reason, the

story of Emmeline Pankhurst is thought to have been crucial for this research, although all the books in the series are suitable for the purpose and the corpus of this study.

The story begins with Emmeline Pankhurst's childhood and continues until the time when she struggles with her children to give women the right to vote. According to the story, “One night, she heard her father say that it was too bad she wasn't a boy. She wouldn't go to university, get a job or even vote like her brothers” (Kaiser, 2017, p. 6). After hearing this, Emmeline does not understand why her father said such a thing and sets out to investigate and wants to go to meetings with her mother. Later, she finishes her school and marries a lawyer who, like her, fights for women's rights, and they have children. Emmeline, who struggles to care for her children after her husband passes away, does not stop fighting for women’s rights, and just like she did, her daughter wants to go to meetings with Emmeline. Emmeline is supported by the people around her and forms a group and starts to protest. She eventually gets what she wants, and women in England get the right to vote. This kind of story shows that if they want to, little girls can achieve successes which can resonate with the world. This series, which indicates that there are also female protagonists in a world where men are often described as heroes, can be quite encouraging for children.

These books (*Good Night Stories for Rebel Girls, Stories for Boys Who Dare to Be Different,* and *Little People, BIG DREAMS*), which tell stories of people who have survived hard times and have succeeded, can be encouraging and motivating for children. Choosing successful individuals from different fields can be beneficial in terms of addressing and reaching the dreams of each child. These real stories show how successful women and men overcome social limitations and impositions.

However, from a critical point of view, the fact that the successes of women are aimed at girls and the successes of men are aimed at boys reiterates the gender distinction between girls and boys. *Good Night Stories for Rebel Girls* was published first, and then *Stories for Boys Who Dare to Be Different* was published in turn. This may have provided equality between girls and boys. However, it would be an integrative approach to combine women and men’s success stories under the category of “successful people”. The book written for girls will most likely not attract the attention of boys and vice versa. In this respect, it would be a more positive approach

to use the word “people” instead of “boys” or “girls”, as in the title of *Little People, BIG DREAMS,* and to include success stories of both men and women altogether. The title of the latter series addresses the readers as “people”, and the fact that the stories of men and women coexist shows a positive approach in terms of gender equality.

4. SEMIOTIC ANALYSIS

In this part of the study, contemporary and feminist children's books included in the corpus are analysed through source texts. This analysis proves that some feminist children's books subvert gender roles in traditional children's tales or books. This section benefits from some operations of literary text analysis developed and used by Paris School of Semiotics and compiled by Sündüz Öztürk Kasar (2009, p. 166-172) as part of her approach to semiotics of translation.

In the analysis of the books in our corpus, the concept of intertextuality is used, and it is primarily focussed on references to sexist signs in traditional tales. Through this intertextual analysis, interrelationships among feminist and traditional texts, how the effects of these relationships are reflected in the contemporary texts, are examined. Interpretation of the title, evaluation of proper nouns, transformations of the subject, isotopies in the text, and analysis of intertextuality in the text (Öztürk Kasar 2009, p. 166-172) are some operations of literary text analysis applied to the books for a review from different perspectives. This review especially focusses on *The Pony-Mad Princess* by Daina Kimpton, *The Worst Princess* by Anna Kemp, *Not Just Another Princess Story* by Sheri Radford, *Naughty Toes* by Ann Bonwill, and *Vejetaryen Külkedisi [Vegetarian Cinderella]* by Nunila Lopez Salamero; however, *Vejetaryen Külkedisi [Vegetarian Cinderella]* is analysed through the target text (Turkish) because the source text is Spanish. The role of this book in the target literary system, which overturns traditional characters and gender roles emphasised in traditional tales, is highlighted.

4.1. Some Operations of Literary Text Analysis

4.1.1. Interpretation of the Title

One of the operations of literary text analysis is related to the titles of the texts. The title can be treated as one of the first common points at which the text and the reader intersect. Therefore, starting the text analysis with an evaluation of the title is a useful first step. Titles generally give information about the content or purpose of the text, sometimes with direct and explicit language and other times with indirect expression and implicit language. In both cases, accurate analysis of the title may enable the reader to approach the text from a more accurate perspective.

The initial aim of this operation is to evaluate the source and target titles in the process of analysing the books. In this study, the titles of both source and target texts are compared, and their functions and meanings in regard to the texts are explored.

4.1.2. Evaluation of Proper Nouns in the Text

Each text contains proper nouns attributed to characters or places, and these names may have been specifically chosen. For instance, proper nouns used in the text may refer to people or places that actually exist. It is important to identify these connections to analyse the meaning of the text in a more detailed way as well as the core meanings of the proper nouns given to a character or an event. This analysis of the texts focusses on the proper nouns attributed to the people and places in contemporary children's books in the corpus of the study and their core meanings.

4.1.3. Transformations of the Subject: Subject, Non-subject, Quasi-subject

According to Coquet, the subject is classified in three different states: subject, quasi subject and non-subject (Coquet, 1984-85, cited in Öztürk Kasar, 2017, p. 189). As explained by Öztürk Kasar (2003, p. 143–144), "non-subject is actually an actant…this actant is incapable of taking responsibility for the action s/he is doing, because s/he is either performing this act against her/his will or s/he is carrying it out unconsciously". With the concept of non-subject, Coquet refers to a person who cannot predict the outcome of her or his actions, and there may be different reasons for not being able to assume this responsibility.

Another type of subject is called "quasi-subject" in Coquet's theory. Öztürk Kasar defines this as the subject whose consciousness and the judgemental abilities are weakened; for example someone who wakes up in the middle of the night to a ringing phone and does not know what to say in this state of passage between sleep and wakefulness is a quasi-subject (Öztürk Kasar, 2003, p. 144).

Lastly, the individual who is conscious of everything, who can judge and take full responsibility for her or his discourse and actions, is called "subject". However, it may be misleading to say that there is a definite distinction amongst subject, non–subject, and quasi–subject since "every individual gets through different instances of subjects in accordance with her/his performance, environment, conditions and the

moment" (Öztürk Kasar, 2003, p. 144). These transformations help to reveal how effective subjects are in their actions as actants.

The analysis in this study discusses the transformations of characters as subjects in the selected antisexist children's books. Whether the characters in these texts present themselves as subjects and whether the characters who represent idealised figures for boys and girls destroy gender roles is also assessed. Which characters act on their own accord and which do not is also detailed. In most traditional tales, girls obey traditional or cultural norms of patriarchal society, so modern princess images are also analysed to reveal if this is still the case.

4.1.4. Isotopies in Text

> A. J. Greimas has borrowed the term isotopy from the fields of physics and chemistry and has transferred it to semantic analysis by giving it a specific signification in a view of its new field of application. As an operational concept, isotopy at first designated iterativity. (Greimas & Courtés, 1982, p. 163).

Within this context, the words which repeat and cause certain meanings to be produced continuously in the texts are analysed in this study. On the other hand, "isotopies in the text can be provided by synonyms with a common core of meaning as well as by repetition of words that are related to each other to a certain extent and even with contrasting meanings" (Tuna & Kuleli, 2017, p. 37). Therefore, in the evaluation of isotopies, synonyms as well as antonyms are emphasised.

4.1.5.Analysis of Intertextuality in Text

The concept of intertextuality is related to the fact that a text may contain information from another text, event, situation, or person. According to Fairclough, "the concept of intertextuality points to the productivity of texts, to how texts can transform prior texts and restructure existing conventions (genres, discourses) to generate new ones" (Fairclough, 1992, p. 270). The books included in the corpus of this study were selected by referring to the period in which they were written, published, or translated. In the analysis process, the contents of these texts are examined through the concept of intertextuality, and relationships between traditional and modern children's tales are emphasized. It is generally thought that modern and feminist children's tales may have references to traditional ones as they are often

believed to have originated in response to traditional and patriarchal tales. Thus, the authors of modern and feminist children's tales allow readers to recognise some dichotomies in these texts, such as traditional/modern or patriarchal/feminist, by referring to the earlier.

4.2. Analysis of Contemporary Children's Books

The children's books in the corpus of this study are analysed using the operations of literary text analysis described above. The reason these books are examined under the category of contemporary children's books is also revealed. The appropriate operations of analysis for each book are discussed, and those books whose source language is English are analysed through the source text because the reason these books are translated and published in the target literary system is crucial for this study.

4.2.1. Analysis of *The Pony-Mad Princess: Princess Ellie and the Palace Plot* by Diana Kimpton

Princess Ellie and the Palace Plot is a book selected from the series called *The Pony-Mad Princess.* The book was written by Diana Kimpton in 2004. The main character of the book is Princess Ellie, and the book is told based on Ellie's adventures in the palace.

4.2.1.1. Interpretation of the Title

The title of the series *(The Pony-Mad Princess)* and the book in our corpus (*Princess Ellie and the Palace Plot*) both provide direct information about the content. The books in the series are about a princess who loves ponies and wants to spend every moment with hers. *Princess Ellie and the Palace Plot* is a book in this series which was selected for this study. The book was chosen randomly, and other books in the series were read afterwards. A general examination can be made about the series through the analysis of *Princess Ellie and the Palace Plot* as the themes of the books in the series are similar.

First, the title of the series, *The Pony-Mad Princess*, clearly states that the main character is a princess who has a passion for ponies (as opposed to a passion for luxury

vehicles, pink clothes, or royalty). The title of that specific book selected makes a direct reference to the princess's name and the fact that she is involved in a complex situation in the palace.

The reason this series was chosen for the corpus of this study is due to Ellie being portrayed as a pony-mad and adventurous princess. According to Princess Ellie, the only good thing about being a princess is that she has as many ponies as she wants. She is also the kind of princess who does not like pink rooms, frilly dresses, and princess rules. She only wants to spend time with her ponies, wearing riding clothes and boots in the barn. She subverts the image of the traditional princess, which is more or less mentioned in the title of the series and the book. She is not a pink-mad or luxury-loving princess but a pony-mad one. Hence, the title had an effect on the book's selection for this study.

4.2.1.2. Evaluation of the Proper Nouns in the Text

Many proper nouns are used in *Princess Ellie and the Palace Plot*, most of which belong to the characters and animals in the story, but there are not many place names in the book. There are about 11 character names; however, one of the first notable points is that the names of the king and queen are not given (only the words "King" and "Queen" are used for Princess Ellie's parents). The king and queen exist in the text in regard to their positions, ranks, and duties. On the other hand, Princess Ellie has two names. There is no mention of Princess Ellie's other name on the cover or summary of the book; but in the text, Higginbottom, the palace housekeeper, suddenly exclaims: "Excuse me, Princess Aurelia," and Ellie quickly turns to look at Higginbottom (Kimpton, 2004, p. 12). Thus, readers learn that the princess's other name is Aurelia. Later in the book, it can be inferred that the princess's friends and people who are not royalty call her Ellie, whilst those who serve within the royal boundaries call her Aurelia. One can deduce that the princess, who is overwhelmed by the royal rules, has another identity outside of the royal sphere.

The website Behind the Name explains that Ellie and Aurelia are both feminine names, but the dates when they were used vary. The common use of the name Ellie was from 1996 to 2017. The name Aurelia was largely popular between 2011 and 2017 but is much rarer than Ellie (https://www.behindthename.com, 25 July 2019). The

name Ellie (https://www.behindthename.com, 25 July 2019) is also most popular in England, Wales, Scotland, Ireland, North Ireland, and Sweden, whilst Aurelia is used mostly in Ancient Roman, Romanian, Italian, Spanish, and Polish regions (https://www.behindthename.com, 25 July 2019). From this information, it can be inferred that the name the princess wants to use is more vernacular, common, and customary, whilst her royal name is more modern and unique. It can be deduced that the princess does not make an effort to be different and special or to present herself as a royal member; she just wants to be an ordinary girl.

The way of addressing someone may have a considerable effect on their lives and should not be underestimated. When the princess is called Aurelia, her responsibilities are vastly different from when she is addressed as Ellie; and the princess herself, aware of this, prefers to use a different name. From this assessment, the princess can be said to have the power to create a new identity for herself. It can be deduced from the plot that she prefers to use a different name rather than the one recognised by the crown, and this is accepted by the people around her who are not related to royalty. Thus, the princess can create a new environment and set of rules for herself within the palace. This situation distinguishes this tale from other princess stories because the princess is not a character who is totally dependent on royal rules and social norms.

Another notable name in the book is Lord Leo of Vincent, an imposter and a fraudster who came to redesign the palace hiding his real identity. He states that he is a relative of Leonardo da Vinci and says “I’m so lucky to have inherited his talent”, drawing the attention of the king and queen in this way (Kimpton, 2005, p. 20). However, Princess Ellie does not know who Leonardo da Vinci is, and the king thinks she should focus on her art classes. The point of this section is that Leo, who came disguised as a designer to rob the palace, calls himself a lord and uses Leo as his name. People at higher social levels who have authority are called lords, and that may be enough to gain the king and queen’s trust, but Princess Ellie does not believe Lord Leo at all and thinks he is a trickster. For the princess, who does not accept royal rules and status as much as her parents do, it does not matter if Leo is a lord or related to Leonardo da Vinci. However, the fake designer has considered certain strategies to gain confidence when choosing his name.

In addition to the people's names in the tale, there are also the names of Princess Ellie's ponies: Angel, Starlight, Moonbeam, Rainbow, Sundance, and Shadow. Firstly, their names have positive meanings reflecting light and colour, and some are directly related to signs in the sky (although the book does not state who named them). Moreover, to attract Princess Ellie's attention, Lord Leo lies that he has ponies: Dobbin, Rover, Misty, and Black Beauty. Their names are less creative than Princess Ellie's ponies since Leo must suddenly invent them when he was asked their names. For instance, he first states the name Dobbin, which is a common name of a workhorse or farm horse. In this way, the ponies' names can be said to also reflect the characters of their owners.

4.2.1.3. Evaluation of Translated Proper Nouns in the Text

The use of proper nouns is important in the target text as well as the source text, and there are several factors that affect the translator's decisions during the translation of proper nouns. The fact that this is primarily a children's book and the names of the characters are in English can be considered key points affecting the translator's decision process. Jan Van Coillie (2014, p. 125–129) describes 10 different processes which translators apply when translating people's names in children's books:

1) Non- translation, reproduction, copying
2) Non- translation plus additional explanation
3) Replacement of a personal name by a common noun
4) Phonetic or morphological adaptation to the target language
5) Replacement by a counterpart in the target language (exonym)
6) Replacement by a more widely known name from the source culture or an internationally known name with the same function
7) Replacement by another name from the target language (substitution)
8) Translation (of names with a particular connotation)
9) Replacement by a name with another or additional connotation
10) Deletion

The names of the characters (Lord Leo, Ellie, Aurelia, etc.) were transferred into the target text with the decision not to translate them, that is, non-translating or copying, as stated by Coillie. Hence, these names are left as in the source text. Although why this strategy is applied is not clear, it may have various effects on the target readers. For instance, the target readers will realise that some signs and people in the book are unfamiliar in their own culture. However, since the book is intended

for children seven to 13 years of age in the target society, this would not make it difficult for children to read. On the other hand, Coillie's strategy of replacement by a counterpart in the target language is applied in the translations of the ponies' names into the target text.

Example 1:

Source	Angel
Target	Melek [Angel]

The word has an equivalent in the target language and its meaning is reflected to the target reader. The word has a positive meaning in both languages.

Example 2:

Source	Rainbow
Target	Gökkuşağı [Rainbow]

The word has an equivalent in the target language and its meaning is reflected to the target reader. The word has positive connotations in both languages.

Example 3:

Source	Moonbeam, Sundance, Starlight
Target	Ayışığı, Güneşdansı, Yıldızışığı [Moonbeam, Sundance, Starlight]

These names are compound words that are formed of two different words both in the source and target languages. They are directly translated into the target language.

Example 4:

Source	Dobbin
Target	Dehdeh [Giddap]

There is a transformation of meaning in the translation of this name. For this word which normally has an equivalent in Turkish (beygir), meaning horse or workhorse, the translator applied a different strategy and changed the meaning of the word in the target language. The word "Dehdeh" [Giddap] in the target language is used to make a horse start moving or go faster. In this context, it may be thought that the word choice is not completely irrelevant and may even be suitable for the child reader. The fact that both words start with a "D" enables the sound harmony to be captured. Coillie's strategy of phonetic or morphological adaptation to the target language is applied in this example (Coillie, 2014, p. 126).

Example 5:

Source	Rover
Target	Kahverengi [Brown]

When Lord Leo talks about his pony Rover, he says that its color is brown, and that is why the pony may have been given the name "Brown" in the target text. There

seems to be a serious difference between the source and target languages in terms of phonetic adaptation and meaning, but the name “Brown” is not entirely unrelated to the context.

Example 6:

Source	Misty
Target	Puslu [Misty]

Misty has two equivalents in Turkish. One of them is “sisli” [foggy], and the other is “puslu” [misty]. Although there is no big difference between them in terms of meaning, “sisli” [foggy] is used mostly for weather, whilst “puslu” [misty] is used in several areas. For example, it can be used to explain when the visual angle is unclear, when it is blurry, or when the air is grey. Therefore, the translator may have preferred “puslu” [misty] as the equivalent of the word “Misty”.

Example 7:

Source	Black Beauty
Target	Siyah İnci [Black Pearl]

The fact that the pony named “Black Beauty” was black must have caused the name to be given to it in the source text. The relation of the colour of the pony to its name is also valid in the target text, and the pony is given the name “Siyah Inci” [Black Pearl] in the target text. Black is the equivalent of “siyah” [black] in Turkish and can refer to the colour of the pony. The word “inci” means “pearl”, and the meaning of “beauty” is reflected by the word “pearl”, which is a semi precious and beautiful jewel in the target culture. At the same time, the use of the word “beauty” in the source text and “inci” [pearl] in the target text may be thought to give the pony a feminine characteristic.

The observation is that the ponies’ names were translated into Turkish, whilst people’s names were not. Nonetheless, the meanings in the source and target texts are almost the same for the translations of many of the ponies’ names. These names, which cannot be translated directly, have been reproduced in the target language according to the characteristics of the ponies. However, the names which are reproduced are not unrelated to the meaning in the source text. The names reproduced in the target text are either related to the ponies or their colours. Even though the animals’ names are translated, people’s names are copied in the target text. It is more than likely that the exact counterpart of the people’s names cannot be found in Turkish, but the

equivalents of the ponies' names can. Moreover, there may be nouns and adjectives describing ponies in the source text, which may help to reproduce a proper name related to the features of the ponies in the target text.

Overall, "the translation of proper names in children's literature is important for determining the reception of texts by children" (Tuna, Yanya, Çelik, & Çelik, 2019, p. 130). Therefore, understanding the meanings of the names given to the princess' and Lord Leo's ponies can be useful in both understanding some of the characteristics reflected in the ponies' names and in establishing the emotional connection between the ponies and their owners. As mentioned, Princess Ellie loves her ponies so much, and their creative names refer to positive signs such as light, the sun, and the moon. In contrast, Lord Leo's ponies' names seem more ordinary and unthoughtful because he is a crook who has no ponies and does not even know how to ride a horse. Therefore, the translation of the ponies' names can make this situation better understood by the target audience.

4.2.1.4. Transformations of the Subject: Subject, Non-subject, Quasi-subject

Coquet, who proposes the theory of instances of enunciation, states that the enunciating instance consists of four components: the instance of basis (fundamental component), the 68onceptualizing instance (judgmental component), the immanent instance (immanent component), and the transcendent instance (transcendent component). Coquet's classification of enunciating instances consists of three types of subjects (subject, non-subject and quasi-subject) (Coquet, 1984-85 cited in Öztürk Kasar, 2017, p. 189). In this part of the study, transformations of the subjects are examined through protagonists such as Princess Ellie, King, and Queen, and the transformations of these characters as subjects, non-subjects, and quasi-subjects are discussed. This section also examines features which distinguish this tale from traditional princess stories by analysing the extent to which Princess Ellie is dependent on the king and queen as a member of the royalty and whether she can be an independent subject when her age and gender are considered. At the same time, the king and the queen, who are rulers of the kingdom, are judged on how dependent they seem to be on their status.

What is determined first is whether one of Princess Ellie's characteristics is lack of consciousness, which can make an individual dependent on other people. What is determined first is whether one of Princess Ellie's characteristics is lack of consciousness, which can make an individual dependent on other people. According to Öztürk Kasar, "Young children have a lack of consciousness by nature. In French, there is a phrase called 'mind age' that occurs at the age of seven; until this age, children are non-subjects" (2003, p. 146). From this statement, it can be interpreted that children under seven cannot assume the effects and responsibilities of their actions. Regarding Princess Ellie, it is possible to comment on whether her mind age makes her capable of acting consciously. The fact that only the princess perceives that Lord Leo is not a designer, but a fraudster could prove that Princess Ellie acts consciously (Kimpton, 2005, p. 72–79).

Moreover, Princess Ellie has two names, Aurelia and Ellie, as mentioned. Although she is called Princess Aurelia by royal members, the tale refers to Princess Ellie, and her friends call her Ellie. Considering the relationship between the way of addressing someone and the individual's personality and existence as a subject, it can be said that the princess has two different identities. With the name Ellie, she has created a personality and space for herself to get rid of the rules and personality imposed by the crown. According to Öztürk Kasar, another example of non-subject is when "an identity is reduced to one single function"; Öztürk Kasar gives as an example of this situation a spider, which knows only how to make a web (2003, p. 152). The princess, on the other hand, creates a separate identity and purpose for herself away from the norms imposed upon her—becoming a princess, dressing in pink, living in accordance with the royal rules—and continues her existence as Ellie. As a result, it can be concluded that the princess is aware of her actions as a subject and is in a position to take on her responsibilities.

The other characters analysed in terms of transformations of subjects are the king and queen, whose proper names are not mentioned. This can be interpreted as indicating that they emphasise their high positions. Therefore, as the most powerful subjects amongst the characters in the tale, their hierarchical power is stressed. The naming of higher-ranking characters by their titles, rather than their names, may be used to show that they are in the position of giving orders. Furthermore, the most

effective actions of the king and queen are those in which the design of the palace is concerned, so it can be interpreted that they seem to exist only within the scope of the palace. In other words, their actions and responsibilities are described in relation to the palace. Thus, taking into consideration the way they are addressed and the parts of the tale in which they are active, their identities are depicted as reduced to one single function (Öztürk Kasar, 2003, p. 152).

Concerning the scope and main subject of this study, the princess is more active than the king and queen, is freer, and takes on responsibility for her actions. Princess Ellie can be considered a more modern character compared to other princesses who depend on their mother, father, or a prince in traditional princess tales. The princess, who is younger and less experienced than the king and queen, realizes that Lord Leo is a fraud and reveals this through various plans. As a result, the king and queen are proud of Princess Ellie: "We're very proud of you, he said. You've saved the palace treasure, added the Queen" (Kimpton, 2005, p. 80).

The princess, who wins the commendation of her parents, proves that she was right in her suspicions about the fraudster and is successful in pursuing these suspicions as a result of the decisions she makes. In these aspects, *The Pony-Mad Princess: Princess Ellie and the Palace Plot* presents to the target readers a different perspective from traditional fairy tales and the princess images they contain.

4.2.1.5. Isotopies in the Text

A semiotic analysis reveals isotopies repeated in the texts, which cause some meanings to be repeated continuously. Certain expressions are repeated in *Princess Ellie and the Palace Plot*, placing emphasis on their denotations and connotations. For instance, as the plot of the book is about the princess and the kingdom, the royal rules, events, and intrigues in the palace and the princess's relationship with the king and queen are often mentioned. In this context, several isotopies are appropriate to the royal life and the rules of being a royal princess, such as royal titles like king, queen, and princess and the colour pink, which Ellie hates.

To begin, titles of princess, king, and queen are frequently used in the text; the absence of proper names for the king and queen ensures this and increases the

emphasis on these two titles (king/queen). In this case, the king and queen are not portrayed as individuals or as Princess Ellie's parents but as her rulers. For instance, the king symbolises "the ruling or governing principle, supreme consciousness, and the virtue of sound judgement" (Cirlot, 1971, p. 168). In other words, when examined as symbols, the frequent use and repetition of titles as proper names shows that royal authority is continuously reminded in the text.

Another important sign regarding books with feminist points of view is the colour pink. The notion that feminism does not entail hating pink is highlighted by Deborah Blachor's book (2017). However, both the colour pink and the image of a princess are important in terms of the scope of this study since pink has become a social gender signifier for girls by means of cartoons, Disney characters, and princess images. In this text, the emphasis is on the isotopy of the princess image, who meets the expectations of society regarding the colour pink, which is imposed on Princess Ellie by the king and queen and the fake designer Lord Leo. Princess Ellie, on the other hand, does not like pink and changes the colour of her room. Here, Princess Ellie again reacts to a norm imposed on her. This is illustrated in the text by the following dialogue between Lord Leo and Princess Ellie:

> Is pink last year too? she asked. Perhaps he could persuade her parents to redecorate her very pink bedroom. (Kimpton, 2005, p. 21).
>
> Absoulutely not, gushed the designer. 'Pink is perfection, especially for Princess. (Kimpton, 2005, p. 22)
>
> Ellie's shoulders sagged with disappointment. She'd liked the colour when she was small but she didn't like it any more. She was trying to persuade her parents that she preferred purple. (Kimpton, 2005, p. 22).

Princess Ellie, who thinks she can change her pink-coloured room with the help of Lord Leo, who wants to design the palace in a new fashion, is disappointed by Lord Leo's approach. His pairing of pink with perfection reiterates the traditional point of view associating princesses with pink. However, Princess Ellie wants to use purple. The frequent repetition of pink regarding the princess's clothes and belongings supports the isotopy that Ellie must be a princess in accordance with royal and societal norms, but Princess Ellie's rejection of this is a contrast to the traditional point of view.

4.2.2. Analysis of *The Worst Princess*

This book, written by Anna Kemp, describes how a princess waiting for her prince is disappointed after she finds him. The book was published in 2012.

4.2.2.1. Interpretation of the Title

This title of this book was influential in its inclusion in the corpus of this study based on the reproduction and reinforcement of gender roles through the princess fairy tales. The mention of the "worst princess" in the title raises the question of what the worst princess would be like, in turn raising curiosity about the content of the book. Modern readers may find it interesting to see how the image of princess, generally depicted as good-hearted, beautiful, and kind, can be represented as bad.

The book creates a truly bad princess image in contrast to the traditional ones. However, this image of the princess, depicted as evil, may be exactly what contemporary society expects of princesses and daughters. The princess, who cannot find happiness with the prince she married, escapes from her castle and pursues her dreams with a dragon as her friend. Thus, this princess is portrayed as deviating from gender roles and standards imposed on girls by traditional fairy tales. It is conceivable that this image of a contemporary princess is an idealised figure that is feminist, and opposed to patriarchy. The adjective "worst" in the title may be used to create an opposite meaning and attract attention. If the title of the book were *The Best Princess,* it probably would not attract much interest because the overall image of a princess is also often good and positive. Therefore, the contrast between the adjective "worst" and the image of "princess" may also make the target reader wonder.

It can also be said that there is an implicit relationship between the title and the content. Princess Sue has characteristics which could qualify her as "the worst princess" from the point of view of traditional and patriarchal fairy tales and society. However, there is a contrast between the title and the message it is intended to give.

4.2.2.2. Evaluation of Proper Nouns in the Text

In this book, in which Princess Sue's adventures are told, there are three characters—Princess Sue, the prince, and a dragon—yet only the princess has a name. The other characters are called Prince and Dragon. The name Sue is a shortened

(diminutive) version of Susan (https://www.behindthename.com, 27 July 2019), and only once in the text the prince calls Princess Sue "Susan". The prince, who sees the princess cooperating with the dragon and burning the tower, says, "Also, Susan, beg your pardon, why's there a dragon in my garden?" (Kemp, 2012, p. 22). That is, Prince calls the princess to account for the dragon and becomes serious by using her full name.

The names of Princess Sue and Susan were transferred to the target text without being translated, and the words "Prince" and "Dragon" were translated directly into Turkish.

4.2.2.3. Transformations of the Subject: Subject, Non-subject, Quasi-subject

This part of the study focusses on the subject transformations of characters in *The Worst Princess* and the extent to which they take responsibility for their actions. Firstly, the ages of the prince and princess are not directly stated, but it can be assumed that they are adults given that they both act and live without their parents and are married. Therefore, in terms of the mental age, neither the prince nor the princess is non-subject (Öztürk Kasar, 2017, p. 191).

However, in the text, when the prince who does not have a name suddenly enters the plot and takes the princess away from the tower, he can be considered as an identity reduced to one single function (Öztürk Kasar, 2003, p. 152). The prince removes the princess from the tower, where she lives alone, and takes her to his own tower after overcoming difficulties. Then, he leaves the tower because he has other business to attend to, and he comes to the princess when he finishes his work. In this context, the prince acts as a dependent person who only does his duty and acts to complete his function. However, this does not make the prince a non-subject. In some cases, he is dependent on his position as a prince, but in the absence of a king, a queen and royal rules in the fairy tale, the prince actually makes his own decisions and stands behind them. Therefore, the prince makes his presence felt as a subject in the tale.

In the beginning of this story, Princess Sue appears to be acting according to the prince's wishes, but then she goes against her husband, who wants her to lock herself in the tower and dress in flowers. Then she burns the prince's tower with a dragon as a companion. "Perhaps I am the worst princess," she says to the prince,

laughing and taking responsibility for her actions. She also says, “My hair’s a mess. My tower’s a wreck, but I don’t care. I’ve booked a flight with Dragon Air!” (Kemp, 2012, p. 23). She jumps on the dragon's back and begins to wander, leaving the prince.

The behaviour of the princess distinguishes this tale from traditional princess tales. In this context, this story is suitable for the corpus of this work in terms of its characters and plot. Princess Sue is capable of pursuing her own ideals, and has a new image. Because Princess Sue is a character who can get what she wants, she takes responsibility for what she says and does.

4.2.2.4. Isotopies in the Text

The Worst Princess is about Princess Sue finding her prince, getting married, and not ending up happily ever after as in ordinary fairy tales. There are some isotopies regarding the themes of marriage, building a home, and meeting the prince, which are associated with a happy ending. The image imposed on women in patriarchal societies is depicted through the discourses of Princess Sue as she waits for the prince in her tower: “My prince will come, but I wish he’d move his royal bum. I’ve waited for a hundred years. I’m getting stiff; I’m bored to tears” (Kemp, 2012, p. 3). The isotopy of marriage is based on the themes of waiting for a man (to get married), “getting stiff” whilst waiting, being rescued by a man (to get married), moving from a father's house to a husband’s house, and having a happy ending through marriage.

At the same time, the prince says, “Oh, Princess, pretty as a pea! I’ve journeyed far to rescue thee” (Kemp, 2012, p. 5). Thus, he emphasises that the function of marriage is to rescue the woman from her father's house, where she is trapped, and to provide her freedom and comfort. Here, the prince's addressing her as “pea” may be associated with the body of the princess trapped in the tower. From this point of view, the prince has come to remove Princess Sue from her shell. Princess Sue states, “At last! I’m freed! Today I start my happy end!” (Kemp, 2012, p. 9), and she reiterates the isotopies of marriage and happiness. As seen, the isotopies which recur in *The Worst Princess* and cause certain meanings to be repeated continuously within the text are relevant to gender roles imposed on women about marriage. It can be considered a social and cultural norm for a woman to leave her father’s house when she reaches the age of marriage and then goes to her husband's house. In this tale, the hierarchy

between men and women in marriage, as well as the expressions of marriage and home, can be considered as isotopies.

On the other hand, the fact that Princess Sue leaves her home because she is unhappy and pursues her dreams is another isotopy. Such isotopies which repeat or subvert gender roles are created through images such as prince, princess, tower, and dragon. As with previous princess fairy tales, there are also isotopies related to the kingdom.

Firstly, isotopies such as prince and princess should be analysed. In the fairy tale, which begins with the depiction of Princess Sue's loneliness, the princess is also occasionally referred to as Sue, Susan, or Princess Sue; for the prince, the term "my prince" is sometimes used by Princess Sue. When examined as a sign, the prince represents "future power" (Gardin & Olorenshaw, 2006, p. 499).

Another sign which is usually found in fairy tales and associated with princesses is the tower, and in this text, the tower supports the isotopy of house which the woman must convert into a living space. At the same time, because the tower is a narrow and long structure, it is a place which is not easily accessible to everyone and it makes the princess unreachable. The princess is kept in the tower before and after marriage. In this case, the tower can be thought of as a place of isolation and may cause the princess to stay out of society. In this context, the situation of the princess living in a tower before and after marriage can also be considered as reconciling women with interiors, away from society and social life. According to Evrim Özünel, author of *Masal Mekanında Kadın Olmak* [*Being a Woman in a Place of Fairy Tale*];

> The attitude of limiting the individual's relationship with the outside world by means of 'closing' and 'isolating', which is unique to traditional societies, is also reflected directly or indirectly in the relations of female heroes with places in the fairy tales. In this context, it would be appropriate to evaluate the functionality of some of the places that are included in the living space of women in fairy tales, the house that is the living space of the family, isolated public spaces such as public baths and promenade places that can be defined as public spaces, in line with the meanings that culture of social gender imposes on these spaces. (Özünel, 2006, p. 34)

In the context of this explanation, Princess Sue, who was waiting for her prince in the tower before her marriage and was so bored with this situation, thinks that she will travel the world after her marriage, but the prince takes her to another tower. The

princess, who is also very bored in this tower, breaks it down with the help of a dragon and escapes. From a feminist point of view, the enclosure of the princess/woman in a tower before marriage may be to disable her to communicate with anyone other than the prince/man she will marry. The enclosure in another tower after marriage may mean that the princess should dedicate herself only to her family, home, and prince. Thus, the princess's opposition to all this and her burning down the tower could also be interpreted as breaking down the gender norms imposed on her.

Dragon is another sign that emphasises Princess Sue's opposition to gender roles by opposing the recurring isotopies regarding marriage and home. Dragon is a character in the tale who influences Princess Sue's actions and thoughts regarding her freedom from the prince to pursue her own dreams. Looking out from the tower where the prince left her, the princess sees a dragon and offers it a cup of tea. This dragon, whom the princess befriends, does not like the prince at all and seeks revenge on the other princes and knights who behave in the same fashion as Sue's prince. This dragon, who constantly disparages the prince and helps the princess escape from the tower, is quite angry at the prince and other nobles. In this way, it reflects the spirit of Princess Sue.

On the other hand, a dragon has different symbolic meanings. According to the description of the *Larousse Dictionary of Symbols*,

> the dragon is perceived positively in the East and is generally given the role of vigilant guard. In the West, however, it has a negative image as the embodiment of evil... In the West, the Dragon is sometimes a symbol of evil, of hidden forces and their contents, of darkness to be assimilated or set; sometimes it is the guard of a treasure (Gardin N.& Olorenshaw R., 2006, p. 197).

In this respect, the fact that the dragon actually lives at the base of the tower may make him perceived as a guard, yet the dragon is not the guard of the tower or the prince. On the contrary, he wants the prince's tower to be burned down since he regards the prince as a bad person. At the same time, "The Dragon is an emblem of power in Celtic and Northern mythologies" (Gardin & Olorenshaw, 2006, p. 199). In the text, the dragon is a powerful character who has the strength to defeat the prince and his tower, which he uses to help the princess escape, enabling her to pursue her dreams. This power is not in favour of the strong prince but the princess, who is considered to be weak. From a general perspective,

> dragon is a symbol of evil, in both the chivalric and Christian traditions. In the Orient, it symbolizes supernatural power, wisdom, strength, and hidden knowledge. In most traditions, it is the embodiment of chaos and untamed nature. It is associated with the depths of the unknown sea, with the mountaintops, and with the clouds (http://www.umich.edu, 28 July 2019).

In relation to this, the untamed spirit of the dragon and the free spirit of Princess Sue show quite similar characteristics. The dragon's connection to vast places such as the sea, summits of mountains, and the clouds can also be reconciled with Princess Sue's desire to go and explore unseen places. It can also be seen that these features of the dragon, which symbolise the supernatural, wisdom, and power, are compatible with those of Princess Sue. In this way, the dragon brings Princess Sue's features to the forefront.

The dragon, which is used as an isotopy, can lead to semantic iterations by referring to the characteristics of Princess Sue. In addition, as soon as the princess and dragon come together, they get along well and love/hate the same things. In this case, the child reader, unaware of the symbolic meaning of the dragon, can unwittingly reconcile these two characters (the princess and the dragon) with each other.

Sue, the companion of the dragon, does not make a positive princess image. As the princess befriends the dragon and burns down the tower, the prince calls her "the worst princess", which is also the title of the book. Princess Sue is portrayed as a princess who can befriend a dragon, showing traits that contrast with the traditional features of a delicate, timid, and polite princess character, which can be very interesting for the child reader. As a result of the analysis of isotopies, it can be concluded that *The Worst Princess* is quite different from traditional princess tales and is therefore suitable for the corpus of this study.

4.2.2.5. Analysis of Intertextuality in the Text

The beginning of the tale, which is "Once upon a time", resembles traditional princess tales, although the ending is quite different (Kemp, 2012, p. 1). First, Princess Sue is standing alone in a tower and waiting for a prince to come and rescue her from loneliness and this tower. As such, there is a reference to the tale of *Rapunzel* (https://www.grimmstories.com, 30 July 2019). As generally known, Rapunzel is confined to a tower by a witch and is rescued with the help of a prince. It is not told

why the princess is in the tower or who has locked her there in *The Worst Princess*, but it is described as a normal and customary situation for the princess to wait for her prince alone in the tower. Therefore, the situation of princesses waiting for their princes alone in a tower can be thought of as ordinary for a child reader due to tales told in the past, including that of Rapunzel. Whilst Princess Sue is waiting for her prince, she says:

> I've read the books,
> I know the score,
> I've grown my plaits
> down to the floor.
> I really need to get some air,
> To see the world
> and cut my hair. (Kemp, 2012, p. 4)

In this discourse of the princess, the old tales are referred to. First, the use of "the" in the sentence "I've read the books" can mean that the princess is referring to certain books, and then the sentence "I've grown my plaits" refers to the Rapunzel tale through the discourse of the princess character. Of course, the princess's desire to travel the world and cut her hair after finding her prince can be considered an idea which the author adds to this tale. The princess says, "I've read the books, I know the score", which shows she learned everything from the books she read and that in this way she was consciously waiting for her prince in this tower. Thus, there is intertextuality between traditional tales and this one.

However, this contemporary children's tale has given an unexpected end to Princess Sue, who is waiting to live a happy life by reading traditional books. Instead of promising the princess a free life, the prince confines her to another tower, and she makes her own way by escaping from it with the help of a dragon. The body and conclusion of the tale distinguish *The Worst Princess* from the books which the princess says she has read and from traditional tales. The writer, who begins the tale in an ordinary and customary manner, surprises the reader with the body and conclusion of the tale, giving the reader an opportunity to judge traditional stories.

4.2.3. Analysis of *Not Just Another Princess Story*

This book was written by Sheri Radford and published in 2015. There is a main character called Princess Candi, and she destroys the methods of finding princes in the traditional princess tales.

4.2.3.1. Interpretation of the Title

Not Just Another Princess Story by Sheri Radford is another book which gives the impression that it is suitable for this study due to its title, which notes that this story differs from other princess tales. In this context, the questions of which stories are meant by "another" and what distinguishes this book from them arise. For such reasons, the title of the book may be considered attractive to the reader.

If the content of the book and its title are to be compared, a direct connection can be established between them. The book's main character, Princess Candi, wants to find her prince and tries some methods, referring to traditional tales. Either she wants to catch and kiss a frog, or she has a tough contest for herself, but she cannot find her prince and eventually marries a friend she met in college who loves mathematics. From this point of view, it is possible to say that the story is indeed different from other princess tales. The fact that the title of the book gives information about the content and compares the story with others may cause the reader to be affected by the title, as well as causing this book to be incorporated in the corpus of this study.

4.2.3.2. Transformations of the Subject: Subject, Non-subject, Quasi-subject

In *Not Just Another Princess Story,* characters are sometimes subject and sometimes non-subject in accordance with their positions and decisions, which are effective on the enunciating instances. This part focusses on the subject transformations of the king, queen, and princess in particular.

First, the king and queen may be treated as non-subjects in the first chapters of the tale. A wizard once becomes angry with the king and turns him into a fool and the queen into a pickle in a jar. From this moment, whilst the queen is standing on the side lines as a pickled cucumber in a cellar, the king continues to live in the palace as a wanderer. At this point, even though the king makes some decisions and rules the

palace and the country, he cannot stand behind his decisions because he does not know what he is doing. However, Princess Candi is a very smart girl who knows what she wants and can stand behind it. One day, the king summons the princess and tells her that she should marry as she is now 19 years old. However, he also states that he must find the prince whom Candi will marry.

Princess Candi is surprised because she believes that she must choose the man she is going to marry, and she explains this to her father. Although the king states that this is against traditions, he does not want to resist Princess Candi, and one day he says to his daughter, "I have made a decision…I am going to break with tradition and allow you to find your own husband" (Radford, 2014, p. 9). Here, it is seen that the princess is in a dominant and determined position in spite of royal traditions. In this context, the character of Princess Candi in this tale is quite different from princesses in traditional stories.

From this moment on, the princess resorts to various ways to find her prince, and in the meantime, she does not have to answer anyone. She has the freedom to try anything she wants, yet she cannot find a suitable prince for herself. One day, the princess meets a wizard and makes a deal with him, and as a result of this agreement, she wants the spell on her parents to be broken. After the wizard grants this request, the king and queen become subjects, not non-subjects. Once they are freed from the spell, they decide that Candi is too young to marry yet, and she begins to study at university, earning a maths scholarship as well. The king and queen, freed from the spell, are now able to make more rational decisions.

Princess Candi goes to college, meets Jack (who loves mathematics, just like her), and falls in love with him. At the end of the tale, they get married. Regarding subjects, Princess Candi is quite different from princesses in traditional tales. She makes her own decisions by approaching marriage in a critical and questioning way and stands behind these decisions, thus creating the image of a modern feminist woman who breaks down gender roles.

4.2.3.3. Isotopies in the Text

The fact that this is a modern and feminist princess book with a plot which opposes gender roles can also lead to finding isotopies demolishing gender roles. The isotopies of marriage and education are observed in the fairy tale. There are some discourses and phrases such as “finding a husband”, “getting married at a young age”, “the ways of finding a husband”, and “she will be my wife” or “my future wife”. Thus, the isotopy of marriage is created through the repetition these discourses and phrases. On the other hand, the isotopy of education is created through the fact that Princess Candi overcomes the wizard with her mathematical knowledge and enters university with a maths scholarship.

Firstly, the princess, who has reached the age of marriage, opposes her father choosing the person for her to marry; moreover, the decision that 19 is too early to marry emphasises that the social judgement on marriage is opposed. In contrast, the fact that the princess is successful in mathematics and does not get married but instead starts to attend university is highlighted through the isotopy of education. Firstly, the imposition of marriage as a necessity for girls who have reached a certain age in patriarchal societies comes across to the reader in this tale. It is stated by her father, the king, who is under the influence of magic, that Princess Candi, who is 19 years of age, has reached the age of marriage. Even if Princess Candi is surprised at first, she accepts it later. However, the king and the queen, who come to their senses and are freed from the effects of magic, are enlightened and decide that the princess is still too young for marriage and that this is not an obligation, which can be examined as a contemporary enlightenment. In relation to this, marriage can be analysed as an isotopy which symbolises gender roles. The fact that the princess chooses to study at university instead of getting married can be interpreted as destroying such gender roles.

On the other hand, the isotopy of education is provided through the sign of mathematics. The traditional princess tales are usually dominated by feminine signs such as pink frilly dresses and pink rooms in the palaces, but one of the most distinctive features of Princess Candi in this tale is that she loves mathematics and is very successful in this regard. In addition, her success in mathematics helps her at some points in the tale. For example, she wins a maths contest with the wizard to remove

the spell from her parents. At the end of the tale, she finds her prince thanks to her love of mathematics. It is unusual for princess tales to include the princesses' strong analytical intelligence and focus on this point. Therefore, the concept of mathematics creates a perception on the part of the readership against the traditional, passive image of a princess who is unable to develop herself and always stays at home.

4.2.3.4. Analysis of Intertextuality in the Text

Firstly, even the title of the book *Not Just Another Princess Story* has a reference and comparison to other princess stories, and this can be treated as an intertextual transition. The comparison of the title of the book with other princess stories known by the reader, rather than a specific and certain princess story, may primarily mean that the author can refer to all princess tales being so similar.

In addition to the title, there are references to other children's tales within this story. At the beginning, Princess Candi convinces her king/father to let her find her own prince. Her father does not resist, but Princess Candi does not know how to find a prince. She goes to her mother, who a wizard turned into a pickle years ago and trapped in a jar, but as a pickle, her mother cannot help.

Then Princess Candi goes to the cellar, where she opens a box of items from her childhood and finds a large fairy tale book. She tries to read this to learn how to find a prince, and eventually she makes a list which consists of four strategies. Candi starts to apply the first strategy: "Send all the princes in the area off to slay a dragon or a giant, Candi read from the list. Whoever slays it is definitely husband material. You can count on it" (Radford, 2014, p. 13). Princess Candi tries to find her prince primarily in this way, based on a fairy tale in her book. However, the potential princes cannot kill a dragon or a monster; they all want to trick the princess by faking it, but the princess is not fooled by them. Nonetheless, this strategy refers to tales in which supernatural beings such as dragons and giants are found, and heroics are tested through fighting these supernatural beings.

The princess, who understands that she cannot find her prince in this way, sets out to implement the second strategy: "Candi read the second item on the list, Kiss a frog and it will turn into a handsome prince" (Radford, 2014, p. 24). With this

discourse, it can be said that the author refers to the story of the *Frog Prince*. The fact that the tale of the *Frog Prince*, written years ago, is an example in the book *Not Just Another Princess Story* can be considered as a reproduction of the old text within the new text. As a result of Princess Candi kissing the frog, it turns into an extremely handsome prince who is very smug. He is never interested in Candi, and she does not like that. The prince leaves, and Candi is left alone again.

Another strategy which Princess Candi uses to find the prince is falling asleep by getting sick so her prince will come and wake her up by healing her. However, the doctor comes to heal the princess, who makes herself sick by eating sugar. She explains, “I wanted to get sick and fall into a deep sleep” (Radford, 2014, p. 38). The doctor says to the princess, “Getting sick and throwing up on someone won't make him your prince" and explains that what she did is not a sensible act (Radford, 2014, p. 38). These discourses reference the tale of *Sleeping Beauty*, yet this strategy also ends in failure.

In a different tactic, the princess tries to find herself a prince with the help of a fairy godmother. In some fairy tales such as *Cinderella*, there are examples of fairy godmothers introducing the prince and princess. In this tale, Princess Candi asks a fairy godmother to create a prince for her. The fairy godmother creates this prince, but he and the princess have nothing in common. For example, the prince finds mathematics boring, and the princess loves mathematics very much. Eventually, Candi decides that this is not the right thing to do, and she lets the fairy godmother and the prince go. Thus, the last strategy of Princess Candi also ends in failure.

After all these efforts, Princess Candi wins a scholarship in mathematics at a university, and she meets and marries Prince Jack, who is a talented mathematics student like her.

As seen, the story frequently refers to traditional tales and children's books in the princess’s adventures of finding a prince. However, the fact that the methods in traditional fairy tales do not work for Princess Candi can be treated as a criticism of the earlier texts.

4.2.4. Analysis of *Naughty Toes*

This book, written by Ann Bonwill, was published in 2011. The book tells a story comparing two sisters' different attitudes towards and performances in ballet lessons and shows.

4.2.4.1. Interpretation of the Title

In this book, which describes two sisters who are different from each other in every way, one sister takes a stand against the standardised social roles indirectly imposed on children. The other sister is an excellent ballerina who loves pink clothes and frilly dresses and is admired by all her teachers. In other words, an elegant girl who meets all social expectations and a girl who cannot stand still, has different tastes, and does not act according to the expectations of those around her are compared. However, the title does not immediately imply that the book contains discourses and images which subvert social roles, although there is an implicit meaning in the title. Therefore, unlike other examples, the title is not one of the reasons why the book is included this corpus, yet once the contents of the book are read, the title becomes more meaningful to the reader.

4.2.4.2. Evaluation of Proper Nouns in the Text

This book was published by two different publishers, and two different names, Chloe and Trixie, are used for the main character. One of the source texts was published by Tiger Tales on 1 September 2011, and the main character in this publication is Chloe. The other was published by Oxford University Press on 3 April 2014, and the main character is called Trixie. The book published by Oxford Press is used for analysis in this study as it was easy to access it as an e-book; the translation was also made from this version. However, since two names are used for the protagonist in the source culture, both names are analysed.

There are six characters in this tale of two different sisters. According to the Tiger Tales publication, the main character is Chloe; according to Oxford Press University Publications, this character is Trixie, and the tale is narrated by the protagonist. (In this study, the main character is referred to as Trixie in the text analysis, as in the Oxford Press edition) Alongside the main character are several

characters: Belinda (sister), the mother and father, Madame Mira (dance teacher), and Mr. Tiempo (pianist). Trixie is a very active, cheerful, and energetic character. Moreover, she is very positive and self-confident with people who think differently and have different tastes; she accepts herself as she is, and she is at peace with herself.

It can be concluded that the meaning of Trixie's name is related to her features. Trixie is used for a girl "who brings happiness" (https://nameberry.com, 8 August 2019), according to a website which interprets names. In this context, it can be interpreted that the name Trixie was given to a character who is happy and high in energy because of its meaning. On the other hand, the name Chloe, given to this unordinary and energic girl by Oxford Press University Publishing, means "green shoot in Greek, referring to new plant growth in the spring" (https://www.behindthename.com, 8 August 2019). Thus, the name Chloe also has a positive meaning for the protagonist. In view of the fact that spring and blooming buds are often signs which give people hope and make them happy, Trixie and Chloe are not unrelated in terms of their meanings.

Trixie's sister is Belinda, a talented ballerina who is calmer than Trixie and acts in a way that is expected of her. She loves pink and white colours and flowers. She usually earns the appreciation of her dance teacher. Therefore, in many ways, she is different from her sister. Belinda's name can also be thought to be related to her character as Belinda is a name produced "from an Old Spanish word meaning beautiful" (https://www.collinsdictionary.com, 8 August 2019). Trixie is a character who enjoys life and likes to be different and energetic, whilst Belinda is a character who wants to be beautiful, appreciated, and graceful. Thus, the meanings of both their names have characteristics which reflect their personalities.

Another proper name in the text is Madame Mina, the dance teacher of Trixie and Belinda. The name Mina originated in German means love (https://www.thebump.com, 8 August 2019). The use of this name for the teacher, who approaches her students affectionately and without judgement, suits the character. Another notable name in the text is that of the pianist who plays during dance lessons, Mr Tiempo. "Tiempo" means "time" in Spanish in general, but in music, it also means "tempo" (https://www.spanishdict.com, 11 August 2019). He plays piano in dance

classes and provides the rhythm. Hence, the name Tiempo has been specifically given to him. As seen, the names given to all the characters have some relation to their behaviour and work and give the reader preliminary information about them.

4.2.4.3. Evaluation of the Translations of Proper Nouns in the Text

As noted, different translation decisions are made by applying various strategies in the translations of proper names, such as in *Naughty Toes*. Compared to other books discussed, some of the characters' names are translated in this book, and during the translation process, some strategies stated by Coillie (2014, p. 125–129) were used such as "replacement of a personal name by a common noun" and "replacement by a name with another or additional connotation".

Firstly, the age of the readership which the book addresses is influential in translating the characters' names in this book. It is stated that the book is aimed at children in the five to six age range in the source literary system, and it is aimed at children in the six to 10 age range in the target literary system. Thus, translating proper names can make it easier for a six-year-old target reader to understand characters and plots and to keep the character names in mind easily. In this part of the study, the names in the source and target texts are compared, and the relationship between the translated names and the context is emphasised.

Example 1:

Source	Belinda
Target	Belinda [Belinda]

Since the pronunciation of the name Belinda is the same in the target language, the translator may have decided to leave the name the same by applying the "non-translation, reproduction, copying" strategy (Coillie, 2014, p. 125).

Example 2:

Source	Trixie
Target	Melisa [Melissa]

The character, who is energetic and lively is called "Melisa" [Melissa] in the target text. Although there is no relation between Trixie and Melisa in terms of the sound and the meaning, the name Melisa can also be considered to have a positive meaning. As stated earlier, Trixie means a person "who brings happiness" (https://nameberry.com, 8 August 2019), while Melisa means a fragrant plant

resembling a lemon in Turkish. The name Melisa is indirectly similar to the name Trixie in terms of meaning if it is thought that the smells of plant such as lemon give people a sense of relief and peace. It can also be seen that there is a certain sound harmony between the names Melisa and Belinda, which is the name of the sister.

Example 3:

Source	Madame Mina
Target	Mina Öğretmen [Mina Teacher]

In Turkish, the word "Bayan" is used to refer to "Madame", but the translator chose to erase this word. In the book told by the character Trixie [Melisa], Madame Mina was called as "Mina teacher" in the target text. In Turkey, teachers not being addressed as "madame" or "miss" may have caused the translator to make such a decision. Due to the fact that "Mina" is also a Turkish name and does not stir up any problem for the readership, the name is not translated and just copied to the target text.

Example 4:

Source	Mr. Tiempo
Target	Metronom Amca [Uncle Metronome]

As stated, the name Tiempo means "time" and "rhythm" in Spanish. In response to this name and meaning, the name "Metronom" [metronome] is used in the target text. "Metronome" is the name given to the instrument used to achieve a constant tempo in music, and its English counterpart is "timekeeper" and "metronome". In other words, the name Metronome is used in the target text as the semantic equivalent of the name Tiempo, and the functional role of the character in the source text is reflected in the target text. Another notable point about this name is "Mr", translated as "Uncle". The Turkish equivalent of "Mr" may be "Bay" [Mr], but "Bay" [Mr] is not used in the target text since "Mr" is generally not used in Turkish schools. If used, it may clearly be understood that it is a translated text from another language. The character named "Metronom" is considerably older than Trixie, and since Trixie uses everyday and informal language in the story, "uncle" may have been preferred instead of "Mr".

Example 5:

Source	Naughty Toes
Target	Kıpır Kıpır [Lively]

The term “Naughty Toes” (also the name of the book) is given to Trixie by Madame Mina, her ballet teacher. Trixie is a girl who cannot swing like a flower, who does not act calm, and is constantly dancing by producing figures of her own, and when she acts like this, Madame Mina calls her “Naughty Toes”. This phrase has completely transformed into a different name in the Turkish text, where it has been translated as “kıpır kıpır [lively]”. “Kıpır kıpır” can be used in Turkish for people who cannot stand still and are constantly on the move. From this point of view, the expression “kıpır kıpır” can be said to reflect the meaning indicated by the expression “naughty toes” in the source text.

Example 6:

Source	Davida’s Dance Shoppe
Target	Çiçek Dans Giysileri [Floral Dance Clothes]

Davida’s Dance Shoppe is the shop where Belinda and Trixie buy their ballet clothes. This shop is named “Çiçek Dans Giysileri” [Floral Dance Clothes] in the target text. In this context, it can be said that a transformation of meaning has occurred. Firstly, there is no relationship between shop and flower in the source text and there is no information about it in the target text, either. However, in the story, the fact that they are likened to flowers when performing ballet with discourses such as “swing like flowers” or “be flowers” may have led to the name of “Çiçek Giysileri Dükkanı” [Floral Dance Clothes] being given to this shop where ballet clothes are sold.

As can be seen in *Naughty Toes*, proper names are translated with different strategies to ensure that the target reader can read and receive the intended meaning of the text. However, the translations are not completely disconnected from or unrelated to the source text. Considering that the age of the book's target reader begins with six years old in the target culture, translating proper names can be a useful decision.

4.2.4.4. Isotopies in the Text

There are some points in both the source and target text which repeat certain meanings. In this story, there are two opposing characters who either act in accordance with gender roles or subvert these roles entirely. Therefore, it can be said that the isotopies in the text are thematically made by opposites because the emphasis is placed

on the themes of repetition and subversion of gender roles through two completely different sisters. There are some thematic isotopies which either reiterate or demolish gender roles in the tale. For example, Belinda is good at ballet, but Trixie is good at jazz dance, or whilst Belinda loves pink and white dresses, Trixie prefers to wear red, purple, and green dresses, which is unusual for a girl. Moreover, whilst Belinda is compared to a princess or a swan, Trixie is called Naughty Toes. As is clearly seen, Belinda and Trixie are quite different from each other, and the isotopies in the text emphasise these differences.

The story involves Trixie comparing herself to her sister, and the contrasts between the two characters are quite remarkable. One of the main comparisons of Trixie and Belinda is ballet. Trixie is active and lively (Naughty Toes); Belinda is a dancer who performs beautifully and swings like flowers. Whilst Belinda does exactly what Madame Mina expects of her, Trixie is not very successful at this and cannot meet Madame Mina's expectations in this regard as well as her sister. Here, Belinda represents the side which performs the roles expected of her and meets social norms, whilst Trixie, on the contrary, represents the side which does what she wants, is not ashamed of it, and makes it nice to be different by standing behind each of her actions. Trixie describes herself as “a tap dancer”, meaning that she does not perform ballet and emphasises that she is a jazz dancer. The differences between Trixie and Belinda can be further revealed in that ballet is more of a dance for girls, and Trixie is unable to perform ballet and is a jazz dancer. The emphasis on the differences between Trixie and Belinda regarding ballet and ballerinas enable these concepts to be treated as signs which support the isotopies.

Another point which distinguishes Trixie and Belinda is the colour choices. When they go to buy clothes for the ballet, Trixie says, “Belinda picks classic pink and white”, highlighting that Belinda has always favoured these colours (Bonwill, 2014, p. 6). On the contrary, Trixie’s colour choices are unusual. She states that she prefers unusual colours by saying, “I pick red and purple and green” and “It has a style”, emphasising that these colours are cool (Bonwill, 2014, p. 6). Due to stereotyped gender roles, colours can have a significant effect on boys and girls. The use of pink with the image of princesses has been very effective on girls, and thus pink has become the most preferred colour for them. It is stated earlier in this study that the colour pink

or pink clothing does not necessarily negatively affect feminist notions or actions. However, the exclusion of girls who do not prefer pink may be detrimental to contemporary and feminist notions.

In this context, the differences in the preferences of the two sisters are emphasised with the colour pink. Trixie, who is different in her movements and behaviour, also makes quite different choices in her dress options and says it has a style. On this point, it can be said that Belinda is again on the side of upkeeping gender roles, whilst Trixie is on the side of breaking down those roles.

Another phrase that emphasises Trixie's character and behaviour is “Naughty Toes” because the nickname represents how energetic and lively she is. In this context, an isotopy which shows Trixie’s attitude is revealed. Having mischievous, unstoppable, out-of-tune toes is a reference to Trixie's inability to move and perform ballet in an expected and elegant way. This isotopy is given to readers as a constant reminder of Trixie's behaviours.

Of the two sisters, Trixie is a girl who destroys the gender roles imposed on her, whilst Belinda adapts to these roles. Thus, the tale presents two kinds of girls who are accepted by society to widen the child reader’s viewpoints.

4.2.4.5. Transformations of the Subject: Subject, Non-subject, Quasi-subject

In this part of the study, the transformations of subjects are discussed through characters such as Trixie and Belinda, and their autonomy and dependence in the tale are reviewed. Firstly, it can be considered that Trixie, who is both the narrator and the protagonist of the story, is in the five to six age range based on target audience in both the source and target cultures. As she is under seven, she might be considered as non-subject because of her age. However, Trixie can also be seen as a subject as she can make her own decisions and stand behind them.

Moreover, the story is told from Trixie’s point of view, which may give the reader the impression that Trixie is an active character. This character is treated as a subject in charge of her own passions and who can act in line with these passions. Although she has a mother, father, and ballet teacher, her decisions are not interfered with, and Trixie gains the appreciation of her teacher as a result of her unusual

behaviour. Even though Trixie is a child, she does not feel compelled to meet society's expectations. From this point of view, *Naughty Toes* presents her as an example for the readership. The fact that she has a sister who is always appreciated and acts in accordance to social expectations does not affect Trixie's behaviour and self-esteem. Indeed, her differences do not cause Trixie to be bothered; on the contrary they make her appreciated by the people around her. In this context, this book is quite appropriate for the framework of the study's corpus.

4.2.5. Analysis of *Vejetaryen Külkedisi*

This book, whose source language is Spanish, was written by Nunila Lopez Salamero and published in 2009. The book reverses all the traditional children's tales which have been told so far.

4.2.5.1. Interpretation of the Title

The selection of this book was made through the target language. Because the source language is Spanish, the original text could not be examined. However, the title of the book in Spanish is also analysed because it draws attention even when directly translated in the target language: *Cinderella, Who Does Not Want to Eat Partridge.* The book mentions that Cinderella, who married a partridge-loving prince, must cook it even though she does not like to eat partridge. This meaning is reflected in the (Spanish) title. However, it is more general in the translated title, *Vejetaryen Külkedisi [Vegetarian Cinderella]*. Although it could primarily be thought that the book was written mainly about animal rights and being vegetarian, its content consists of discourses opposing traditional tales, images, and gender roles. The title of the book gives some information about the content and may arouse interest in the target reader.

Whilst the story does not provide information about vegetarianism, it is about a prince who wants to eat partridge and a vegetarian Cinderella who must cook it for her prince. The vegetarian Cinderella, who cannot fulfil her own wishes, abandons the prince. In this way, the title is related to the content.

4.2.5.2. Evaluation of Proper Nouns in the Text

The main character, described as a vegetarian Cinderella, closely matches a modern, feminist, idealised girl who demolishes gender roles depicted in this study. Since the source text cannot be addressed, the proper names in the translated text are examined in this part.

No proper names are given to other characters except Cinderella, the protagonist. The Turkish equivalent of the name is Sindirella which is Cenicienta in Spanish and Cinderella in English. With this name, a direct reference is made to the tale of *Cinderella*. Thus, the character's name in both the source and target titles may attract the attention of children who know *Cinderella* and help them connect with this book.

The name Cinderella is reminiscent of the original character who was persecuted by her stepmother and engaged in cleaning. In this tale, Cinderella is treated as if she were the prince's maid and is forced to serve according to his orders. Thus, in both tales, Cinderella is the one who serves. However, in *Vejetaryen Külkedisi [Vegetarian Cinderella]*, after marrying the prince, Cinderella cannot tolerate him, partly because he constantly asks her to cook partridge. The princess, who does not eat meat, gets tired of cooking partridge and not being able to act on her own, starts chasing her own dreams after she has had enough. Therefore, Vegetarian Cinderella cannot live a happy life after she gets married to the prince, in contrast to the traditional Cinderella character.

In this text, the character Cinderella appears in a very different way to the child reader, and the tale has an unusual ending. Most readers would initially have an image of Cinderella waiting for her prince and thinking that she would live a happy life after they meet at the ball and get married. However, in this story, Cinderella wants freedom and abandons him. Clearly, the most important and effective proper name in this text is Cinderella. At first, the name, which is a prediction for target readers who know the old *Cinderella* fairy tale, may surprise them by its content and conclusion and give them a new perspective on Cinderella.

4.2.5.3. Transformations of the Subject: Subject, Non-subject, Quasi-subject

In the text, Cinderella undergoes some transformations as a subject, and these are reflected in her actions and decisions. First, the princess, who goes to the ball, goes over the limits so much that she does not remember anything the next day. There is no information in the tale about whether Cinderella danced with the prince or dropped her shoe because she remembers nothing of that night. In this context, Cinderella can be analysed as a non-subject (Öztürk Kasar, 2017, p. 191). Then, as a result of what happens to her at the ball (which Cinderella does not remember), two men come to the door the next day with a pair of glass shoes in their hands, and Cinderella tries them on. Since the shoes fit, she has the chance to marry the prince. Whilst she is married to him, Cinderella can be considered as a non-subject as the wife of a prince who does not care about her and her thoughts and maintains the image of a husband in patriarchal societies. The non-subject is incapable of taking responsibility for the actions she or he performs because the non-subject's actions either occur against her or his will or occur unconsciously, out of her or his consciousness (Öztürk Kasar, 2003, p. 143–144). In this context, the vegetarian Cinderella must cook partridge every day for the prince regardless of being a vegetarian and protecting animal rights. It can be said that the princess is in a state of submissiveness to a transcendent instance due to being forced to do something out of her control and will (Öztürk Kasar, 2017, p. 193). This can be explained by the following discourse in the text: “The prince loved to eat partridge. Yet Cinderella was a vegetarian; she didn’t eat meat, fish, or wear a leather jacket. However, she had to cook partridge every day because this was the prince’s favorite food” (Salamero, 2017, p. 9). As can be understood, Cinderella is dependent on the prince at the time of this discourse and cannot make her own decisions or take responsibility for her actions.

One day, Cinderella, who goes to buy partridge, sees her own reflection in the butcher's chopper. Realizing how much she has changed, she puts an end to this situation. After that, she leaves the prince and begins to live as she wishes. From this point on, it can be said that Cinderella is transformed into a subject from a non-subject in the context of her relationship with the prince. After she leaves, Cinderella cries for everything she has ever done, even though she did not want to do it. She takes off her glass shoes, realises that she does not have to wear size 34 dresses, leaves the

partridges, and begins to enjoy her neglected body. Cinderella, who begins to live as she is and as she wants, feels very free when she proves to be a subject. The moment she sees her reflection in the butcher's chopper becomes a turning point in her transformation from a non-subject to a subject. The way she feels before and after this turning point may also offer the target reader different perspectives on Cinderella's life.

4.2.5.4. Isotopies in the Text

In determining the isotopies, the points which transform the meaning of the text, affect the behaviours or decisions of the protagonist, and change the plot or events are taken into consideration. In this tale, marriage, the hierarchical inequality between spouses, and the perception of beauty imposed on a woman's body, which are effective in the plot, are treated as isotopies. Words such as prince, partridge, glass, and high heels, which highlight the features of isotopies, stand out as signs.

One of the most obvious isotopies in this book is the prince and his attitude towards Cinderella. It can be said that the prince actually assumes the role of husband in patriarchal societies. He guides Cinderella's life and decisions, treating her like a servant. Therefore, in these parts of the tale, the prince may have assumed the task of reflecting the institution of marriage and the role of husband in patriarchal societies. He may also have assumed the role of reiterating patriarchal society and the negative effects of patriarchy on women. Therefore, the role of the prince as a fairy tale character and his attitude towards his wife emphasise the isotopy of marriage in patriarchal societies.

Another sign which supports the isotopy of marriage in patriarchal societies is the partridge. The prince constantly asks Cinderella to cook partridges, and in the book, a butcher shop is pictured where partridges are chopped and sold. The fact that Cinderella is a vegetarian does not mean anything to the prince because she must cook and serve him whatever food he wants.

Another isotopy is about the beauty provided by the glass-heeled shoes. In this tale, Cinderella must fit into these shoes to marry the prince, as in the traditional *Cinderella* tale. However, in this story, she must wear them all the time after marriage, whilst Cinderella wears those shoes to just show that she is the right woman in the

traditional tale. The modern Cinderella, who is married to a prince and wears appropriate clothes for him, is uncomfortable with this situation but cannot resist. She states how uncomfortable she is in these glass shoes, saying, "Our soles are the mirror of our organs. What are we doing with these wounded organs? Dulled womb, crushed chest, broken hearth" (Salamero, 2017, p. 14). With this sign of heels, it can be said that the social norms imposed on women are reiterated.

Gender roles can affect not only people's behaviour but also the clothes they wear. High-heeled shoes can thus be seen as directly related to the femininity of a woman. As the prince's wife, Cinderella wears heeled shoes so she can walk around like a lady, but it does not matter that it bothers her. Thus, the sign of high-heeled shoes replicates gender roles. The concept of the body is also a sign within this text which reiterates gender roles, just like the sign of shoes. The first criterion for marrying the prince is to have small feet, and Cinderella cries "for her sisters who make themselves die by forcing themselves to wear a size 34 dress" (Salamero, 2017, p. 29). Thus, Cinderella complains about the body shape which society and the prince impose upon her, as well as the clothes. Here, the signs of the body and shoes emphasise the isotopy of the perception of beauty imposed on women's bodies.

Cinderella complains about what is expected from her, and she is unhappy. This is a point which distinguishes this tale from the traditional *Cinderella*. In the latter, Cinderella's beautiful and delicate feet are praised, whilst the stepsisters' overweight bodies and big feet are criticised. This could imply to the target reader that women should be slim and small-footed like Cinderella. In this newer book, however, Cinderella complains about the body shape imposed on her and emphasises that it is not a privilege to be slim and to wear glass shoes.

One point to consider in the analysis of isotopies is that they all belong to the part of the story where Cinderella is dependent on the prince. Once she has returned to her own life after leaving the prince, she gets rid of all these "isotopies". This can be understood from what Cinderella says when she regrets what she has done and cries:

> First, she cried for the prince, for all those dead partridges and glass shoes. Then she continued to cry for her stepmother, who treated her badly, and her father, who treated her even worse than her stepmother, and her sisters, who forced her to wear a size 34 dress, making her die (Salamero, 2017, p. 29).

In this part, gender roles are repeated by means of the isotopies: Cinderella first succumbs to these obligations and then rejects them. As a result, it can be seen that there are contrasting meanings to the isotopies which repeat gender roles to the readership.

4.2.5.5. Analysis of Intertextuality in the Text

As noted, there are references to other tales in many parts of this book, from the title (*Vejetaryen Külkedisi [Vegetarian Cinderella]*) to the conclusion. These references are analysed in terms of intertextuality. According to this concept, there is information within a text which is directed to another text, event, situation, or person. Based on this, *Vejateryan Külkedisi [Vegetarian Cinderella]* can be treated as a sequel to the old *Cinderella* tale. The book, which never mentions the death of Cinderella's mother, her stepmother and siblings, or preparing for the ball, begins with Cinderella's return from the ball in the beginning of the tale. Thus, the author must have assumed that the child reader knows about the *Cinderella* tale. Therefore, *Vejateryan Külkedisi [Vegetarian Cinderella]* and *Cinderella* are intertextually related. Nunila Lopez Salamero creates an opposing view of the traditional tale by making references to and criticising *Cinderella* and such traditional tales.

Salamero's *Vegetarian Cinderella* character is also a critique on the perceptions of beauty imposed on women, the role of the husband bestowed on men in patriarchal societies and obeying the orders which men impose on women. This criticism is made against a traditional children's tale which has been read to young people for centuries; in this way, a contemporary text has been created.

However, *Cinderella* is not the only tale referred to in this text. The vegetarian Cinderella begins to change after leaving the prince, and during that time, she comes across others who are also in the process of changing:

> With the Fancy Mouse, who's starting to gain weight and now gets more dates,
> With Sleeping Beauty and Snow White, who are waking up (in the process of clearing from Prozac),
> With Red Riding Hood, who had been subjected to the hunter's aggressive behavior (she had not seen the hunter's rifle because of emotional blindness),
> With Pinocchio, who got tired of his own lies and became aware of his need for the truth,
> With the Tin Man, who found his heart by crying and crying. (Salamero, 2017, p. 43)

As seen, the author not only highlights the change in the Cinderella character but also in other fairy tale characters by using intertextual relationships. The fact that the mouse, who is fond of ornamentation, has gained weight and now has more dates can be considered an example of the destructive power of the perception of beauty imposed by society. Moreover, the author emphasises that Sleeping Beauty and Snow White were given an antidepressant, Prozac, thus finding a logical reason for their sleeping. Since their bodies are in the process of being cleansed of antidepressants, they have both started to wake up, meaning that their waking up has nothing to do with a prince's kiss. There is a change in all the old fairy tale characters (even males) referred to in this text. From these transformations, it can be seen that the author is directing a critique at traditional children's tales by making changes to them.

At the conclusion of the tale, the author creates a new ending for each character. According to this end, "Cinderella's restaurant business is going so well, she has provided many job opportunities to her friends. Now she opens the restaurant at night with the name A Little Harmony". Thus, according to the new end of the tale, Cinderella abandons the prince, stands on her own feet, and runs a successful restaurant, which is also open at night.

Furthermore, "Fancy Mouse has reached size 44, lives alone, and is very happy". This shows the destruction of standardised perceptions of beauty on people. At the same time, the fact that Fancy Mouse lives alone and is happy can also indicate that happiness is not dependent on other individuals. Moreover, "Sleeping Beauty and Snow White managed to use medicinal plants instead of Prozac and became very, very close friends" (Salamero, 2017, p. 46). This explains why these characters were sleeping and that they would now use herbs instead. It can be said that the author creates a new perspective and develops a criticism from this point of view through such examples. Instead of explaining the gender roles in children's tales and the passive role imposed on women in traditional texts, the author writes a new tale in contemporary language, revealing the negative roles imposed on women in the traditional tales. In this way, the child reader is given the opportunity to analyse which one is better and more adventurous by seeing the traditional and contemporary narrative forms together.

As seen in this analysis, girl characters in contemporary children's books included in this corpus are much free, capable of making their own decisions, and oppose to the imposition of gender roles in traditional fairy tales. Such contemporary and feminist points of view are reflected in the titles, selection of proper names, and transformations of the characters as subjects. Moreover, the books included in the corpus support the thesis of this study.

5. ANALYSIS OF TRANSLATIONS

In this chapter, translations of the contemporary children's books discussed in the semiotic analysis part are evaluated. In the process of the analysis of translations, systematics of designificative tendencies developed by Sündüz Öztürk Kasar (Öztürk Kasar & Tuna, 2017, p.172) is utilised. Öztürk Kasar evaluates the transformations of the meanings occurring in the target text in line with the decisions of the translator through designificative tendencies such as "over-interpretation of the meaning, darkening of the meaning, under-interpretation of the meaning, sliding of the meaning, alteration of the meaning, opposition of the meaning, perversion of the meaning, destruction of the meaning and wiping out of the meaning" (Öztürk Kasar & Tuna, 2017, p. 172). The aim of systematics of designificative tendencies is, as explained by Öztürk Kasar and Tuna, "to provide a more objective basis for the process of evaluating translations, which is often rather observational and subjective in nature" (2017, p. 171).

In this part of the study, discourses in the contemporary children's books are compared with their translations to explain this issue. This translation assessment focusses more on the expressions used in the context of gender roles, the hierarchical relationships in the discourses of male and female characters, and discrimination. The aim is to determine if there is a transformation of the meaning in the target texts concerning these themes, which would especially change the feminist readings of the texts.

Some differences may occur during the translation process due to cultural and linguistic differences. Therefore, translators may be involved in the text for various reasons. In line with these explanations, in this study, translations of the titles of the source and target texts are compared and evaluated at first. After that, sentences from source and target texts are compared to determine whether there is any transformation of meaning in the translation of concepts related to social gender roles and gender discrimination.

5.1. Analysis of the Translations of the Contemporary Books' Titles

One of the reader's first points of encounter with the text is the title. Some texts, as analysed in the previous chapter, may have titles which are unusual or as a

response to traditional tales. In this part of the study, how these titles are transferred to the target text is examined, along with whether the discourses which subvert the gender roles in the texts are reflected to the target text title.

Title 1:

Source Title	*The Pony-Mad Princess / Princess Ellie and the Palace Plot*
Target Title	*Midilli Tutkunu Prenses-Prenses Ellie ve Saray Entrikası [The Pony- Mad Princess / Princess Ellie and the Palace Plot]*

There is no difference between the source and the target title. It can be said that the source and target titles deliver the same message both in the source and target titles.

Title 2:

Source Title	*The Worst Princess*
Target Title	*Prensesler Uslu Durmaz [Princesses Don't Behave Well]*

The title of the source text is overinterpreted, and it means that an excessive commentary has been produced on the meaning of the original text or a meaning which is implicit in the original text has been made explicit in the target text (Öztürk Kasar & Tuna, 2017, p. 172). In the source title, the princess is depicted as "the worst", but it is not clear in which aspects the princess is bad. Nonetheless, the title of the target text clearly gives the meaning that the princess is a mischievous child. In other words, the meaning given in the source text is also explicitly provided in the target text. The content of the text is reflected in the title. Whilst the term "the worst" does not explain in what way the princess behaves badly, the use of "uslu durmaz" [do not behave well] reveals that the princess is a character who does not follow the rules. In this context, the princess, who does not stand still after marriage and who pursues her dreams, is described as "bad" in the source title, whilst the target title depicts a naughty princess who does not behave well. Compared to the passive characters in traditional fairy tales, it may be appropriate to characterise Princess Sue as a non-behaving princess. However, the strategy of negatively identifying the princess in the source title has been interpreted from a different perspective in the target title. Whilst the adjective "bad" has a negative meaning in terms of a character, the situation of "not behaving well" may be reasonable for children. Nevertheless, both uses are in contrast to the traditional and customary image of the princess, which may attract the attention of the readership. In this context, the princess is criticised in a more negative way in the source text, but it may also have a similar effect on the target reader.

Title 3:

Source Title	*Not Just Another Princess Story*
Target Title	*Bu Senin Bildiğin Peri Masallarından Değil [This is not one of the Fairy Tales that You Know]*

There is a transformation of meaning in the translation of this title. In the source text, the reader is presupposed to know about the other princess stories in an implicit way, whereas in the target title, it is clearly stated that this story is not one of the fairy tales with which the reader is familiar. The explicit mention in the target title of what is implicitly said in the source title has led to an overinterpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172). However, both the source and target titles convey a message of being "different", which in this case may attract the attention of both the source text and the target text reader. On the other hand, "fairy tale" is used in the title of the target text, whilst "princess story" is used in the title of the source text. Since the image of the princess does not actually exist in the Turkish culture, the translators or editors may have preferred to call it a "fairy tale" rather than a "princess story". In terms of meaning, it is not directly stated that this tale is not a princess tale. Because of that, the meaning which is clear in the original text has become ambiguous in the target text, and therefore it is an example of darkening of the meaning (Öztürk Kasar & Tuna, 2017, p. 172) as the tale mentioned in the source text as a "princess tale" is described in the target text more generally as a "fairy tale".

Title 4:

Source Title	*Naughty Toes*
Target Title	*Kıpır Kıpır [Lively]*

Firstly, there is a big difference between the source and the target titles of this book in terms of meaning, but it does not eliminate the fact that both titles are directly related to the content of the book. The description of the naughty-moving toes in the source title of this book depicting the ballet adventures of an overactive girl who cannot stand still is generally expressed in the target title, and the girl is referred to as being very active. "Kıpır Kıpır" [Lively] is a reduplication used in Turkish to describe moving, unsteady people. "Kıpır Kıpır" [Lively] as the title of the target text may be considered appropriate to Trixie's characteristics, who is lively and loves to dance in her heart. The meaning given implicitly in the source title is corresponded with a more explicit expression in the target title, which can be defined as an overinterpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Title 5:

Source Title	*La Cenicienta Que No Queria Comer Perdices [Cinderella Who Doesn't Want to Eat Partridge]*
Target Title	*Vejetaryen Külkedisi [Vegetarian Cinderella]*

In the source title, it is mentioned that Cinderella does not want to eat partridge. In the target title, "Külkedisi" [Cinderella] is described as a vegetarian directly. The source title specifically describes an animal which Cinderella does not want to eat, whereas the target title has a more general interpretation. Based on this, the meaning expressed implicitly in the source title is more explicitly expressed in the target text, and this has caused an over-interpretation of the meaning in the target text (Öztürk Kasar & Tuna, 2017, p. 172). Since she is a vegetarian and does not eat partridge, Cinderella does not like to cook partridge, so she finally has enough and leaves the prince, who loves eating partridge. In this way, she pursues her dreams because the prince is very dissatisfied, she does not want to be dependent on him. The plot of this fairy tale is as unusual as its title. Although the target title is different from the source title, it is also capable of providing more information about the text's content.

When the translations of the titles are analysed, it can be concluded that there are no major differences between the source and target titles which will affect their relationship with the content. Situations such as under- or overinterpretation of meaning occurring in the translation process may be shaped according to the target language or the target readership. As a result, it is noticeable that the selected books are different from traditional and ordinary tales even when only the target titles are read.

5.2. Analysis of the Translation of the Contemporary Books

This section evaluates the translations of books such as *The Pony- Mad Princess/Princess Ellie and the Palace Plot*, *The Worst Princess*, *Not Just Another Princess Story*, and *Naughty Toes. La Cenicienta Que No Queria Comer Perdices* is not evaluated here because its source language is Spanish. As stated, this evaluation mainly focusses on translations of the parts of the texts related to themes such as gender roles and gender-based discrimination.

5.2.1. *The Pony-Mad Princess/Princess Ellie and the Palace Plot*

Written by Diana Kimpton, this book was translated into Turkish by Sevin Okyay. The Turkish translation was published in 2006 through İş Kültür publications. This book describes a princess who is not very happy to be a princess, who does not like her pink room and clothes, and who questions and resists the royal rules imposed on her. The evaluation focusses mainly on the discourses of princess and the dialogues between the princess and others. The emphasis is on whether there are any transformations of the meaning in the target texts, and if so, how it affects the target text.

Text 1: Example 1:

Source	"That is no reason to run. There is always a time for a Princess to walk in a dignified manner." (Kimpton, 2005, p. 15)
Target	"Bu koşmak için bir neden değil. Bir prensesin ağırbaşlı bir şekilde yürümesi için daima vakit vardır." (Kimpton, 2010, p. 15) ["That is no reason to run. There is always a time for a Princess to walk in a dignified manner."]

It is a conversation between the princess and her governess, Miss Stringle. Miss Stringle teaches the princess some rules about how she must behave. There is no transformation of the meaning in the translation of the discourse and the information given to the princess is directly transferred to the target reader.

Text 1: Example 2:

Source	"Ellie sighed. No one else in the palace seemed to like the smell of horse as much as she did." (Kimpton, 2005, p. 17)
Target	"Ellie içini çekti. Sarayda kimse at kokusundan onun gibi hoşlanmıyordu." (Kimpton, 2010, p. 15) ["Ellie sighed. No one else in the palace seemed to like the smell of horse like her."]

Princess Ellie loves ponies and spending time with them in the barn. Yet, other people in the palace complain about the smell of horses. This situation has also been directly transferred to the target text. However, the phrase "as much as she did" is translated as "like her" and this may cause under-interpretation of the meaning from the point of view of the target reader because an insufficient meaning is produced in the target text (Öztürk Kasar & Tuna, 2017, p. 172). In the source text, there is a meaning of gradation in terms of enjoying the smell of horse, but in the target text there is just a comparison between Ellie and the people in the palace.

Text 1: Example 3:

Source	"Pink is perfection, especially for princesses." (Kimpton, 2005, p. 21).
Target	"Pembe mükemmeliyettir, özellikle prensesler için." (Kimpton, 2010, p. 23) ["Pink is perfection, especially for princesses"]

This discourse is told by the designer Lord Leo to Princess Ellie, who does not like pink. The source discourse is directly translated to the target language. Since the main theme of this study is partly on the imposition of gender roles on girls through the concepts of princess and pink, it can be said that this sentence is very important. It is also important that this statement is directly translated to the target text, in which the designer Lord Leo explains the reason why he imposed pink designs on Princess Ellie.

Text 1: Example 4:

Source	"She crossed her fingers tightly, hoping no one would walk around and see her hiding there" (Kimpton, 2005, p. 56).
Target	"Parmaklarını şans dilercesine üst üste koydu, birisinin o tarafa gelip de kendisinin saklandığını görmeyeceğini umdu" (Kimpton, 2010, p. 65). ["She put her fingers one on the top of the other as if she were wishing for luck, hoping that someone would not come to that side and see that she was hiding."]

The fact that the phrase "crossed fingers" belongs to the source culture and society caused the translator to take a different decision in this context. The translator overinterpreted the meaning (Öztürk Kasar & Tuna, 2017, p. 172) by giving extra information, which facilitates the reception by target readership. Otherwise, the target reader, who does not know that the "crossed finger" sign is made for good luck, would not be able to make sense of this situation.

Text 1: Example 5:

Source	"The king smiled sheepishly at Ellie. I'm sorry we didn't believe you before" (Kimpton, 2005, p. 79).
Target	"Kral Ellie'ye süklüm püklüm gülümsedi. Sana daha önce inanmadığımız için özür dilerim" (Kimpton, 2010, p. 94). ["The king smiled sheepishly at Ellie. 'I'm sorry we didn't believe you before."]

The adverb "sheepishly" is used to depict acts done regretfully. This word corresponds to a reduplication which gives the same meaning in Turkish. The phrase "süklüm püklüm" [sheepishly] is used to describe the actions of those who are ashamed. For example, if a person stands "süklüm püklüm" [sheepishly], it means that the person cannot stand upright because of the shame s/he feels. Here, too, the king is ashamed and smiles shamefully because he did not believe his daughter.

Text 1: Example 6:

Source	"Will we have to have another designer? asked Ellie. I think I've had enough change to last me for ages!" (Kimpton, 2005, p. 79).
Target	"Başka bir tasarımcı getirecek miyiz? diye sordu Ellie. Sanırım değişim o kadar canıma yetti ki, bu uzun süre bana yeter" (Kimpton, 2010, p. 94). ["Will we bring another designer? asked Ellie. I think, I've had enough; this is enough for me for a long time."]

Here, the translator's use of "değişim o kadar canıma yetti ki" [I've had enough] both reflects the meaning of the source text and enables the reflection of the original language in the target text.

Text 1: Example 7:

Source	"The king put his arms round her shoulder" (Kimpton, 2005, p. 80).
Target	"Kral kolunu Ellie'nin boynuna attı" (Kimpton, 2010, p. 95). ["The king put his arm around Ellie's neck."]

In the source text, the king wrapping his arms around Ellie's shoulder is translated as "boynuna attı [put around her neck]" because of the way people hug each other in the target culture. Although the meaning is not completely irrelevant to the meaning in the source text, a false meaning is produced, resulting in an alteration of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

From the evaluation of the target text, it can be said that the discourses in the source text are transferred to the target text without any major meaning transformations. Although there are some transformations, they do not distort the meaning in the source text; instead, they seem to be made to facilitate the reception by the target reader and to use the target language well.

5.2.2. *The Worst Princess*

Written by Anna Kemp, this book was translated into Turkish by Sima Özkan and published in Turkey in 2017 through Beta Kids publications. This section focusses on the translation of dialogues, addresses, and nicknames regarding the prince, princess, and dragon in the text. How the princess's thoughts about the prince and their marriage are translated into the target text and whether there are any transformations of meaning during the translation are also examined.

Text 2: Example 1:

Source	"my prince will come" (Kemp, 2012, p. 3).
Target	"prensim gelecek" (Kemp, 2017, p. 3) ["my prince will come"].

This discourse is uttered by Princess Sue, who is waiting for her prince to arrive. The most striking point regarding the essence of this study is the expression "my prince". Here, a sense of belonging, with the pronoun "my", is reflected to the source reader. At the same time, the target reader can also perceive that. The meaning conveyed in the source text is reflected through the phrase "prensim" [my prince] in the target text as well.

Text 2: Example 2:

Source	"I'm getting stiff; I'm bored to tears" (Kemp, 2012, p. 3).
Target	"beklemekten taşa dönüşüp, sıkıntıdan patlayacağım" (Kemp, 2017, p. 3) ["I will be bored to death and turn into a stone because of waiting."]

The meaning is overinterpreted in this translation. The phrase "stiff", which primarily means "sert" [rigid], "gergin" [nervous] or "inatçı" [stubborn] is corresponded with the phrase "beklemekten taşa dönüşmek" [turning to stone because of waiting]. The fact that the meaning expressed in the source text is more emphatic in the target language and given with the precise expression "turning to stone" may indicate that the meaning is overinterpreted (Öztürk Kasar & Tuna, 2017, p. 172).

Text 2: Example 3:

Source	"Oh Princess, pretty as a pea!" (Kemp, 2012, p. 5)
Target	"Ah, Prensesim, tatlı bezelyem!" (Kemp, 2017, p. 5) ["Oh, my princess, my pretty pea!"]

The prince uses this phrase for the princess. Firstly, "Oh Princess" is translated into Turkish as "Ah Prensesim" [Oh my princess]. Whilst the source text does not have a sense of belonging, the pronoun of belonging to the prince is used in the target text. Hence, the meaning in this part is overinterpreted. In the other part of the phrase, the prince calls her "pretty as a pea" to describe how sweet and cute the princess looks, yet it is translated to the target language as "tatlı bezelyem" [my pretty pea], and the meaning of comparison is erased in the target text. The expression in the target text creates the perception that the princess is directly called a pea. Considering that a pea is also a kind of vegetable in the shell, this way of addressing the princess may produce other meanings within the framework of a feminist reading. In this regard, it can be stated that sliding of the meaning has occurred because a potential meaning and a connotation which are not actualised in the source text are produced in the target text (Öztürk Kasar & Tuna, 2017, p. 172).

Text 2: Example 4:

Source	"At last! I'm freed! Today I start my happy end!" (Kemp, 2012, p. 9)
Target	"En sonunda! Kurtuldum! Bugün, benim için mutlu son başlamıştır!" (Kemp, 2017, p. 9) ["At last! I'm freed! Today, a happy ending has started for me!"]

This is the expression the princess uses after meeting her prince. In this expression, the meaning is transferred directly to the target language. With the phrase and exclamations used, the Princess's happiness and hope can be conveyed to the reader.

Text 2: Example 5:

Source	"What a disaster, my prince is a twit!" (Kemp, 2012, p. 15)
Target	"Şu başıma gelene bakın, benim prens budalanın teki çıktı!" (Kemp, 2017, p. 15) ["Look what happened to me, my prince has turned out to be a twit!"]

This sentence is uttered by Princess Sue and states what a foolish person the prince is. Here, the phrase "what a disaster" is translated as "look what happened to me". Whilst the source text does not directly mention a disaster which befell the princess, the target text directly mentions a bad situation which befell her. Thus, the meaning is overinterpreted in this translation because an implicit meaning in the source text is clearly stated in the target text (Öztürk Kasar & Tuna, 2017, p. 172). The word "disaster" used in the source text indicates that there is a bad situation, but it is not necessarily a visible expression of what happened to the princess.

Text 2: Example 6:

Source	"What a relief, that pesky prince is giving me grief" (Kemp, 2012, p. 17).
Target	"Dünya varmış, o gıcık prens nasıl da canımı sıkıyor" (Kemp, 2017, p. 17). ["Oh, thank heaven, how that pesky prince bothers me."]

In Turkish, a person can use the phrase "dünya varmış [thank heaven]" after getting rid of boredom or evil. This expression means that the person is now relieved of what has overwhelmed her or him. Here, too, the phrase "what a relief" is translated as "dünya varmış" [thank heaven]. In this example, the meaning given in the source text is given in a more emphatic way in the target text can be interpreted as an overinterpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172). On the other hand, the phrase "giving me grief" is translated as "canımı sıkıyor" [it bothers me]. Whilst the word "grief" contains meanings such as "üzüntü" [sorrow], "keder" [grief], and "dert" [trouble], the expression "canımı sıkıyor" [bothers me] means to spoil someone's joy with words or behaviours, to disturb their peace. Based on this, it can be said that the meaning is darkened as a result of a more general meaning being produced in the target text compared to the meaning produced in the source text (Öztürk Kasar & Tuna, 2017, p. 172).

Text 2: Example 7:

Source	"The sneaky rascal has locked me in this stupid castle" (Kemp, 2012, p. 17).
Target	"O korkak tavuk, beni bu aptal şatoya hapsetti" (Kemp, 2017, p. 17). ["That coward chicken has locked me in this stupid castle."]

This translation of the phrase "sneaky rascal" used in the source text is examined because this phrase is used by the princess to depict the prince. The prince takes the princess who marries him to his castle and actually imprisons her there. For

this reason, the princess thinks the prince is "sneaky" because he does not consult her about their life after marriage. At the same time, Princess Sue calls the prince a "rascal". According to *Cambridge Dictionary*'s definition, "sneaky" is an adjective which describes people doing things in a secret and unfair way (https://dictionary.cambridge.org/tr, 15 August 2019). "Rascal" is also a noun used for a person, especially a child or a man, who does things which are not approved (https://dictionary.cambridge.org/tr, 15 August 2019). According to these statements, by the term "sneaky rascal" used in the source text, the prince is portrayed as a sneaky man who acts in a way which is not welcome, who is untrustworthy, and who is secretive. However, there is a transformation of the meaning in the translation of this phrase. "Sneaky rascal" is translated into Turkish as "korkak tavuk" [coward chicken] and the prince is thus portrayed as a cowardly man in the target culture. "Chicken", used for people who are not brave, reinforces this meaning (https://dictionary.cambridge.org/tr, 15 August 2019). By producing a false meaning in the target text which is not completely irrelevant to the meaning in the source text, alteration of the meaning is involved in the translation of this phrase (Öztürk Kasar & Tuna, 2017, p. 172). In the source text, the princess being closed in the castle without her approval is linked to the prince's insidiousness, whilst in the target text, this situation is linked to his cowardice.

Text 2: Example 8:

Source	"You really are the worst princess" (Kemp, 2012, p. 21).
Target	"Sen gerçekten de gördüğüm en beter prensessin" (Kemp, 2017, p. 21). ["You really are the worst princess I've ever seen."]

The term "the worst princess" is translated into the target text as "you are the worst princess I've ever seen". Hence, in the source text, the princess is described as the worst princess, whilst in the target text, she is described as the worst one the prince has ever seen. In this way, the meaning in the target text is more limited. By producing insufficient meaning, it is under-interpreted in the target text (Öztürk Kasar & Tuna, 2017, p. 172).

Text 2: Example 9:

Source	"My hair's a mess. My tower's a wreck, but I don't care" (Kemp, 2012, p. 23).
Target	"Saçım karman çorman. Kulem darmaduman ama benim umurumda bile değil" (Kemp, 2017, p. 23). ["My hair's a mess. My tower's pell-mell, but I don't even care."]

In the translation of this statement, the translator uses the target language in rhyme through reduplications such as “karman çorman” and “darmaduman”. “Karman çorman” depicts messy things. With “darmaduman”, scattered, destroyed, and devastated things can be described. Therefore, these uses are suitable for conveying the meaning in the source text. However, more emphasis in the target text than in the source text may cause an overinterpretation of meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 2: Example 10:

Source	“royal twits” (Kemp, 2012, p. 28)
Target	“budala prensler” (Kemp, 2017, p. 27) [“silly princes”]

The word “twits” refers to princes, and this meaning can be inferred from the context. Therefore, the translator gives this meaning directly and translates it as “budala prensler” [silly princes]. The explicit mention in the target text of the implicit meaning given in the source text may indicate that the source meaning is overinterpreted in the target text (Öztürk Kasar & Tuna, 2017, p. 172). In the source text, the word “royal” refers to people belonging to the crown in general, whilst in the target text, this is reduced especially for princes. In this part, it can be said that the translator contributed his own interpretation because he knows the context well.

Over-interpretation of the meaning, under-interpretation of the meaning, and sliding of the meaning are the transformations of meaning in the translation of the above discourses taken from *The Worst Princess*. Many of these transformations of meaning can be thought to aim to facilitate reception by the target reader.

5.2.3. *Not Just Another Princess Story*

This book, written by Sheri Radford, was translated by Arzu Karacanlar and published in Turkey through Güldünya Publications in 2016. The book contains various discourses about marriage, the age of marriage, and education imposed by gender roles on women who have reached the age of marriage. The analysis of translation specifically focusses on these discourses, and transformations of the meaning in the target text are analysed.

Text 3: Example 1:

Source	“Candi was at least smart enough to know that not just any old prince was good enough for her, and certainly not any old prince that her father (*the king, of course*) chose for her” (Radford, 2014, p. 4).

Target	"Candi en azından yaşlı bir prensin, hele de (tabii ki kral olan) babasının onun için seçtiği herhangi bir şeyin ona uygun olmadığını bilecek kadar akıllıydı" (Radford, 2016, p. 6). ["Candi was at least smart enough to know that not just any old prince was good enough for her, and certainly not anything that her father (the king, of course) chose for her."]

The phrase "any old prince" is translated into Turkish as "herhangi bir şey" [anything], which causes a meaning transformation. The clear information given in the source text is darkened in the target text due to the ambiguous and general meaning in the latter (Öztürk Kasar & Tuna, 2017, p. 172). Another transformation of the meaning in this translation is due to the phrase "*(the king, of course)*", written in italics in the source text and non-italicised in the target text. The part written in italics in the source text will most likely attract more attention from the reader, whilst this is not true in the target text. It can be said that meaning is under-interpreted in the target text due to reduced emphasis (Öztürk Kasar & Tuna, 2017, p. 172).

Text 3: Example 2:

Source	"It's time for you to get married, the king said" (Radford, 2014, p. 7).
Target	"Evlenme çağın geldi, dedi kral" (Radford, 2016, p. 9). ["It's time for you to get married."]

In this analysis, the meaning given in the source text is translated to the target text without any transformation of meaning. The pressure of marriage imposed on Princess Candi in both the source and target texts is shown to the reader by means of the age of marriage. Therefore, there is a patriarchal discourse in both source and target texts.

Text 3: Example 3:

Source	"Why do you have to find me a prince? Why can't I find one for myself?" (Radford, 2014, p. 8)
Target	"Neden bana bir prens bulman gerekiyor? Neden ben kendim bulamıyorum?" (Radford, 2016, p. 10) ["Why do you have to find me a prince? Why can't I find one for myself?"]

Princess Candi, who opposes her father's finding a prince for her, questions this situation, and this questioning is directly transferred into the target text.

Text 3: Example 4:

Source	"If I must get involved in this obtuse marriage business…" (Radford, 2014, p.9)
Target	"Eğer bu sıkıcı evlilik kurumuna girmek zorundaysam…" (Radford, 2016, p.11) ["If I must get involved in this boring institution of marriage..."]

This sentence is evaluated based on the translation of the word "obtuse". This adjective means "stupid" or "slow to understand" (https://dictionary.cambridge.org/tr, 20 August, 2019), yet the translator preferred to translate this adjective as "sıkıcı" [boring]. Here, a transformation of meaning appears in this part of the princess's

description of the marriage. Indeed, alteration of the meaning has occurred in the target text due to producing a meaning which is false but not totally irrelevant (Öztürk Kasar & Tuna, 2017, p. 172).

Text 3: Example 5:

Source	"I have figured out how to find a husband" (Radford, 2014, p. 14).
Target	"Koca bulmanın yollarını öğrendim" (Radford, 2016, p.19). ["I've learned the ways of finding a husband."]

"Karı-koca" [wife-husband] is used for married couples in Turkish, so the word "husband" is translated into Turkish as "koca". The meaning that the princess struggled to "find" a husband and learned how to find one is transferred to the target text. From this point of view, there is a patriarchal discourse in both the source and the target text. However, the phrase "how to find a husband" in the source text is translated as "koca bulmanın yolları" [ways to find a husband], and this may be an example of overinterpretation of meaning because information implicitly given in the source text is explained explicitly in the target text (Öztürk Kasar & Tuna, 2017, p. 172). Whilst the source text says that the princess learned how to find a husband, it is stated that there is more than one way to find a husband in the target text and that the princess learned these ways. Therefore, more information is given in the target text than in the source text.

Text 3: Example 6:

Source	"Whoever is the first to slay a dragon or a monster will be my husband" (Radford, 2014, p. 17).
Target	"Kim önce bir ejderha ya da canavar doğrarsa, o kocam olacak" (Radford, 2016, p. 19). ["Whoever is the first to slay a dragon or a monster will be my husband."]

This is said by Princess Candi to the princes (müstakbel koca adayları [candidates for a future husband]) who are waiting to compete for her. In the tales written from a traditional perspective, women are often chosen, whilst in this tale, Princess Candi is the one who chooses. In this respect, it is important to transfer this meaning to the target text as "o kocam olacak" [he will be my husband] so that the meaning in the source text is transferred to the target text without any transformations of meaning.

Text 3: Example 7:

Source	"Back off, Romeos! She's mine!, the third prince cried" (Radford, 2014, p. 18).
Target	"Geri basın Romeolar! O benim!, diye haykırdı üçüncüsü" (Radford, 2016, p.20). ["Back off, Romeos! She's mine!' the third one cried."]

In this example, the name "Romeo" is the focus. Romeo is a universally known name and can be used for men in love as a nickname. This name is also widely known

in the target culture with this meaning. For this reason, the name may not have been translated and just copied to the target text. Thus, the name Romeo means the same for both source and target readers. The sentence "she is mine" in the second part is also transferred to the target text, as well as the meaning that a man can own a woman as a kind of possession. In this context, there is a masculine discourse in both the source text and the target text.

Text 3: Example 8:

Source	"To help you find a husband" (Radford, 2014, p. 50).
Target	"Bir koca bulmana yardım etmek için" (Radford, 2016, p. 52). ["To help you find a husband."]

This is the discourse of the fairy godmother who comes to help Candi find a husband. Here, it can also be said that the meaning is directly conveyed to the target text and reader.

Text 3: Example 9:

Source	"You're a quick one, aren't you? You make that Cinderella chick look like a real brain surgeon" (Radford, 2014, p. 50).
Target	"Leb demeden leblebiyi anlıyorsun, değil mi? Senin yanında Cinderella fıstığı bir beyin cerrahı gibi kalır" (Radford, 2016, p. 52). ["You take the hint, don't you? You make that Cinderella chick look like a brain surgeon."]

This dialogue is between the fairy godmother and Princess Candi. Princess Candi does not understand who the fairy godmother is and why she wants to help her. The fairy godmother, through irony, makes fun of Princess Candi's intelligence. The translator, on the other hand, provides this meaning with an idiom in the target text. Princess Candi soon realises she is the fairy godmother, so "you're a quick one" says the fairy godmother, who actually understands how slow the princess is. The translator uses the phrase "Leb demeden leblebiyi anlıyorsun" [you take the hint]. This is actually used in Turkish for people who understand quickly and easily. In other words, the ironic meaning of the source text is reflected in the target text. At the same time, the author compares Princess Candi's wit to Cinderella's and states that Cinderella is as intelligent as a brain surgeon compared to Princess Candi. This part has been transferred to the target text without any transformations of meaning.

In general, in the early parts of *Not Just Another Princess Story,* there are discourses which may comply with gender roles and patriarchal system, and these discourses are consistently reflected in the target text. Preferring patriarchal words in the target text as in the source text may attract the reader's attention to the patriarchal discourses to which children can be exposed. It also seems that the translator prefers

words according to the plot, the place where the event takes place, and the features of the characters, all of which benefit from the richness of the target language.

5.2.4. *Naughty Toes*

Naughty Toes, written by Ann Bonwill, was translated into Turkish by Burcu Ural Kopan and published in Turkey in 2014 by Mars publications. This book describes the characteristics of two sisters, one who acts in the manner imposed by gender roles and one who behaves completely in opposition to these gender roles. In this context, translations of the discourses in which these two sisters are compared are also highlighted in the evaluation of translated parts. Whether the discourses of Trixie, who always loves to be different and stands behind everything she does, create the same reception in the target text is the focus here.

Text 4: Example 1:

Source	"My sister, Belinda, is a ballerina. I, Trixie, am not" (Bonwill, 2011, p. 5).
Target	"Kız kardeşimin adı Belinda. O bir balerin. Benim adım da Melisa ama herkes bana Zıpır der. Ben balerin değilim" (Bonwill, 2018, p. 2). ["My sister's name is Belinda. She is a ballerina. My name is Melissa, but everyone calls me Zıpır [Naughty]. I am not a ballerina."]

These statements provide information about the two sisters in the beginning of the book. However, the target text appears to be more detailed than the source text, which causes an overinterpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 4: Example 2:

Source	"Belinda picks classic pink and white" (Bonwill, 2011, p. 6).
Target	"Belinda herkes gibi pembe ve beyaz renkli olanları seçiyor" (Bonwill, 2018, p. 3). ["Belinda picks the ones which are pink and white, as everyone does."]

The translation of the word "classic" is the focus in this example. Belinda is a girl who meets the society's expectations, acts accordingly, and loves the pink-and-white colour scheme. Trixie uses the adjective "classic" when referring to Belinda's preference for these colours. This situation is reflected in the target text in a different way. The translator describes this situation as "herkes gibi pembe ve beyaz renkli olanları" [the ones which are pink and white, as everyone does] because Belinda is like other girls and meets the expectations of those around her. Therefore, the translation of the phrase "classic" into "herkes gibi" [as everyone does] makes the meaning clearer in the target text, which causes an overinterpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 4: Example 3:

Source	"Point!" (Bonwill, 2011, p. 7)
Target	"Parmaklarınızı iyice gerin ve öne uzatın, diyor. Biliyor musunuz, bu hareketin adı point." (Bonwill, 2018, p. 6) ["Stretch your toes as much as possible and point them forward she says. You know, this movement is called point."]

"Point!" is a command given to students in ballet class by Mina Teacher. However, assuming that the target reader may not know this command, the expression is described in detail in the target text. For this reason, the meaning is over-interpreted in the target text because the information given implicitly in the source text is described in detail in the target text (Öztürk Kasar & Tuna, 2017, p. 172).

Text 4: Example 4:

Source	"Turn out" (Bonwill, 2011, p. 7).
Target	"İyice dışa doğru!" (Bonwill, 2018, p. 6) ["Thoroughly outward!"]

To make the movement "point", the foot must be bent outwards. In this regard, the command of "turn out" is used in the source text. However, in addition, the adverb "iyice" [thoroughly] is used in the target text, and with this adverb an emphasis is placed on the way the movement is applied. The meaning is overinterpreted in the target text because the information given implicitly in the source text is described in detail in the target text (Öztürk Kasar & Tuna, 2017, p. 172).

Text 4: Example 5:

Source	"Good toes, she says to Belinda" (Bonwill, 2011, p. 7).
Target	"Mina Öğretmen, Aferin Belinda hareketi çok doğru yapıyorsun, diyor" (Bonwill, 2018, p. 6). ["Mina Teacher says, Well done, Belinda; you are doing the move very correctly"]

In this example, the meaning is overinterpreted as a result of the elaboration of the meaning given implicitly in the source text (Öztürk Kasar & Tuna, 2017, p. 172). Belinda has a talent for ballet and is very good at the "point" move. The teacher Mina calls her "good toes" because she is able to extend her toes very well, but this phrase is overinterpreted in Turkish. If "good toes" had been translated directly, it might not have made much sense for the target reader, but the target reader may be more involved in the context because of the overinterpretation.

Text 4: Example 6:

Source	"Naughty toes, she says to me" (Bonwill, 2011, p. 7).
Target	"Ama bana, Ah zıpır, ayakların yine kıpır kıpır, diyor" (Bonwill, 2018, p. 6). ["But she says to me, Oh Zıpır [Naughty], your feet are again lively."]

Trixie, who is active, full of life and loves moving, is not very good at ballet and the "point" move. Mina, the teacher, calls her Naughty Toes because she cannot

stay calm and always acts independently. However, this expression is translated into the target language in a different way. As an active child, Trixie's feet are constantly in motion and she is portrayed as a very energetic and cheerful character. In light of this information, the elaboration of the meaning given implicitly in the source text leads to an overinterpretation of meaning in the target text (Öztürk Kasar & Tuna, 2017, p. 172).

Text 4: Example 7:

Source	"Never mind, I say. It's unique, I say" (Bonwill, 2011,p. 9).
Target	"Böyle iyi babacığım, diyorum. Baksana saçlarım da kıpır kıpır!" (Bonwill, 2018, p. 10) ["That's good this way, Daddy, I say. Look at my hair; it is lively, too!"]

Trixie's hair is wavy, barely in shape, and gets messy, whilst her father can put Belinda's hair in a bun very easily. Trixie is not bothered by this situation and tells her father, "Never mind" because this is not a problem. The meaning is transformed by the translation of this phrase as "böyle iyi babacığım" [That's good this way, Daddy] because when Trixie says "never mind," she means it is not a problem, but she does not say if her hair is fine. This is an example of an overinterpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172). Moreover, Trixie's expression "it's unique" for the same situation also means that she is different from everyone else. It is translated as "Baksana saçlarım da kıpır kıpır" [Look at my hair, it is lively, too]. Here, too, the implicit meaning of "unique" given in the source text is detailed in the target text, so it leads to an overinterpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 4: Example 8:

Source	"Trixie! says Madame Mina in a very loud voice" (Bonwill, 2011, p. 11).
Target	"Zıpır! diye bağırıyor Mina Öğretmen" (Bonwill, 2018, p. 14). ["Zıpır! shouts Mina Teacher."]

Here, teacher Mina's call, "Trixie", is translated as "Zıpır" [Naughty]. The word "Zıpır" [Naughty] is used in the target text to refer to the term "Naughty Toes" and is a nickname for Trixie. Therefore, the name implicitly given in the source text is clearly given in the target text, so it can be said that the meaning is overinterpreted in the target text (Öztürk Kasar & Tuna, 2017, p. 172). Trixie does not mind being called "zıpır" [naughty] because she likes to be lively and active. It is also possible that this address is appropriate given that Trixie is an active child who does not adapt to ballet class.

Text 4: Example 9:

Source	"It's jazzy, I say in a very quiet voice" (Bonwill, 2011, p. 11).
Target	"Ama öğretmenim caz bu, capcanlı, kıpır kıpır, fıkır fıkır… diyorum" (Bonwill, 2018, p. 14). ["But, my teacher, this is jazz, vivacious, lively, energetic, I say."]

In this example of translation, the meaning is overinterpreted, on the one hand, and wiped out, on the other. First, Trixie calls her own dance "jazzy", but this description is not sufficient in the target text, and a more detailed explanation is given. Thus, the meaning is overinterpreted as a result of giving more detailed information in the target text (Öztürk Kasar & Tuna, 2017, p. 172). On the other hand, it is stated in the source text that Trixie utters this phrase in a rather quiet voice to her teacher, so it is conceivable that Trixie is abstaining from overexplaining, but this situation is not reflected in the target text, as a result of which the meaning is wiped out (Kasar & Tuna, 2017, p. 172).

Text 4: Example 10:

Source	"Follow your feet" (Bonwill, 2011, p. 15).
Target	"Sevgili Zıpır, iyi ki adımların kıpır kıpır!" (Bonwill, 2018, p. 22) ["Dear Zıpır [Naughty], luckily your steps are lively."]

Belinda and Trixie go on a dance show, and at the end of the show, they are both given gifts. Whilst Belinda is given a flower, Trixie finds a box in her room, and the note inside the box says, "Follow your feet." This note is translated into Turkish as "Sevgili Zıpır, iyi ki adımların kıpır kıpır!" [Dear Zıpır [Naughty], luckily your steps are lively]. In the source text, Trixie wishes to continue in this way, to follow her excited and moving feet, whilst in the target text, a message is given that what she has done so far is good. In this respect, even if the meaning of the source text is not completely unrelated, it can be said that the meaning is altered due to the production of a false meaning in the target text (Öztürk Kasar & Tuna, 2017, p. 172).

In general, several designificative tendencies such as over-interpretation of the meaning, under-interpretation of the meaning, alteration of the meaning, and wiping out of the meaning have been observed during the analysis of this part. However, many of these transformations may facilitate the reception of the text by the target reader. Sometimes, transformations of meaning can make the reader more receptive to events, feelings, and thoughts of characters in context, as in the examples evaluated here. In addition, the choice of words in the target text can be based on the estimated age of the target reader.

CONCLUSION

In general, this study focused on gender roles in children's books. It examined the source and target literary systems separately, assessing the transition of texts between the two systems through the lens of translation studies and semiotics of translation. The study aimed to show how the ideals and concepts found in traditional children's tales that support gender discrimination, reinforce a patriarchal system and reproduce gender roles have declined in contemporary texts. This study also observed that a feminist approach prevails in contemporary texts, especially in children's books published in Turkey, the majority of which are translated from English.

The main aim of the study was to find if children's books from foreign cultures which were translated into Turkish provide a pragmatic turn in terms of gender-based discrimination and a feminist approach. The study focussed specifically on gender roles since these roles contribute significantly to gender-based discrimination in society, and this situation promotes the patriarchal system. Since socially imposed gender roles continue to be reproduced also through children, children's books were especially focussed on.

The first part of the study comprised the definition of children's literature, its formation, its introduction to Turkish literature, and its development in Turkish literature. In this way, the goal was to give information about the children's books which constitute the corpus of the study. Therein, the definition of concepts such as children, childhood, and the history of their emergence were examined, and the relationship between these concepts and the formation of children's literature was brought to the fore. In particular, the factors which enable children's literature to emerge as a separate genre from adult literature were investigated. It was concluded that the finding of several factors distinguishing children's literature from adult literature caused literati and academics to define the former in different ways.

This study began by defining children's literature, then delving into its history by dividing it into two parts: source and target literary systems. Children's literature did not represent an identifiable literary genre in England until approximately 1750. The view of children as merely small adults prevented children from receiving their

own form of literature. In the 19th century, children's literature entered the Turkish literary system, which was examined as the target system in this study.

Correspondingly, transition between source and target systems was analysed through Even Zohar's polysystem theory. In the context of the polysystem theory, there is a hierarchical relationship between cultures and states; therefore, there is a hierarchy between languages as well. The effect of this hierarchy between languages upon literature was also emphasised in the study.

Whilst some literary systems have more copyrighted works, others are fed and shaped by translated works, and this situation is associated with the scope and purpose of this study. Accordingly, the fact that children's literature existed in the source literary system much earlier and that the first children's books published in Turkish literature were included in the system through translation was studied in the light of polysystem theory, emphasising the fact that this new literary genre was introduced into the target system thanks to books translated from the source language. At the same time, the fact that a feminist turn in children's books came from the source system and its translated works was also explained through the polysystem theory. As a result of this, the effects of translation in the development of a society were revealed.

On the other hand, this study also examined the relationship between children's literature and publishing strategies. The focus was on sexist stereotypes in children's books and their placement in sexist categories to facilitate sales. This situation was particularly criticised for ignoring its eventual negative consequences on the children's perception of gender equality. At the same time, the publishing houses where contemporary feminist publications are produced were investigated, and their ideologies were examined. From this review, it was observed that some publishing houses cared to make contemporary publications in response to the murders of women and the patriarchal oppression. It has also been discussed that the society as a transcendent force must have had an effect on shaping publishing houses' ideologies.

In the second part of the study, semiotics which forms the theoretical framework of this study was defined, and semiotics of translation explained, whereby semiotics comes together with translation studies. The contributions of Jean-Claude Coquet's to semiotics were also explained. In the scope of this study, Coquet's

approach to semiotics and the theory of instances of enunciation were particularly utilised. Moreover, the dynamic structure of language was highlighted, and the idea that language and signs are updated in accordance with improvements in society was explained. In addition, the development of a language in line with the development of the society to which it belongs was another point underlined in this study. The concept of intertextuality was used when describing the connection between language and society, stating that signs or discourses produced in a society are related to other signs or discourses which already exist.

In the last part of the second section, Coquet's Theory of Instances of Enunciation (Öztürk Kasar, 2017), on which the theoretical part of the work is based, was explained. According to Coquet, the enunciating instance as producer of discourse consists of four components: the body as the instance of basis (fundamental component) and the mind as the conceptualising instance (judgmental component) in the domain of autonomy; the immanent instance (immanent component) as the forces acting within the subject and transcendent instance (transcendent component) acting on the subject in the domain of heteronomy. Thus, in this study, the authors of the books constituting our corpus were taken as enunciating instances acting facultatively and intentionally and their motives for creating this feminist turn were examined through Coquet's theory, focusing on the interaction among the authors' components as enunciating instances that must have caused them to take action to create stories promoting gender equality. In this way, the reasons behind the need of reproducing these books in the target system by means of translation was also discussed. For this, patriarchal society was treated as a transcendent force whose imposition and negative consequences work on the authors. Within this system, the sense of feminism and instinct for justice developed by the authors were treated as the immanent forces. The authors were thereby thought to perceive the patriarchal impositions through their fundamental components and produce these books as a reaction by using their judgemental components. Thus, a contemporary and feminist turn in children's literature in both the source and target literary systems was thought to have been achieved in relation to the expectations of readers and society.

This study also focussed on gender roles in children's literature, especially in the case of books written for girls. First, the concept of gender and the effects of gender

roles were studied. Since the books and their translations were analysed through gender roles, defining both gender and gender roles prior to the analysis and evaluation was important. After that, fairy tales written in accordance with the patriarchal system and which support gender roles imposed on children by male-dominated society were treated, and the transformation of these fairy tales by a feminist movement was revealed. In this context, *Cinderella* and *Snow White*, which have become classics throughout the world and are still told to children were examined, and concepts such as marriage and beauty, which have been imposed on women and depict them as passive in the face of men, were emphasised. On the other hand, examples of contemporary children's tales which support the notion of girls idealised by feminists were given. The goal was to reveal the differences between traditional and contemporary texts. For this purpose, summaries of the books were provided and the reasons they were included in this corpus were explained.

The books included in this study contain content which gives information to parents and children, demolishes gender roles, opposes the patriarchal system, tells the stories of princesses and girls who can break out of the roles imposed by society, and gives information about the lives of successful women and men. To illustrate this, this study specifically focussed on discourses which subvert gender roles, as well as the definition of gender roles in general and their effects within the texts, to inform readers about gender roles and how they are imposed on children.

In the last part of this study, contemporary children's books were analysed within the framework of the semiotics through source texts to reveal that these books break down the factors which reiterate gender roles found in traditional children's tales. For this, the operations of literary text analysis compiled by Öztürk Kasar (2009, p.166-172) from the studies of the Paris School of Semiotics were used to examine both the plot and the discourses of the characters in more detail. References to traditional tales in translations of contemporary children's books were based on the concept of intertextuality. This revealed signs in traditional tales which are the result of a patriarchal system. For this analysis, various operations of analysis such as interpretation of the title, evaluation of proper names and their translations, transformations of the subject, and isotopies in the texts were used. Afterwards, the translations of contemporary children's books were also evaluated using the

systematics of designificative tendencies developed by Öztürk Kasar (Öztürk Kasar and Tuna, 2017, p. 172) to determine if there are any transformations of the meaning in the target texts. As a result, it was observed that contemporary discourses opposing gender roles and patriarchal system found in the source text were transferred to the target texts without any major transformations of the meaning. A few transformations were mostly made to facilitate reception by the target reader.

Overall, this study revealed that children's books written in the contemporary period (especially for girls) do not reproduce and reinforce the roles imposed by patriarchy, unlike previously-told traditional tales. Instead, they subvert the factors that replicate the rigid gender roles found in traditional children's tales or books, which acted as a response to the norms of the society or culture in which they were produced. This study concludes that the contemporary feminist point of view in Turkish children's literature is gaining influence, mostly through children's books translated from English. As a result of this, we can assume that translated children's literature currently occupying the central position in terms of feminist books in the Turkish literary system may lead to a feminist turn in copyrighted books as well. As it is understood from this study that the Turkish society is now more inclined towards anti-sexist children's books, the publishers and authors may rather tend to produce and publish this kind of books in Turkish to meet the social need and demand. Finally, it is hoped that this study contributes to the research on translation studies, semiotics, children's literature, as well as gender equality.

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CV

1. Adı Soyadı : Cemre Çelik
2. Unvanı : Öğretim Görevlisi
3. Öğrenim Durumu : Lisans / Yüksek Lisans
4. Mail : cemrecelikc@gmail.com

Derece	Alan	Üniversite	Yıl
Lisans	İngilizce Mütercim Tercümanlık	İstanbul Yeni Yüzyıl Üniversitesi	2017
Y. Lisans	İngiliz Dili ve Edebiyatı	İstanbul Yeni Yüzyıl Üniversitesi	2020

5. Akademik Unvanlar
6. Yönetilen Yüksek Lisans ve Doktora Tezleri
7. Yayınlar

7.1. Uluslararası hakemli dergilerde yayınlanan makaleler (SCI,SSCI,Arts and Humanities)

Didem Tuna, Sema Dilara Yanya, **Cemre Çelik**, Begüm Çelik. (2019). "Üç Çevirmen Adayı, Bir Çocuk Serisi: Çeviri Alanında Bir Mezuniyet Projesi". IJLET International Journal of Languages' Education and Teaching. Volume 7, Issue 2, June 2019. www.ijlet.com. DOI number: 10.18298/ijlet.23368, s. 124-158.

7.2. Uluslararası diğer hakemli dergilerde yayınlanan makaleler
7.3. Uluslararası bilimsel toplantılarda sunulan ve bildiri kitabında basılan bildiriler

Cemre Çelik (2019). "Can Yücel ve Çevirmen Etiği". BICOASP (International Conference on Academic Studies in Philology). Bandırma On Yedi Eylül Üniversitesi, Balıkesir. 26- 28 Eylül 2019.

Didem Tuna, Sema Dilara Yanya, **Cemre Çelik**, Begüm Çelik (2018). "Bir Çocuk Serisinin Farklı Çevirmenlerce Aktarılması: Çözümleme, Karşılaştırma ve Uzlaşma". 5. Uluslararası Asos Kongresi. Yıldız Teknik Üniversitesi, İstanbul. 25- 27 Ekim 2018.

Sema Dilara Yanya, **Cemre Çelik** (2018). "Loyalty to Author Creativity: Harry Potter and its Turkish Translations". International Conference on Language DU- ICOL/ Writing. Düzce University, Düzce. 18-20 October 2018.

Cemre Çelik, Sema Dilara Yanya (2018). "Yazınsal Metin ve Metin Çevirilerinde Göstergelerin Okunması: Sherlock Holmes Hikâyelerinin Anlam Evrenleri". 4. Uluslararası Asos Kongresi. Alaaddin Keykubat Üniversitesi, Alanya. 3-5 Mayıs 2018.

7.4. Yazılan uluslararası kitaplar veya kitaplarda bölümler
7.5. Ulusal hakemli dergilerde yayınlanan makaleler
7.6. Ulusal bilimsel toplantılarda sunulan ve bildiri kitabında basılan bildiriler
7.7. Diğer yayınlar

8. Projeler
9. İdari Görevler
10. Bilimsel ve Mesleki Kuruluşlara Üyelikler
11. Ödüller ve Sertifikalar

İstanbul Yeni Yüzyıl Üniversitesi	İngilizce Mütercim Tercümanlık Bölüm Birinciliği	2017
Yıldız Teknik Üniversitesi	Pedagojik Formasyon	2018
The University of Hong Kong	University Teaching	2017

12. Uluslararası Okullar

ÜNİVERSİTE	**ALAN**	**YIL**
University of Tampere	DOTTSS: Translation Studies Summer School	2018
TU Dortmund University	Erasmus: Cultural Studies	2016

13. Son iki yılda verilen dersler

Akademik Yıl	**Dönem**	**Dersin Adı**	**Haftalık Saati**	**Öğrenci Sayısı**
2017-2018	**Güz**	Genel İngilizce A1-A2	21 saat	200
	İlkbahar	Genel İngilizce A1-A2	18 saat + Test Hazırlama (3 Saat)	160
2018- 2019	**Güz**	Reading- Writing	8 Saat	15