



To my lazy cat, *Rukiye* sleeping on my bedside while writing this thesis

ON THE TRACE OF YOUNG CITIZENS: THE POLITICAL DISCOURSES,  
IDEOLOGY AND POWER RELATIONS IN THE CHILDREN'S MAGAZINES OF  
*GÜRBÜZ TÜRK ÇOCUĞU* AND *SEVGİ BİR KUŞ*

The Graduate School of Economics and Social Sciences  
of  
İhsan Doğramacı Bilkent University

by

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TURKISH LITERATURE  
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ANKARA

September 2019



I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Turkish Literature.



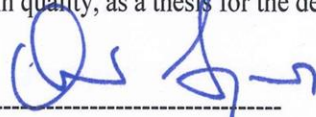
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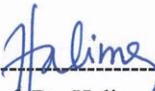
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## ABSTRACT

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This thesis inspects the reflections of the ideological aspects of a nation-state’s over childhood issue of the political powers of the early Republican era and the AKP government concerning two different periodicals called *Gürbüz Türk Çocuğu* and *Sevgi Bir Kuş*. This study argues that the selected children’s magazines produced literary texts influenced by the institutional policies of publishers, while they present the political ideology of the existing powers over childhood to the child reader directly or implicitly. The ideal childhood discourses, which were modified according to the changing political power of the period, were intended to be conveyed to the child reader by instrumentalizing the literature at the point of forming a national identity. Therefore, it is significant to examine the literary products in the children’s magazine published by the “Children’s Protection Agency”, one of the official instruments of the state, to see how

the discourse of the power changed over time in the context of child policies and nation-state. Peter Hollindale's critical theory concerning the children's literature and ideology constitutes the basic theoretical background of the thesis; and as a secondary source, I utilized the studies on children's literature and the construction of national identities of states.

**Keywords:** Critical Discourse Analysis, Grbz Trk ocuęu, Ideology of Power, Sevgi Bir Kuş, The Children's Protection Agency.

## ÖZET

GENÇ VATANDAŞLARIN İZİNDE: *GÜRBÜZ TÜRK ÇOCUĞU* VE *SEVGİ BİR KUŞ*  
DERGİLERİNDEKİ POLİTİK SÖYLEMLER, İDEOLOJİ VE İKTİDAR İLİŞKİLERİ

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Bu tez, ulus-devletleşme sürecindeki Türkiye'nin çocuk politikaları üzerine ürettiği ideolojik söylemler ile sırasıyla erken Cumhuriyet ve AKP iktidarlığı dönemlerinde yayımlanan *Gürbüz Türk Çocuğu* ve *Sevgi Bir Kuş* adlı iki süreli yayın arasındaki ilişkiyi incelemektedir. Bu çalışma; seçili çocuk dergilerinin, yayınevlerinin kurumsal politikalarından etkilenen edebi metinler ürettiğini öne sürerken; bu metinlerin çocuk okura doğrudan ya da üstü kapalı bir şekilde mevcut iktidarların ideal çocuk ideolojilerini yansıttığını iddia etmektedir. Dergilerin yayımlandığı dönemlerin politik erkine göre değişen ideal çocukluk söylemleri, ulusal bir kimlik oluşturma noktasında edebiyatı araçsallaştırarak çocuk okura iletilmek istenmiştir. Bu yüzden devletin resmi aygıtlarından biri olan Çocuk Esirgeme Kurumu'nun farklı politik atmosfer içerisinde, farklı iktidar dönemlerinde yayımlanmış olduğu çocuk dergilerindeki edebi ürünleri incelemek, iktidarların çocuk politikaları ile ulus devlet ilişkisi bağlamındaki



söylemlerinin zaman içinde nasıl deęiřtięini görmek açısından önemlidir. Peter Hollindale'nin çocuk edebiyatı ve ideoloji bağlamı üzerine ürettięi eleřtirel teori, tezin temel teorik arka çerçevesini oluştururken; seęilen dergilerin yanı sıra ikincil kaynak olarak çocuk edebiyatı ve ulusal kimlik inřaları üzerine yapılmıř alıřmalardan da yararlanılmıřtır.

**Anahtar Kelimeler:** Çocuk Esirgeme Kurumu, Eleřtirel Söylem Analizi, Gürbüz Türk Çocuęu, İktidar İdeolojisi, Sevgi Bir Kuř.

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Actually, I do not know where in such an extraordinary universe these unassuming pages of a thesis study could stand for; however, I figure I will consistently want to recall how and in which moods this thesis was written.

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I also express my sincere thanks to my all family members including my well-beloved cousins. I know I had some stressful time. Now we can go for a picnic! And I want to

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## CHAPTER I

### INTRODUCTION

#### 1.1. General Introduction

*There is a mother who spends eighty Turkish liras to buy a piece of short dress and bowtie for her daughter wiping her wound with a (dirty) cloth on the floor; and a noble father. On behalf of Turkey's well-being, it is an obligation to cut off these parent's head. We need these children, not such parents (Gürbüz Türk Çocuđu 2:2).<sup>1</sup>*

Reading these staggering lines was my first meeting with the magazine named *Gürbüz Türk Çocuđu* (the Robust Turkish Child) that started to be published with the inscription of “(it) supports the healthy educational development of children”. A mother and a father... To cut off those heads...For the sake of Turkey's well-being... Was the punishment of parents who do not take good care of their children decapitation? Of course, in these sentences, there were exaggerations to increase the importance of the message conveyed to the readers. However, this exaggeration also aroused the curiosity on this magazine for me.

Throughout the magazine, I noticed that there are many important works for children carried out by “Himaye-i Etfal Cemiyeti (*The Children's Protection Agency*)”, the

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<sup>1</sup> The Turkish original version of the text is: “Yarasını yerdeki çaputla silen kıza arşınıını seksen kuruşa kısa entari ve fiyonga alan bir anne ve bey baba vardır ki elden gelse ikisinin de kafasını koparmak Türkiye'nin sıhhati namına farzdır. Bize öyle ebeveyn değil, bu çocuklar lazımdır.”

publisher of this magazine. Therefore, it seemed to me that it is significant to study on this institution since it aimed to contribute to the dominant ideology and political attitude of the period through the periodical magazine published for the public and especially for the children. Furthermore, it is important that it contributed to the idea of “the construction of the national identity”. While reading the magazine, I dealt with the problem of what kind of literary production and rhetoric were produced by a magazine published in the name of “child”. It seemed to me that this question became an interesting topic which needs to be carefully considered especially by the researchers of children’s literature. Indeed, the studies on children’s magazines offered the social panorama of the period along with the history of children’s literature and magazines in Turkey to the attention of researchers. Research accumulations like this constituted an important locus for the children’s literature that might be a significant sub-title of social history and culture. Since the child protection institutions have an important place in the politics of the nation-state, I decided to focus on today’s “The Children’s Protection Agency” concerning whether it is connected to Himaye-i Etfal Cemiyeti in terms of its publications over children’s literature or not.

Therefore, in this thesis, I will analyze the childhood, which was reconstructed within its physical, moral and nurturing characteristics in the axis of political and social dynamics that evolved during the modernization period of early Republican Turkey within the framework of the specified references with respect to its portrayal in the widest publishing of Himaye-i Etfal Cemiyeti, its manufacturing process with certain discourses, and the reasons of giving prominence to particular discourses over *the other*. Following, the third and fourth chapters will consist of the comparative analyzes of the magazines of

*Gürbüz Türk Çocuğu* (The Robust Turkish Child) and *Sevgi Bir Kuş* (The Life is a Bird) by utilizing the *close reading* technique. Then, I will discuss the literary projections of the attitude of the state's policy on children over the similar institutions of the two periods. Therefore, I will present a critical point of view to the debate and try to understand the transformation of the historical material and discourses through the time, and how these changes modified the historical subjectivity.

Moreover, since the context is the accumulation of the political, social and cultural conjecture that caused the emergence of these texts and discourses, it will be in the center of the analysis during studying the formation of the language, discourse, and the content used in the texts of the specified period. In that manner, I will evaluate most of the historical material and texts that will be handled in the framework of this thesis within the context of the contemporary social, economic, and political conjecture of the period. The longer period of the thesis, which refers to the timeline of the first magazine, also constitutes an important turning phase of the Turkish modernization. Thus, it is essential that this period should be evaluated in a larger modernity context. In this framework, the construction of the modern childhood, which is the forefront concept of Turkish modernization, is considered to be an important part of the identity of the modern citizenship and/or the process of building the national identity. With that in mind, I will study the reflections of the experiences of the national identity building process, which came up with the rise and transformation of the nation-states and constituted an important aspect of the global modernization experiences, in the children's literature texts. One of the most essential requirements of the nation-state structure was the nation-state paradigm and the formation of the new citizen that the new Republican regime



envisioned. In this aspect, for the new Republican cadres, it was vital to provide the formation of the childhood associated with how the Republican administration identified itself.

The goal of the thesis is to study the reflections of the physical, moral, and nurturing construction process of the childhood by analyzing and comparing the processes carried out by the founder elements of the Republic between 1923 and 1950, and the current ruler party AKP (Justice and Development Party) since 2002 within the scope of Republican regime and the nation-state paradigms. In this context, the main research issues are the publishers and the historic backgrounds of children's periodicals that will be used in the thesis, the decision processes of the contents of the magazines, and lastly if the contents of the specified magazines altered through the early Turkish Republic era and in 2010s Turkey.

These are important questions: What is the role of the international conjecture in the determination of this content? What characteristics did children's magazines possess concerning the language and the wording? Was the language used in the magazines appropriate for the child readers and leveled with the daily language? Was the wording used in the magazines didactical and preemptory? Who were the readers or the targeted audience of these magazines? Did they share certain class characteristics or alternatively did the children's magazines provide a common ground that brought together children from different social and economic backgrounds? Did the magazines only address the children? What were the ethical elements that were idealized? What kind of bond was established between the analyzed era and the ethical understanding that was valorized? How did this situation affect the idealized ethical virtues? Did the ethical understanding

have a discourse shaped in the axis of the necessities of the daily practices? Did ethical values have different determiners or definitions for boys and girls? How did they cover these cases in the narratives?

Another important issue that I will highlight in my thesis is how the magazines of *Gürbüz Türk Çocuğu* and *Sevgi Bir Kuş* can be analyzed based on the hypothesis of theoreticians of the children's literature from different parts of the globe. In this manner, it is an important question that how effective were the publishers in determining the content, and what theorists said about it? The magazine of *Gürbüz Türk Çocuğu*'s publishing house was Himaye-i Etfal, which purposed to help children by providing both social and economic assistances. The magazine of *Sevgi Bir Kuş* is a children's periodical published by the institution which is the continuation of Himaye-i Etfal Cemiyeti. Therefore, the publishing houses of these magazines are the institutions that were and are operating with similar purposes in different time periods. I should state the fact that both publishers operated with the state support. Thus, this fact definitely played a significant role for determining these magazines for the thesis.

For this reason, I examined all issues of the magazine of *Gürbüz Türk Çocuğu* and *Sevgi Bir Kuş*. In these copies, it was aimed to discuss what kinds of teachings were offered to children in literary productions such as poetry, story, fairy tales through the so-called "children's pages", and how these teachings were related to the political conception of the period. In this context, it was aimed to develop a "discourse" about the children through discussions and to investigate the importance of the "literacy" of literary productions paralleling to this discourse.

## 1.2. Literature Review

Although there are some crucial studies concerning Himaye-i Etfal Cemiyeti, only few of them concerned both the magazine of *Gürbüz Türk Çocuğu* and its literary side. One of them is a master thesis, written by Elif Konar and titled as “Gürbüz Türk Çocuğu Dergisi’nin İncelenmesi (*An Examination of The Robust Turkish Children’s Magazine*). This thesis covers the all issues of the magazine published between 1926and1928; and it offers a comprehensive description of the magazine with the many transcriptions of the old-lettered issues from Arabic to Latin alphabets. Konar provides various descriptive information about the contents and the list of authors. Other than Elif Konar’s MA thesis study, there are some articles and books related to *Gürbüz Türk Çocuğu*. Some of them are “Gürbüz Türk Çocuğu” by Makbule Sarıkaya, “Türkiye Himaye -i Etfal Cemiyeti Yayınlarından Bir Kartpostalın Çocuk Hakları Bağlamında İncelenmesi” by Azize Ummanel, “Genç Cumhuriyetin Ütopyası: Gürbüz Türk Çocuğu” by Alev Sınar Çılgın, “Gürbüz Türk Milleti İçin Gürbüz Türk Çocuğu: 23 Nisan Çocuk Bayramı” by Demo Ahmet Aslan. Furthermore, there are some existing studies referring the magazine of *Gürbüz Türk Çocuğu* within the context of the nationalist reforms and cultural negotiations in early Republican Turkey.<sup>2</sup> Since it was regarded as a great example to indicate the relationship between the society and literature; the magazine of *Gürbüz Türk Çocuğu* included many political articles about shaping the society besides its literary writings.

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<sup>2</sup> Actually, some books benefited from *Gürbüz Türk Çocuğu* as an example to show the early Republican era’s approach to children’s issue in terms of nationalism and national construction. For example, please see: Yılmaz.

The second part of the thesis covers the magazine of *Sevgi Bir Kuş*. I chose this magazine to show how the vision of the institution differed and works in contemporary Turkey.

For sure, the fact that yet there is no academic work on the issue influenced my choice. I would suggest that the main reason for there is no academic work on the magazine of *Sevgi Bir Kuş* might be that the magazine of *Sevgi Bir Kuş* is a young magazine among its patterns. The publication started in 2015 and up to now it has seven issues.

Furthermore, another reason is that the products of children's literature are still seen as a peripheral and uninteresting subject of study in academia despite the manifold role it plays as an educational, social, and ideological instrument. This might be a reason for ignoring the magazine of *Sevgi Bir Kuş* in the studies of literature departments.

Nevertheless, apart from being an entertaining tool for developing children's reading skills; it is also an important conveyor of the world knowledge, ideas, values, and accepted behavior to children.

However, reading the magazine of *Sevgi Bir Kuş* in tandem with *Gürbüz Türk Çocuğu*, and conducting a comparative study on these two magazines are important with regard to examine how literature was influenced by the political power. Also, it is crucial for defining what kind of differentiations in the contents of literary genres underwent within the period because the publishers of these magazines are institutions that having direct and organic ties with the government. In this case, they occupy the carrier positions of governments' discourses. Though, it is worth touching up on one issue: The ideal childhood descriptions conveyed to child readers via the texts of these magazines are collected under two broad main subjects. The fact that conscience of Turkishness is prominent in the texts of *Gürbüz Türk Çocuğu* magazine evolves into the conscience of

Islamism and Turkishness in the magazine of *Sevgi Bir Kuş*. I, for this reason, intend with this study to conduct an interdisciplinary examination by combining the disciplines of literature and sociology on a common ground by aiming collaborate on children's literature together with the works of the fields of sociology and politics.

While examining the magazine of *Sevgi Bir Kuş*, it is quite possible to witness the evolution of the characters and notions that used in *Gürbüz Türk Çocuğu* into a passion of nurturing the mentally and spiritually strong children in more Islamicized way. The desire of the literature that is the common denominator for both of the magazines to create ideal children and – implicitly- an ideal society, however, transformed the literary texts with the ideological definition of “what is ideal.” At the same time, the developments in modern printing techniques have laid the foundations for changes in the literary genres in the magazine of *Sevgi Bir Kuş*, distinguishing it from *Gürbüz Türk Çocuğu* magazine. By this way, visuality became more prominent in the magazine of *Sevgi Bir Kuş*. With the use of comic book technique, the use of imagery in stories became a candidate to become a novel topic of research. Indeed, while this change was intended to increase the interest of child readers in the magazine, it affected the language of the texts and the syntax of this language. However, in order to confine this study to certain boundaries, I will not elaborate extensively on the visuality of *Sevgi Bir Kuş* magazine, but rather dwell on the contents and the ideologies of these texts, which incorporate visuality as well. Because, similar to the magazine of *Gürbüz Türk Çocuğu*, the texts in this magazine are extremely political and they are virtually literary reflections of the discourses of the AKP government on family and children. For this reason, examining both of these magazines within the context of the instrumentalization of

literature constitutes an example for the field of literature studies and for the sociology and political studies. Thus, it aims to present a comparative study to the field.

As I argue, didacticism can always be more or less discernible, explicitly or implicitly, in children's magazines. This principle of didacticism, of "usefulness" for the child, is complemented or sometimes counteracted by the requirement of the comprehensibility. Thus, both the language and the content of children's books are adjusted to the readers' comprehension and reading abilities. For instance, we can raise the question of in what level child stories influenced us when we evaluate our own lives, I may argue that for most, at least one favorite greatly impacted us. From the overt example to the classics through a subtle message, it does matter what goes into the minds of maturing humans. Like the other genres of literature, the works written especially for children are informed and shaped by the authors' respective value systems, their notions of how the world is or ought to be. These values reflect a set of views and assumptions regarding such things as "human nature", social organization, norms of behavior, moral principles, questions of good and evil, right and wrong, and what is important in life- constitute the authors' ideologies. They may be idiosyncratic to the individual author, may reflect and express the values of the culture in general, or of subgroups within the culture. Therefore, in this study I will examine that how an official institution concerning children's issues of young Turkey that aims to create the ideal type of female and male children for the benefit of the society through children's literature. Also, how such official agency changes in time aiming to shape the society is another topic in this study.

Last but not least, as literature gives shape to all values that guide our way of comprehending the world, I strongly believe that the children's early contact with

literature may constitute a major step to the official education containing “me” and “the other” as well as being a *good* citizen for a nation-state in the building up of its identity. In this perspective, through the study I also aim to show the relationship between the institutional publications of a nation-state and guided literary writings relevant to *child policies* within the selected magazines in respect of enhancing an “ideal” society.

### **1.3. Sources and Methodology**

In the previous subchapter, I have already explained my primary sources I refer to. Main primary sources are “*children’s pages*” of the magazines of *Gürbüz Türk Çocuğu* and *Sevgi Bir Kuş*. I should add here that due to the loss of meaning and untranslatability of some expressions, especially the genre of poetry I will include the original Turkish versions of the poems in footnotes.

On top of the primary sources, I will benefit from other secondary sources on children’s literature and its relationship with the power and nation-state; and will add the whole to the REFERENCES chapter. Among others, John Stephens stands in a position that any young researcher who studies both children’s literature and ideology would look up his name. I should also note that *Understanding Children’s Literature* edited by Peter Hunt and *Ideology and the Children’s Book* written by Peter Hollindale are composed of the commissioned articles on children’s literature.

For this thesis, firstly I implemented close reading (*yakın okuma*) as the methodology; and utilized critical discourse analysis (*eleştirel söylem analizi*) developed by Van Dijk and qualitative content analysis (*niteliksel muhteva analizi*) as the methods of analysis.

Since these concepts are loosely thrown around and definitions of them are altering from

scholar to scholar, I will briefly explain Van Dijk's critical discourse analysis as a main method and Hollindale's level of ideology in children's literature as a theoretical background of my study in the next subchapters. However, here I should clarify that I conceive the term of close reading as the methodology that is reading any text sufficient to explain it to someone else and answer questions about it.

When we read something, we deliberately or indeliberately use different reading techniques. Sometimes we do random readings, and sometimes we read more. Sometimes we analyze on every page. We write explanations and comments on the edges of the book or on the tiny note papers we put inside. Close reading is to read a book, and/or a magazine by analyzing. It is a kind of background reading that may vary from person to person. When the reader combines his/ her own knowledge with the message that the author wants to deliver us, s/he receives the message with his/her own interpretation. In fact, this type of reading is to go beyond wording and try to get inside the author's head. What sentence s/he tried to say, what did s/he refer to is related to the social structure of the period in which s/he lived or a timeless spatial ideological reference we try to understand.



## CHAPTER II

### DECODING IDEOLOGY IN CHILDREN'S LITERATURE: CRITICAL DISCOURSE ANALYSIS OF A TEXT'S CONSTITUENTS

#### 2.1. Van Dijk's Critical Discourse Analysis

In the literary texts, the absorption of the problem aligns with the narration, and the language and discourse of the work cannot be separated from an ideological attitude. Thus, this attitude demonstrates an impact on all narrative constituents. There might be a political attitude integrated in the texture of the text even in the most apolitical works. Besides, Terry Eagleton argues that "ideology is not about language but about discourse. Ideology is about the functionality of language that aims to constitute certain affects among specific human subjects." (*Eleştiri ve İdeoloji* 28), discourses are shaped by the respective and relative social context.<sup>3</sup> Therefore, critical discourse analysis is the

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<sup>3</sup> Yet, it is worth noting that the analyses of the discourses that are mainly used in mass media texts start with content analysis, which is a quantitative instrument in the 1940s in the US. On the other hand, in Europe, semiology developed with methodological approaches such as hermeneutics. In fact, when discourse analysis studies first set out as a new multi-disciplinary research area in the 1960s, the main body of its research interested in functionalities such as anthropologic, folklore, micro-sociology, psychology, poetics, rhetoric, stylistics, linguistics, and semiotics in text and speech structures. Please see for more information: A. İnal.

deconstruction of the text with the aim of uncovering the intentions behind the text that are beyond the syntactic and semantic framework. If a deconstruction intends for a wider spectrum of texts ranging from politics, ideologies, media, and strategic management, then the critical methods should be employed (Baş and Akturan 9).

Dijk's critical discourse analysis method, which mostly tries to explain the structures of mass media's texts, is interested in how social structures such as power relations, values, ideologies, and identities that underlie the mass media discourses are transformed into linguistic fictions. The method of critical discourse analysis is successful in deconstructing those aspects of texts that can hardly be uncovered by the classical linguistic and literary deconstruction methods. Dijk approaches texts by dissecting them into two discrete spheres, namely macro and micro structures. The examination of macro structures thematically dissects sections such as news headlines, sub-headings, introduction to the news item, and spot titles (13–85).

As for the schematic analysis, he proposes two sub-sections considering narrative ties (circumstance), real sources and the counterparts of the incident (interpretation). Cause and effect relations of the thematic structure of the text and the establishment of the categorical relations are explored at utmost level. The macro structures that establish the thematic hierarchy such as main title, abstract, epigraph, section titles, and section introductions are examined in the context of their connections to the text (5). According to Van Dijk, the reader continuously seeks for the theme of the text as s/he progresses

through these parameters. The reason for this is that the text needs to be positioned in an appropriate way in the macro thematic scheme inside the reader's mind (9).

In micro structure study, Dijk follows the tracks of the discourse that are reflected on the units of the language. Word choices, sentence structures, causative relations built among the sentences are studied by associating them to the rhetoric. The exploration of macro level propositions, which are generated by the decisive discourses and sentence structures, and the conveyance methods of the personal discourses occur in this context as well (15-30). Since I will mention them in the main chapters of the thesis, both micro and macro structures of the selected magazines in this study are crucial for close reading in order to show their main ideology about childhood issue. Therefore, in this study, the methodology developed by Van Dijk with the purpose of analyzing mass media texts is further advanced for applying it to the magazines of *Gürbüz Türk Çocuğu* and *Sevgi Bir Kuş*. The main reason of it is that the socio-political facts constructed not only the daily news but also the literary texts in them. Thus, that is why I keep in view the micro and macro structure of both magazines while applying close reading.

I argue that the processes related to the creation of news, which are similar to incident-reporter-reader circle, are also valid for children's literary texts. Indeed, literary texts have particular points of view, just as journalism reports the same incident from a different angle and with a different framing by different newspapers and columnists. It is possible to observe these different viewpoints of literary texts much better in periodical publications since they are published in a chronological order. In this respect, the

ideological missions of the publishers, the choices of the writers, the titles, the subtexts within the story narrations, fictional methods of the characters and the storyline along with the historical processes on a socio-political level in the periodically published children's magazines are of great importance in critical discourse analysis.

## **2.2. Hollindale's Level of Ideology in Children's Literature**

The most basic definition of ideology is:

*Ideology is a set of political, legal, scientific, philosophical, religious, moral, aesthetic considerations that form a political or social doctrine and direct the behavior of a government, a political party, a social class* ("Ideology" Encyclopedia Britannica).

The meaning of the term ideology originates from a non-objective product of thought, a system of beliefs belonging to a particular class or group, the science of right thinking, the regular method of connoting the right thoughts, the way of thinking that allows the right thinking, the beliefs that emerge with the emergence of mass society, and to the common, directed, but limited, uncertain clusters of ideas. On the other hand, ideology also has the meaning of taking a side in handling events, being in another pole and not being objective (Kazancı 2). As it can be understood, there are many meanings of ideology; hence, here I should explain what I mean "ideology" in this study. It seems to me that ideology in children's literature covers the subtle messages that are given explicitly or implicitly by the constituents of the texts to its readers.

In his comprehensive study called *Ideology and the Children's Book*, Hollindale suggests that ideology always exists in children's writings explicitly or implicitly (10-25). Here, let me explain how Hollindale, who classifies ideology in children's texts, defines ideology in children's literature:

1. Explicit Ideology: The qualities and convictions, which a writer deliberately saturates his or her work, are the essences. For instance, a story that handles the environmental issues conveys convictions in regard to the ecological problems.

2. Implicit Ideology: The unexamined values that the writer conveys without being fully aware of them. Authors for children cannot neglect their values. Regardless of whether convictions are inactive and unexamined, and no evidence of any conscious proselytizing, the surface of language and story will uncover and impart them. This dimension implicitly designates ideological forms, covertly presents in an author's text (7). According to Hollindale, implicit ideology requires a quite advanced capacity of analytic thinking to find and uncover these passive ideologies in the text (quoted in Stephens, *Language and Ideology in Children's Fiction* 10). The products that contain this form of ideology usually do not have a narrator that proclaims specific views, yet the narrating figure might adumbrate or make the reader feel which side he or she has sympathies for.

As Hollindale suggests, ideology can be implicitly found in the nature, the essence of the text as "the words, rule-systems, and codes a text is composed of". He then asserts that ideology avails to suppress conflicting discourse, and the limitation of the thoughts and feelings of the dominant (quoted in Stephens, *Language and Ideology in Children's*

*Fiction* 31). This is a helpful method for measuring the interplay of literary and ideological systems. The way how literary writing reflects ideology is a functional consequence of the narrative structure. The dimension that ideology emerges influences the impressions of the readers of the respective texts. Hollindale recognizes the necessity of distinguishing explicit textual ideology from implicit textual ideology and postulates that we have to explore the message that writer expects to convey related to those s/he imparts latently by way of “unexamined assumptions” which are shown in various levels of the text (10–15).

Hollindale also suggests a series of important questions that are supposed to help researchers in detecting various forms and dimensions of ideology in children’s books. Some of these questions are: What occurs if the parts of content are transposed or reversed? What does the final result let us know? For instance, does a glad consummation reaffirm values that seem to have been challenged before in the content? Are desirable values related to the excellence of character? Is it genuine that an appealing theory cannot be put forward by an undesirable character? Does any character appear to be playing out of a blend of roles? Does anything non-existing expressively and openly found in the text? Are the values of a novel/ a journal/a magazine introduced as a bundle, for instance, amassed into virtue or vice or *Turkishness* (quoted in Hunt, “Understanding Children’s Literature” 10–15)?

In order to achieve my purposes, I will argue these questions during exercising close reading for the magazines I study. In this context, it might be useful to apply Hollindale’s model as a method for measuring the interplay of literary systems and the ideological systems. Hollindale’s model and his method of inquiring about literature may

demonstrate that like other types of literature, most of children's literature imposes ideology or interest within them, either explicitly or implicitly. This is particularly important because of the role of children's literature in the formation of character for children and youth. Children's literature thus very often plays a crucial role in forming young human beings into citizens and becomes a favored field for conveying ideology of a particular nation-state on various levels.

As Stephens and McCallum argue;

*Ideology emerged as a concern of children's literature criticism during the late 1970s, as discourses interrogating social assumptions about gender, race, and class began to impact upon the production and reception of children's literature (359).*

One of the fundamental changes in basic reasoning and instructing over the previous years was the acknowledgment that ideology is definitely not a different idea "conveyed by" writings. On the contrary, that all writings are inevitably saturated by a belief system and ideology. It has been specifically hard to acknowledge in the realm of children's writing, which is sometimes regarded as devoid of socio-political questions of gender, sexual orientation, race, and generally does not seek to convey political messages straightforwardly. In this context, however, the meaning of "children's writing" lies at the core of its undertaking: it is a class of books that its presence completely relies upon assumed associations with a specific reader crowd, which are children. Since the main target group for children's literature obviously consists of children, in this chapter, I attempt to ask central questions about children's literature in terms of its ultimate aims for the young audience: What does it mean to write a literary text "for children"? How

does literature's meaning for readers change when one writes predominantly for children?

At that point, Myers argues;

*Notions of the "child", "childhood" and "children's literature" are contingent, not essentialist; embodying the social construction of a particular historical context; they are useful fictions intended to redress reality as much as to reflect it (quoted in Hunt, *Understanding Children's Literature*, 55).*

When we take the modernization process of the early Republic into consideration, the desire of perceiving children as a homogenous group appears in first sight. I suggest that an examination of the ideological process of this period shows that there was an attempt to create a specific model of childhood, tied to the specific idea of modernization and the nation-state at the time. According to this model, all children were involved as if there were no differences of class, ethnicity, religion or whatsoever between them.

Kathryn Libal says the following statements about the relationship between the childhood in the early Turkish Republic and the nation- state;

*The social construction of the "child question" and debates concerning child welfare during the 1920s and 1930s point to childhood as a vehicle to talk about modernization, nation-state building and processes of social transformation. These larger processes were in some ways more open to debate through the "child question" than through other issues, such as workers' rights, single-party rule, and the relative silencing of those who supported a greater role for Islam in official and popular domains. For reformers, the broad social terrain encompassed by a notion of child welfare and children's protection became increasingly politicized. The plight of children as portrayed in the media and witnessed by sometimes*



*competing elites became one form of political capital exercised in debates about how to construct a modern Turkish society and strong nation-state (160–161).*

The relationship between the phenomenon of childhood and the paradigm of modernization, which provides a basis for the debates on children's literature in Turkey, has similar characteristics to the relationship between modernization and literature in terms of their general characteristics. In this manner, Öztan asserts that;

*Childhood is not only a biological category, but also a social and political imagination; it has been perceived and conceptualized in different ways in economic, socio-cultural and different levels throughout the historical adventure of childhood (3).*

Regarding Öztan's abovementioned argument, I would like to introduce one additional thought: Childhood benefited from the power of literature to reach different media when it is conceptualized and furthermore, thanks to children's literature, the concept of childhood played a significant role in serving the Turkish nation-state idea. Therefore, youth is developed by ideology and kept a relation of domination and power between adults and children, as I argue that the social powers, which are legitimately and implicitly/openly embodied ideology by deploying schools, religious institutions, familial institutions and even libraries/clubs, formed the lives of children unpreventably.

At that point, the book choices of the schools are also significant, i.e. why do schools choose some certain children's books? Why did they canonize some children's novels and stories while not others? Given that all these decision-making mechanisms on literature are controlled by authorizing bodies on the level of the nation-state, it can be argued that the formation and dissemination of literature are directly associated with the

ideological apparatus of the states. Hence, the most significant side of the interdependent relationship between society and children's literature is that it is quite possible to consider literature as a social institution and it uses the medium of language for a social creation.

As Hudson asserts;

*Literature grows directly out of life, which is to say that it is in life itself that we have to seek the sources of literature, or, in other words, impulses which have given birth to the various forms of literary expression (10).*

Therefore, children's literature might be perceived as a magical means for shaping a society. In this perspective, Peter Hunt elaborates the following ideas on children's literature;

*If children's literature is more complex than it seems, perhaps, the position it finds itself in between adult writers, readers, critics and practitioners, and the child readers is the reasons for this. Children's literature is a nodal point at which theory encounters real life, at which we are forced to ask what we can say about a book, why should we say it, how can we say it, and what effect our words will have? We are also forced to confront our preconceptions. Many people will deny that they were influenced by their childhood reading ('I read xyz when I was a child, and it didn't do me any harm'), and yet these are the same people who accept that childhood is an important phase in our lives (as is almost universally acknowledged), and that children are vulnerable, susceptible, and must be protected from manipulation. Children's literature is important—and yet it is not. In ongoing decades, actually we have seen a blast of enthusiasm for the contractedness of national characters, sex and gender relations and childhoods ("Understanding Children's Literature" 2).*

In his pioneering work on the modern nation as a particular kind of 'imagined community', Benedict Anderson asserts that "in the modern world everyone can, should, will "have" a nationality, as he or she "has" a gender." (16). I suppose that he could have

included that he or she in his assertion “has” a youth and that youth is not a neutral or natural process, but a socially determined one. The crucial word here is the *relationship* between national ideology and childhood issue. How do national power and childhood interact and intermingle with each other? Maybe children’s literature is a useful and privileged field to start an inquiry into those questions. In this chapter, I will focus on the relationship between nation-state and children’s literature before using this theoretical background for conducting through critical analysis discourses of the ideal type of children in *Gürbüz Türk Çocuğu* and *Sevgi Bir Kuş* magazines. A quote from Terry Eagleton is a helpful start in that regard;

*There are two main ways in which an interest in the sociology of literature can be justified. The first form of justification is (in the epistemological sense of the term) realist: literature is in fact deeply conditioned by its social context and any critical account of it which omits this fact is therefore automatically deficient. The second way is pragmatist: literature is in fact shaped by all kinds of factors and readable in all sorts of contexts, but highlighting its social determinants is useful and desirable from a particular political standpoint (“Two Approaches in the Sociology of Literature” 469).*

Literature and its impact in society consolidate both the ways and the studies of literary writing in its totality. Hence, the physical, psychological, and socio-cultural attributes of the characters in the texts, as well as its relationship with “the others”, are dimensions that enable us to learn how to approach children’s literature from a perspective of national education.

Moreover, concerning its respective motivations, the contentions described the discussion of children’s fiction dependably. These reasons, or sometimes these dissents of direction, originate from the specific attributes of its proposed readership, and are perpetual results

of the views held about youth, children and their place in the public arena among the adult populace. Besides, there is a disproportion of intensity between the children and young readers, and the adults who compose, distribute and audit the books, or who are occupied with the editorial processes or dispersal of the books, either as guardians, instructors, curators, book retailers, or scholars.

Governmental regulations and legislative matters that determine the appropriate age or recommend age of books are other issues. On the other side, the books themselves and the social practices that encompass them raise the ideological matters. These issues can be identified with the explicit discussions among adults in order to accomplish, for example, with class, sexual orientation or ethnicity. Alternatively, they might be the occurrences of a progressively broad discussion about the job of liberal humanist qualities in an entrepreneur majority rules system. As Harvey Darton, argued the following ideas in 1932;

*By 'children's books' I mean printed works produced ostensibly to give children spontaneous pleasure, and not primarily to teach them, not solely to make them good, nor to keep them profitably quiet (quoted in Hunt, "Understanding Children's Literature" 21).*

I assert that ideology and language are inseparable halves as it is observed in the development of ideology in a language. In other words, language cannot prevail without ideology. Since we always choose to express certain things and ideas with certain words, every linguistic uttering has an ideological form, as the choice of words and their combinations are almost infinite. If language and ideology are entangled in this level, then, children's literature is bound to be full of ideological statements (Stephens, *Language and Ideology in Children's Fiction*). In this perspective, Peter Hunt points out

that it is potentially impossible for a children's book not to be educative and impressive. Hunt moves on to claim that children's books cannot help but reflect a specific ideology (quoted in Nodelman 91). The child reader constantly tries to relate the text with the real world even in the case that the text's meaning is implicitly conveyed rather than having an explicit form. Because of the comprehensible presentation of narrative order and character connections, the reader correlates the text with the real world even if the events in the story – especially in fantasy fiction literature – are partially or completely impossible to occur. Sutherland explains the mechanism of ideology in children's literature through following sentences;

*Like other writers, authors of children's books are inescapably influenced by their views and assumptions when selecting what goes into the work, when developing plot and character, determining the nature of conflicts and their resolutions, casting and depicting heroes and villains, evoking readers' emotional responses, eliciting readers' judgments, finding ways to illustrate their themes, and pointing morals. The books thus express their authors' personal ideologies (whether consciously or unconsciously, openly or indirectly). To publish books which express one's ideology is in essence to promulgate one's values. To promulgate one's values by sending a potentially influential book into public arenas already bristling with divergent, competing, and sometimes violently opposed ideologies is a political act. Seen in this light, the author's views are the author's politics; and the books expressing these views, when made accessible to the public, become purveyors of these politics, and potentially persuasive (143–144).*

The analyses put forward in the following chapters reveal that when a researcher examines children's literature within the ideological contexts by using a statement analysis approach, he or she will encounter a surprising yet startling scene. The fact is that children's literature is a product of an ideological structuring of cultural and social points of view, and it serves as a mirror for remodeling the upcoming individuals and the future society.

My presumption is that ideology informs and molds all forms of textual discourse, from the content of a story to the forms of linguistic impression, within its unbiased significance of a framework of convictions which a general public offers and uses to get along in the world and which are inherently present in all written products of a given society. According to John Stephens and Robyn McCallum;

*Ideologies may be more or less visible in texts produced for children, which seldom reproduce overt ideology as a thematized component of text, but which will reflect two functions of ideology. The first of these is the social function of defining and sustaining group values (perceptible textually in an assumption that writer and implied reader share a common understanding of value), and the second is the cognitive function of supplying a meaningful organization of the social attitudes and relationships which constitute narrative plots (360).*

At this point, it is possible to pronounce whether belief systems concerning nationalist ideologies are attractive or unwanted relying upon the outcomes of the social practices dependent on them. Thus, both positions, racism as well antiracism emerge as belief systems. Belief systems may accordingly serve to build or keep up social strength, just as spreading and organizing the dissidence. While belief systems can convey negative meanings, particularly at the point when they are connected to the social practices of an "other" that the sense in which I use it here incorporates with the social and intellectual capacities make public activity conceivable.

Therefore, for a child, to participate in the public arena and accomplish a few proportions of individual organization inside its structures is quite significant. In order to do that, a person must figure out how to comprehend and arrange the different codes of meaning utilized by the society to organize itself and function properly. One vital code is language. Language is the most widely recognized type of social correspondence. The

specific application of language that concerns us here is the envisioning and recording of stories, particularly in a written form. One can regard the specific forms of creating and telling stories as a narrative discourse to create a cohesive culture and daily ideological support for a nation-state. In a sense, it is a specific utilization of language through which a general public communicates and gives its present qualities and frames of mind. As a consequence, this happens to pay little heed to authorial aim. As Stephens and McCallum put it;

*A narrative may deal with specific social problems as aspects of story or theme and express a more or less overt attitude towards the implications of those problems, or, if it does not have any obvious exemplary intent, it will express an implicit ideology, usually in the form of assumed social structures and habits of thought (360).*

Therefore, nationalist ideologies relating to the construction of societal identity would be able to work most capably in children's books and magazines that recreate convictions and suppositions of authors and readers which are, to a great extent, ignorant.

### **2.3. Ideology in Children's Magazines in Early Republican Turkey**

The education of children and literature intended for children grow out as a mutual produce of history and public consciousness. Being a literate became an imperative in developing societies following the socio-cultural, technical, and economical progresses (Bumin 68). Despite of being delayed compared to their counterparts in Europe, this issue stepped in the agenda of the Ottomans in the nineteenth century and caused an increase in the number of children's magazines and booklets (Ortaylı 14).

Besides Okay states that the periodicals for children also played a crucial role on the birth and development of children's literature in the late Ottoman and early Republican periods,<sup>4</sup> one of the first works targeted children and youth in Tanzimat reform era is *Terbiye ve Talim-i Adab ve Nesayih 'ül-Etfal* by İbrahim Edhem Pasha, dated 1830. The book, which teaches ethics and behavior rules, contained basic medical knowledge, studying and reading methods, and covered numerous assessments related to children and children's education. Moreover, the book reflected the people's conception of the world in the Tanzimat Reform era as well as trying to find an answer to the features of a desired child for a strong society.<sup>5</sup> Also, some of the children stories in the nineteenth century (e.g. Osman Hamdi's "An ile Sinek," "İki Tilki," and "Aslan Yavruları") and the booklets named *Ana Babanın Evlat Üzerinde Hukuk ve Vezâifi* and *Çocuk* by Ahmet

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<sup>4</sup> Periodicals for children first appeared in the West. The first works and publications on children's literature took place USA, France, England, Germany and Scandinavian countries. In 1788, the first children magazine of Juvenile was published in England. After this magazine, The Children's Magazine (1799), The Child's Companion (1824), The Children's Friends, The Charm (1852), The Boy's Own Magazine were included into the world of broadcasting as a remarkable part of children literature. Periodicals in children's literature in Turkey until the Republic: Mümeyyiz 1869-1970, Hazine-i Etfal 1873, Sadakat 1875, Etfal 1875, Ayine 1875-1876, Arkadaş 1876-1877, Tercüman-ı Hakikat 1880, Aile 1880, Bahçe 1880-1881, Mecmua-i Nevresidegân 1881, Çocuklara Arkadaş 1881, Çocuklara Kıraat 1881-1882, Vasita-i Terakki 1882, Etfal 1886, Numune-i Terakki 1887-1888, Debistan-ı Hired 1887, Çocuklara Talim 1887-1888, Çocuklara Mahsus Gazete 1896-1908, Çocuklara Rehber 1897-1901, Çocuk Bahçesi 1905, Musavver Küçük Osmanlı 1909, Mekteblilere Arkadaş 1910, Çocuk Dünyası 1913-1918, Ciddi Karagöz 1913 Çocuk Yurdu 1313, Mektebli 1913, Talebe Defteri 1913-1918, Çocuk Duygusu 1913, Türk Yavrusu 1913, Çocuklar Âlemi 1913, Kırlangıç 1913, Çocuk Bahçesi 1914, Çocuk Kalbi 1914, Çocuk Dostu 1914, Mini Mini 1914, Küçükler Gazetesi 1918, Hür Çocuk 1918, Haftalık Çocuk Gazetesi 1919, Lâne 1919-1920, Hacıyatmaz 1920, Bizim Mecmua 1922-1927, Yeni Yol 1923-1926, Eski Harfli Çocuk Dergileri 517, Musavver Çocuk Postası 1923, Çıtı Pıtı 1923, Ağabey 1924, Haftalık Resimli Gazetemiz 1924, Resimli Dünya 1924-1925, Sevimli Mecmua 1925, Mektebliiler Âlemi 1925, Türk Çocuğu 1926-1928, Çocuk Dünyası 1926-1927, Çocuk Yıldızı 1927.

Please see for more information: Okay.

<sup>5</sup> On the other hand, the process of exploring childhood that started with the proclamation of the second Constitutionalism reformed the ideal child concept to a large extent based on citizenship. Üstel takes note of that the children who began to end up an autonomous subject with Tanzimat somewhere in the range of 1838 and 1876. She asserts that as the eventual fate of the Ottoman culture because of Wars, the child has been situated and relegated as both a business person and a soldier, of his/her family, yet of the entire society - and obviously the State. The perfect meaning of youth in this edge is remade affected by the "nationalist jargon", similarly for what it's worth for grown-ups, namely adult citizens of the State. Please see for more information: Üstel.



Midhat are examples that show the idealization of childhood in children's literature on their education (Ortaylı 147).

Firstly, when we take the children's magazines in the second constitutional monarchy period into consideration, it can be argued that the diversity that emerged in the intellectual life of the era in the free environment created by the revolution of 1908 brought great vitality to the press life of the period. In this respect, the second constitutional period was a period of rebirth for the Ottoman press. Especially in the children's press, there was important leap. During this period, a number of children's magazines were published although most of them were short-lived. However, some magazines such as *Çocuk Dünyası*, *Çocuk Duygusu*, *Talebe Defteri*, *Arkadaş*, *Mektepli*, *Çocuk Bahçesi* had a great readership among children. In this period, İttihat ve Terakki (*The Committee of Union and Progress Party*), which gained an effective position in the country administration with the re-proclamation of the Constitutional Monarchy in 1908, wanted to implement new policies in order to connect the Ottoman youth to itself. The followers of İttihat ve Terakki began to follow the national economy in education and a more national curriculum in education in order to shape the young generation that would save the country from its present situation and build the future. Therefore, they published magazines to be more effective on young people and to guide them. Ahmet Halit (Yaşaroğlu), Yusuf Akçura, Rıza Tevfik (Bölükbaşı), Şükûfe Nihal (Başar), Nafi Atûf (Kansu), Hüseyin Ragıb (Baydur), Osman Fahri, Nüzhet Sabit, Faik Ali (Ozansoy), Ethem Nejat , Halide Nusret (Zorlutuna), Enis Behiç (Koryürek), Celal Sahir (Erozan), Aziz Hüdâi (Reşat Nuri Güntekin), Ahmet Refik (Altınay), Suad Fahir (İsmail Hikmet Ertaylan) were important writers in these children's magazines. They generally tried to

expand nationalist ideas on children through such magazines. For this reason, as I have argued in my thesis, the relationship between children's literature and national ideology was also a main subject in the period of second constitutional monarchy.

Through the aforementioned texts, the footsteps of another national ethos for the country's future and national esteem, and the rejuvenation of the national soul in children were stressed as an essential objective (Öztañ 23). At this point, as I am going to mention in the next chapter, I strongly assert that in most of the children's books and magazines published after 1913, the focus over becoming a great Turk is blended with the foreign phobias and concerns. Therefore, the nationalist ideologues Ziya Gökalp, Aka Gündüz, Hüseyin Ragıp, Yusuf Akçura and Mehmet Emin actively became the propagandists in children's literature in the early Republic. They promoted nationalist sentiments in children's books and magazines, including the magazine of *Gürbüz Türk Çocuđu*. At that point, Üstel argues the negative impact losing lands in the Balkan Wars boosted the whining and militarist discourse aiming to avenge. Therefore, in most of the magazines, they depicted children as the future fighters who will render retribution for the land they lost (27–30).

After the proclamation of the Republic, the essential political task of the ideologues of the new regime was to prepare new generations which will endeavor to achieve the goals of the republic as well as challenging against the upheavals of it by following the Kemalist ideology (Öztañ 24). In the meantime, a Republican generation that was acknowledged as the national borders are the heaven to protect is the confirmation of things to come. All reforms undertaken in the field of education and training are designed to achieve the idea of modernization and progression promised by the new regime

working for creating new republican generations (Okay 10-13). Thus, the children's periodicals in Turkey are parallel with the historical perspective of the new nation-state.

Mustafa Ruhi Şirin, who divides Western-influenced child modernization into two parts as an Ottoman era child modernization and Republic era child modernization, offers the following observations based on this periodic partition. Şirin sets the beginning of the first era with the Tanzimat reforms. He considers the Constitutional Monarchy periods as the second stage of the Ottoman children's modernization. According to him, children's newspapers and magazines published in Tanzimat era are the tendencies towards child modernization through the adapted works. Whereas, during the first and second Constitutional Monarchy eras, pedagogical inclinations dominated the general characteristics of the period (*Çocuk Edebiyatına Eleştirel Bir Bakış Çocuk Edebiyatı Nedir Ne Değildir?* 82–83). Şirin also states the following sentences;

*The pedagogical approach in children's literature that relies on children's modernization which started in Tanzimat era and spread out during II. Constitutional Monarchy era was also adopted in Republican era. This was a reflection of the Republic's attempts on adoption of "the ideal child" perception (Çocuk, Çocukluk ve Çocuk Edebiyatı 13).*

According to Şirin, one of the characteristics of the children's literature in the early Republican era is the rise of the didactic works. Şirin adds that there were two important inspirations conducting children's literature in Republican era which are "the period that didactic books that educated the child were accepted as children's literature" and "the children's literature period that tends towards new childhood literature and considers the child as the main subject" (*Çocuk, Çocukluk ve Çocuk Edebiyatı* 83). At this point,

according to Şirin's description, it is unacceptable to consider the works of Republican era children's literature apart from the guided (*güdümlü*) literature.

In this way, Eagleton basically states that all kinds of literature that are unconcerned about aesthetic values as a priority, aim political, social, religious, and ideological interests. It is a unilateral literature tendency that focuses on informing the reader directly or indirectly about an experienced reality or any other reason. Furthermore, it canalizes the reader's thoughts to a desired direction or makes him/her to find an intended resolution to the described problem (*Eleştiri ve İdeoloji* 5-8).

It could be argued that the written works in the first years of the Republic were regulated with respect to their scope and format in order to get the administration system developing and processing. As I argued in my thesis statement, this regulation can also be spotted in the topics that the text covers and the language used. Besides, Şirin and Eagleton's ideas, Stephens' thesis and overall aim of his studies is an important point, particularly for the early Republican period of political correctness: language, ideology, and children's literature are intimately related, he argues. Further,

*(A) narrative without an ideology is unthinkable: ideology is formulated in and by language, meanings within language are socially determined, and narratives are constructed out of language (Language and Ideology in Children's Fiction 8).*

At that point, childhood might be considered as a mean for adulthood, while the vice-versa is a fact as well. Both are the function of language. Therefore, the collaboration of language, ideology, and children's literature all shape and organize the socialization of the children into the adulthood.

When it comes to the publications of Himaye-i Etfal Cemiyeti, I suggest that the publications of this institution constitute fruitful examples while indicating the intimate relationship between ideology and guided literature. While the publications of this agency are colossally charming as art, it is likewise tremendously incredible as ideology—what Althusser called an “ideological state apparatus.”<sup>6</sup> Here, I would like to state that as Althusser asserts children are the most critical subjects inside the ideological state apparatuses. According to him, children raised by their families are instructed in schools and engaged by the media ( 4-7). In connection to this, by executing ideological state apparatus, there are feelings and emotions predominantly presented in especially the literary texts of Himaye-i Etfal Cemiyeti. They provide a crucial dimension in building a nationalist identity through becoming and creating a Turk. A nation may be nothing more or less than an “imagined community” in such texts. Therefore, nations could be considered as they are constructed.

#### **2.4. Himaye-i Etfal Cemiyeti in Publishing Sector: The Aims of The Publications**

*Turkish child, wipe your tears/ Just turn your head/  
You'll see an institution/ It will dress your wounds/  
Himaye-i Etfal is its name/ It spreads its wings/*

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<sup>6</sup> The term called *ideological state apparatus* created by the Marxist scholar Louis Althusser to signify the establishments, for example, instruction, the houses of worship, family, media, worker's organizations, and law, which were formally outside the state control, however which served to transmit the estimations of the State, to interpellate those people influenced by them, and to keep up request in a general public, most importantly to replicate entrepreneur relations of generation.

*Remember this name, Turk's child! (Gürbüz Türk Çocuğu Fevkalade Nüsha:1) <sup>7</sup>*

In the previous subsection, I underlined the fact that there is a strict relationship between the ideology shaping the ideal children and the nation-state's imagination. In this part, I will look at the aims of Himaye-i Etfal Cemiyeti, which is selected as the main publishing house and institution for this study. Therefore, in this subchapter, I am going to explain the efforts to provide a ground for establishing Himaye-i Etfal Cemiyeti.

The first studies on children protection started with the Ottoman Empire and various policies were developed and maintained in accordance with these studies. One of the first studies on the children in need of protection was an evaluation study that relied on the number of children who live separately from their families, wandering, laying on the streets or dwelling under the bridges. After this evaluation submitted to the grand vizier of the period as a report in 1846, various policies for these children<sup>8</sup> began to be

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<sup>7</sup> Fevkalade Nüsha means extraordinary edition in Turkish. This issue was published as an extra issue for children's day. Fevkalade nüsha of the magazine of *Gürbüz Türk Çocuğu* contained many articles and children's pages.

<sup>8</sup> One of the arrangements made in the Ottoman society was Eytam Nizamnameleri (*the Regulations of Orphans*) which issued in 1851 on the protection of orphanage property. The main purpose of this practice was to operate the property of the families of the orphaned children and to eliminate their grievances. This institution became an important fund that was governed by the State after the middle of the 19th century by gaining an institutional identity. Besides Eytam Nizamnameleri had remained standing for a long time, one of the most important steps taken for children in need of protection was Islahhane (*the Reformatory*) established by Mithat Pasha. Islahhane helped for guilty children to protect their rights. In those days, the Darüşşafaka Society, it continues to service up until now, was founded in 1873. The main purpose of this institution was to provide educational services to the children of families with insufficient financial resources. In 1899 The Hamidiye Etfal Hospital was founded in 1899 by Abdülhamid II and aimed to serve the poor women and children. Another institution which establishes to help the children of the poor families was Osmanlı Fukaraperver Derneği (the Ottoman's Fukaraperver Association). This association emphasized on the problems of children in need of protection, it also argued that education has an important function in the prevention of social problems. The Darülaceze Accociation which was founded in 1895 it was aimed to provide services to children in need, adults with disabilities and children in need of protection for 0-6 years. As Akyüz states that the wars namely Balkan and the First World War caused very significant disasters and immigrations with large number; therefore, men, women and kids directly affected by these wars were taken to the safe places to feed and bring them up as a necessity of a social state. Darüleytams were established because of this reason. Darüleytams aimed to protect children about educational opportunities by governmental supports. Because Ottoman State suffered from the Wars in

monitored (Geçer 167). All of these policies for children's protection managed to form the basis of the works that will continue through the Republic period. Indeed, these children were in a constant interaction with many other systems as an institutional system; ranging from their close circle to their social environment, society, laws and even applied policies. In this perspective, I suggest that the most important of these works is the establishment of Türkiye Himaye-i Etfal Cemiyeti.

The agency had a long journey during the establishment and development processes that continued in the Republic under the name of Social Services and the Association of Children's Protection at first. Actually, the agency was founded in 1908, in Kırklareli and continued its existence as a local society until the Balkan Wars erupted and was later re-established in 1917 in Istanbul. However, it was reorganized according to the orders and directions of Mustafa Kemal Atatürk in the period of national struggle and re-established in 1921 at the national level (Baytal 199). It concerned with the children's rights and their protection in many aspects for the first time in Turkish history. The agency also aimed to take the children, who were the war victims, under its protection. In order to achieve this purpose, it gave medical and financial assistance to the children and their families as well as organizing milk distribution, establishing playgrounds and publishing written materials about child care and health to raise the awareness (Sarıkaya 314).

Although the agency did not engage in trade and politics, it kept its right to establish and operate some businesses in order to generate income. With rapidly growing branches in Turkey and abroad, the agency aimed to provide financial and moral protection for a

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terms of the reduction of male population, orphans' issue was considered as a need to focus on. Please see for more information: Akyüz.

large number of children with the various institutions affiliated to it (“Türkiye Himaye-i Etfal Cemiyeti Nizamnamesi” 22). In this respect, the aims of Himaye-i Etfal Cemiyeti on the first page of the Decision Book dated June 30, 1921 were:

*After the devastations caused by World War I and the many followed brutal wars in our country, by the whole nation, to preservation, feeding and the preservation of the lives of the children of all the country that experienced disasters, to strengthen their spirituality, to ensure, research and prepare the education of each at a level of prone to fight with life and benefit the country, to look after the children of today which are the foundation of our future with all compassion (“Türkiye Himaye-i Etfal Cemiyeti Heyet-i İdare Karar Defteri” 1).*

With the newly emerging Republic, the ideas related to childhood started off with the westernization. Beginning with the Tanzimat reforms, the state officials regarded the children’s education as a mean for their modernization efforts. Therefore, modern and advanced nurturing techniques were planned to be used for upbringing a new and robust generation. The Republic foresaw a new type of child, a child that would be the assurance to the new regime. The government assigned the agency of Himaye-i Etfal for raising a “gürbüz Türk” (*robust Turk*).<sup>9</sup> This agency set children and their families as their target audience in its publications and endeavored for a great campaign on behalf of children. In this context, the agency translated many masterpieces of the world’s children literature into Turkish and published new books. While publicizing their corpus on children’s literature, Himaye-i Etfal Cemiyeti reminded families the necessity of increasing the

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<sup>9</sup> Himaye-i Etfal Cemiyeti aims to accomplish the State’s social service understanding and practices by fulfilling the goals and activities of the newly established nation-state in the field of social services. Many institutions of the society help to families and women about education by giving information concerning the pregnant women, women education in childbirth, child care, nutrition, practical information, hygiene conditions. The society also organizes various socio-cultural events especially on children's festivals and weekends to make its own publicity as well as financial income, publishes comprehensive publications and participates in international organizations and monitors every development related to children closely. While the society was trying to deliver the health, education and culture teachings to the mother, family and public at the child scale, it has realized this aim through publications in its own. Please see for more information: Sarıkaya.



reading habit by asking the question of “what are your children reading?” (*Gürbüz Türk Çocuğu* 18:28).

The agency emphasized that children should be provided with informative and educative books by their parents and teachers right after their reading curiosity emerges (*Gürbüz Türk Çocuğu* 23:12). Although there was an independent and sophisticated children’s literature in Europe, the agency thought that the mental development of children was neglected in Turkey, and therefore, it was necessary to foster a Turkish children’s literature by rapidly publishing novels and magazines according to their maturity levels. Motivated by the fact that a person could not forget the impact of the renowned fairytales and stories with interesting and educative narration, they ordered for composing exciting and alluring stories, fairytales, and novels for children.

Besides these written works, the agency aimed to provide universal publications that attracted the children all over the world. *Keloğlan*, *Don Quixote*, and *Heidi* are the examples of stories that were suggested by Himaye-i Etfal Cemiyeti to parents and teachers (*Gürbüz Türk Çocuğu* 24:9). Moreover, the agency published many works convenient for children’s education regarding their physical and psychological development from birth to early adulthood. Himaye-i Etfal Cemiyeti created a corpus consisting of poems, stories, theatrical plays and fairytales intended for children’s literature (*Gürbüz Türk Çocuğu* 26:2). Furthermore, they systematically published poems, novels, stories, fairytales and theater plays in their periodicals. According to the agency, the parents should be capable of reading fairytales and stories to their children and choose books that are able to entertain children as well as helping their intellectual development (*Gürbüz Türk Çocuğu* 21:32).

It was regarded important to provide children with works of exemplary quality in order to bring them up with high devotion for their personal and national purposes. Between 1927 and 1929, the society made an effort to satisfy the need for reading by supplying books to about 9000 children (Sarıkaya 314-315). In addition, for the selection and elimination processes, the agency participated in a state-governed council to oversee the magazines and booklets that could be indecent and immoral for children (Sarıkaya 317) Indeed, the second clause of the “Directory of Regulations” of “Türkiye Himaye-i Etfal Cemiyeti” referred to the children’s education and literature (Türkiye Himaye-i Etfal Nizamnamesi 3). The agency started to publish with the intent of adverting itself and achieving its objectives as soon as employing a branch manager, a clerk, and a statistical officer. With this systematic publication activity, Himaye-i Etfal Cemiyeti aimed to reach both mother and children, and to introduce itself to the larger masses. In these publications, periodicals such as *Çocuk Mecmuası* (The Children’s Journal), *Ana Mecmuası* (The Mother’s Journal), *Çocuk* (The Child), *Çocuk ve Yuva Dergisi* (Journal of the Children's and Children's Home), *Türk Kadını* (The Turkish Woman), *Çocuk Haftası* (The Child’s Week) and especially *Gürbüz Türk Çocuğu* (The Robust Turkish Children’s Magazine) were remarkable (Çılgın 99).

The magazine of *Gürbüz Türk Çocuğu* was the most important and probably the most functional publication of the association. It served through the political environment that was initiating politics concerning to create “robust Turkish (*gürbüz Türk*) children” who are the pioneers of the national construction period. Therefore, I assert that Himaye-i Etfal Cemiyeti as a publishing house, represents a social service approach of the new nation-state that was processing its national consolidation, and protects orphans to

perform “children’s issue” (*çocuk davası*) which is discussed in this study. The main purpose of the children’s literature products published in the magazine of *Gürbüz Türk Çocuğu* is to implement the responsibilities within the society and to introduce the activities of it chiefly to the young readers.

For instance, E. Behnan Şapolya’s, a renowned journalist in his time, “Babam Nerede? (*Where is my Father?*)” text tells a story of a boy fighting against the enemy “with a powerful grunge” (*Gürbüz Türk Çocuğu* Fevkalade Nüsha:107). The boy, protagonist of the story, lost all his family during the war. He asks where his father is to his stand-in mother who looked after him all the time. In the end, she brings him to Ankara Himaye-i Etfal Cemiyeti. She tells the manager of the agency;

*The father of this child was the teacher of our small town. He died bravely fighting against the enemy, he did not let them occupy our town, took it from the hands of the tyrants, but those tyrants killed all his family, his mother entrusted this child to me when she died, told me to find him a father. So, I bring him to you. The father of this child is Himaye-i etfal. The father of this child is the nation (108).*

As it can be clearly seen, Himaye-i Etfal placed in a position equal to both the father and the nation figures in this story. This is just one of the stories that indicates how citizens perceived the agency.

In this perspective, Van Dijk’s critical discourse analysis model presents a popular formula for revealing the determinants of children’s literature in the magazine of *Gürbüz Türk Çocuğu*. This model clearly indicates that the author, readers, critics, patron, and publishers are the major elements and determinants of literature (Dijk 5). For those who are more interested in interactional patterns of literature, it is tempting to take his model, and draw lines and arrows between author/patron and critic/audience to show the

interactions of the whole system as an ongoing institution. Therefore, Van Dijk's model explicitly makes these different social variables in some way contribute to the style and content of a literary work, and to the historical changes. With regard to his model, Himaye-i Etfal Cemiyeti appears as both the patron and publisher that shapes children's literature in early republican Turkey through its publications, especially the magazine of *Gürbüz Türk Çocuğu*.<sup>10</sup>

Dr. Fuad Umay, the president of Himaye-i Etfal Cemiyet, owned the magazine. The magazine produced publications that generally support the policies of the institution and the newly established Republic. In the first issue, the inscription of "The great tutelary of Himaye-i Etfal Cemiyeti, Gazi Pasha Holiness" under the full-page photograph of Atatürk and in the fourteenth issue "Oration to the Turkish Youth of Gazi Holiness" constitute some of examples of revealing the relationship between the magazine and the government. Furthermore, in the editorial column of the first issue, the magazine stated its own purpose with the article entitled "Gürbüz Türk Çocuğu Niçin İntişar Ediyor? (*Why the magazine of Gürbüz Türk Çocuğu is published?*)":

*Our magazine comes out with two goals that are closely related to each other: 1- Raising Turkish children as upstanding; 2- Creation of a strong nation with upstanding Turkish children. We know our way is steep and long. We are also aware that we will encounter with incredible difficulties*

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<sup>10</sup> At that point, if the research is conducted on the children's magazines published in young Turkey, it seems that these magazines generally act according to the political and social structure of the period. According to Okay, these magazines supported the Sultanate until the constitutional monarchy, supported the constitutional monarchy after 1908 and finally supported the Republic after 1923. These journals often expressed criticism of the country's disruptions and misapplications in a proper style. As a matter of fact, the common feature of children's magazines in this period was to keep the educational purpose in the foreground. Through increases in the number of publications, it was considered essential to establish a sound family structure for "the future of the country" and to educate the children who will grow up and bring the society back to a strong state. For this reason, important and well-known writers of the period since the late 19th century were also seen in children's magazines. Many important names were included in the process of "national construction" by contributing to the magazines published with poems and writings. Please see for more information: Okay.

*to walk in this path, and we will collide with tremendous tiredness. But our goal is to give us every kind of patience and fortitude. Our eye, our wisdom, will be engaged in everything from the most orphaned Turkish child to the most prosperous Turkish child. We will try to pass to the civilized, scientific and sanitary methods from the rudimentary traditions. We will endeavor to warn the fathers and guide the nuns. We will look for ways to benefit all the capabilities of the nation for Turkish children. It is our only desire to succeed with a simplicity that can be pursued with pleasure by every wise, saving our magic from the dry and imaginary fantasy style. But we are expecting a gracious attention from our esteemed people to our magazine. We want our contact with child-bearing citizens to be permanent. The goal of all of us is sole and this: For upstanding Turkish nation, upstanding Turkish child (Gürbüz Türk Çocuğu 1:7).*

In addition to the United States, Cyprus, Germany, Austria and Egypt hosted the branches of Himaye-i Etfal Cemiyeti. There were total 32 branches in abroad (*Gürbüz Türk Çocuğu* 1: 19-20) and that is why *Gürbüz Türk Çocuğu* was easily delivered to those countries.<sup>11</sup>

At the top of the cover is photography of a “robust child” in the middle of the sun, the rays of the sun are spreading around. The name of the magazine is arranged in the circle on the upper right corner as “Türk (*Turk*)” with “Gürbüz (*Robust*)” just below and “Çocuk (*the child*)” on the left side of the picture. The cover replays the top information in every issue: “Sahib-i İmtiyaz: Kırklareli Mebusu Doktor Fuad; Müdür-i Mesul: Doktor Ali Vahid; Çocukluğun sıhhi terbiyevi inkişafına yardım eder. (*Concession holder: Deputy of Kırklareli Dr. Fuad; Managing Director: Dr. Ali Vahid; It helps the healthy educational development of children*)”. On the covers, there is often a photograph of a child; most of the issues include an apothegm about the child under the photograph. Most of these apothegms were belong to Doctor Fuad. In some issues, there is a detailed list of the other publications of the publisher under the title “Türkiye Himâye-i Etfâl Cemiyeti

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<sup>11</sup> The fact that the magazine has significant circulation in many countries can be claimed to be successful in its political claims in various fields of society in line with its publication missions.

Çocuk Külliyyatı (*Children's Corpus of Himaye-i Etfal Society of Turkey*)". The readers of the magazine are often advised to buy these books. Although these books generally belong to Himaye-i Etfal, there were also some translation books in the list.

From the third issue, there was more space for poems and stories. In this way, *Gürbüz Türk Çocuğu* became a comprehensive family and children's magazine aiming to serve the nation-state building process through its literary side. The reason was that the magazine of *Gürbüz Türk Çocuğu* had many examples of literary genres besides informative articles about education, health, child politics, visual arts, marriage, physical education, law, street children. In this respect, the magazine contributed to the social structuring through the poetry on the line extending from the child to the parents.

The majority of the authors of *Gürbüz Türk Çocuğu* are related to Himaye-i Etfal Cemiyeti. As Van Dijk's macro level model argues, authors have a significant role in text's constituents. The editorial cadre of *Gürbüz Türk Çocuğu* was consisting of a wide range of professions such as academicians, poets, writers, doctors, and especially deputies.<sup>12</sup> This is quite important in order to see the reflections of the ideology of bureaucrat elites in their authorship.

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<sup>12</sup> The founders of Himaye-i Etfal Cemiyeti of Turkey are; the Deputy of Istanbul Mr. Muhtar, the President of the Grand National Assembly Mr. Sanisi Rauf, the Deputy of Kozan Mr. Fevzi Pasha, the Deputy of Istanbul M.D. Adnan, the Deputy of Bolu M.D. Fuad, the Deputy of İzmir Mr. Yunus Nadi, the Deputy of Sinop M.D. Rıza Nur, the Merchant from Erzurum Mr. Nafiz, the Deputy of Bayezid M.D. Refik, the Deputy of Saruhan Mr. İbrahim Süreyya, the Deputy of Saruhan Mr. Necati, the Deputy of Eskişehir Mr. Abdullah Azmi, the Deputy of Niğde Mr. Vehbi, the Deputy of Edirne Mr. Faik, the Deputy of Edirne Mr. Şeref, the Deputy of Eskişehir Mr. Eyyüp Sabri, the Deputy of Aydın Mr. Hodja Esad, the Deputy of Ertuğrul (Bilecik) Mr. Hamdi, the Deputy of Canik Mr. Emin and the Deputy of İzmir Mr. Enver. To be understood, the founders of this agency are "pasha" and "gentlemen" who are closely involved in politics and are engaged in health and education activities. In other words, the members of this agency are established by the well-known names. As such, it is quite difficult to think of the activities of this agency, which aims at raising new "Robust Turks" to a new state, separate from the political atmosphere of the period.

## CHAPTER III

### THE PICTURE OF A GOOD “YOUNG CITIZEN” IN THE MAGAZINE OF *GÜRBÜZ TÜRK ÇOCUĞU*

*Sağlam ve gürbüz  
nesil Türkiye'nin  
mayasıdır (Able-  
bodied and robust  
generation is Turkey's  
yeast).  
M. Kemal Atatürk*

#### 3.1. Can Literary Fictions *Lead the way* A Society's Children?

Following on Anderson's argument that nations are essentially imagined communities or countries are basically envisioned the created networks by fictions and stories, symbolic cultural writings, images, myths and history (13-14), Bhabha notes that “the other” of the nations is never outside or beyond us because it is constantly implanted in the manners by which we endeavor to portray an “undecided” and ambivalent national space. As the knowledge of what a nation is ambiguous, according to Bhabha. The other also is essentially produced as the representation of the social life rather than the discipline of social polity like a nation (13). In this way, I would like to suggest that stories in the children's texts of the magazine of *Gürbüz Türk Çocuğu* also construct the discourse of

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“us” and “the other”. Therefore, the functions of the stories in children’s literature are essentially significant in terms of being a conveyor of explicit and implicit ideologies for small citizens of the nation-state. As Stephens states;

*The language of fiction written for children readily appears to offer conventionalized discourses by means of which to ‘encode’ content (both story and message). The ubiquitous ‘Once upon a time’ of traditional story-telling, for example, not only serves as a formal story onset but also tends to imply that particular narrative forms, with a particular stock of lexical and syntactic forms, will ensue. But the contents and themes of that fiction are representations of social situations and values, and such social processes are inextricable from the linguistic processes which give them expression (“Analysing Texts for Children: Linguistics and Stylistics” 56).*

The exchanges among authors and readers occur within the complex systems of social relations by means of language. Acknowledgment of this reflected language in children’s writing is a key component to construct an alluring identity. In other words, children’s literature carries a coveted identity for the small citizens of the states. It gives a way of distinguishing what one as of now knows, recognizing the own and other’s identities by conducting diverse scenarios, ideological representations and interaction between characters. Furthermore, to understand the fact that the diversity may have much in common with the now known. In this chapter, I will discuss the explicit and implicit ideology of the language that is used in literary genres in the magazine of *Gürbüz Türk Çocuğu*. In this direction, I will give some interesting examples from the works of the magazine’s prose, and then focus on the language usage of the poems in the magazine. Later, I will focus on how the magazine gives different messages about gender roles for girls and boys.



### 3.1.1. *The example of “Uyanıklar Kasabası’nın Çocukları (Children of the Town of Awakens)”*

In the magazine, one of the most striking stories is “Uyanıklar Kasabası’nın Çocukları (*Children of the Town of Awakens*)” (*Gürbüz Türk Çocuğu* v. 1-2-3-5-7) which started with the first issue and continued for several issues. In the text, it is emphasized that how the administration of the republic operates people and awakens the “sleeping” society with a sense of awakening. In the story, the name of the town, which is formerly known as “Bezginler Kasabası (*Lackadaisical People’s Town*)”, changes to “Awake People's Town” with the proclamation of the Republic. The wake-up word to be substituted for the “bezgin (*lackadaisical*)” must be a conscious choice in this text. As a matter of fact, the magazine reflects the ideology of the Republic as an awakening and tries to teach the child what the Republic and the new nation-state asks for.

In the situation that the republican regime uses educational institutions as a tool to adopt the ideology of the Republic appears in this text. In the story, there are some people living in this town start to work rapidly and innovating in various fields. Thus, the residents and especially the children of the town make a great effort to transform the school which was thought to have a major role in “consciousness raising” from a dirty and neglected place to a modern education institution. As a result of the name change, all the children of the town start to go to school willingly. They share with each other as they gain knowledge and become delighted to learn. In the proceedings of the text, the students who are studying in this town establish a “health club” among themselves. This club teaches medical knowledge and establishes a network of solidarity among the

students in order to fight against various diseases such as malaria. Thus, the children are able to help even the adults in the town thanks to the education they get in spite of their being young. As it can be seen from another article for parents, written by Sabiha Zekeriya, Anatolia lost its strongest, robust, healthy children during the war that has been going on for a long time. Some of them were lost in wars and some of them suffered from epidemic diseases such as malaria, trachoma, variola. It is stated that the population of Anatolia declined rapidly due to all these problems (*Gürbüz Türk Çocuğu* Fevkalade Nüsha: 30-31). In addition to this, according to the historical sources, there is a fact about health condition of the society struggling with intense epidemics in the first years of the Republic.<sup>13</sup> The textual representation of this situation is reflected in a kind of narrative and is conveyed to the conceived ideal child through texts. Hence, the magazine of *Gürbüz Türk Çocuğu* fulfilled its duty by remembering its own mission in terms of raising the awareness of the childhood problems and explaining how to prevent the spread of diseases through the concrete and scientific knowledge. In addition, the answer of the question of “Why is it necessary to be healthy both physically and mentally?” is conveyed to the child readers by a child character living in the town;

*I will work hard; I will be nourished well. To live a healthy and strong life is an honorary debt to my school, my mother, my father and my homeland and I promise to do it (Gürbüz Türk Çocuğu 3:25).*

Being healthy and robust according to the text is presented as a responsibility given to the small citizens of new society. One of the reasons is it is definitely a debt to the homeland.

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<sup>13</sup> According to Health Ministry statistics data, the anniversary of the Republic of Turkey, the states that have recently emerged from many wars, a period that also will have to grapple with the many health problems and infectious disease. The fight against infectious diseases such as tuberculosis, syphilis, syphilis, trachoma, smallpox was one of the main agenda items of the Ministry of Health and Social Welfare at that time. Please see for more information: Özkaya.

As I mentioned before, Himaye-i Etfal is one of the institutions that the Republican administration developed and authorized in the direction of child care-health and protection. In this manner Sabiha Zekeriya reports as the following lines;

*Himaye-i Etfal Cemiyeti, which wants to give a new life and a healthy robust generation to new Turkey, is the most important institution in the country that advocates, represents and conducts this tremendous case (Gürbüz Türk Çocuğu Fevkalade Nüsha: 30-31).*

Therefore, the existence of such texts in the publication can be considered as an indication that the literary pages of the magazine serve a specific purpose. As Hollindale argues that there is always an ideology to be transmitted to the young readers in children's literature (3), there are great examples of both explicit and implicit messages for the young readers in this text.

In his book titled *Discipline and Punish*, Foucault puts the concept of "docile body" forth in relation with how the power shapes the bodies of people and their actions. According to Foucault, the docile body is "something that can be made; out of a formless clay, an inapt body [from which] the machine required can be constructed" (135). Then he says, "this body cast it as unformed and willing to be shaped: it's "pliable," capable of being "manipulated, shaped, trained." (136).

"Training" is a significant feature of the activity of power upon the docile body. Foucault's ideas center on a scope of establishments from prisons, to the military, to schools as he portrays the settings where docile bodies are restrained. Inside these institutions, bodies are transformed to react to the signals that are certain but firmly composed through the systems of relations that maintain order. He also suggests;

*It is a political anatomy and mechanics of power that defined how one may have a hold over others' bodies, not only so that they may do what one wishes, but so that they may operate as one wishes, with the techniques, the speed and the efficiency that one determines (138).*

According to Foucault, the body, by the hand of power, ceases to be a punishable object. Then it becomes something that is tamed and passivated. The compliance of the body is ensured through institutions – with the prison being in the first place – such as madhouses, quarantines, hospitals and schools (139). Considering within the confines of this study, as Foucault points out schooling in particular among all state apparatus is extremely effective in creating docile bodies. It is a well-known case that the political power shapes education systems, and the contents of education are changed in accordance with the demands of it. The school system is an utterly effective mechanism in terms of training people in order to maintain the state. Yet, these individuals, through their education at school, will not oppose the system which is advocated by the political power of the state. They will be the ones sustaining the system.

Considering the relations of the publisher of this magazine with the state; the publication of such texts is concentrated on the desire to create acceptable and docile citizens, similar with what Foucault said about the instrumentalization of literature. The children go to school and learn something. They become conscious about being healthy and clean, and made people around themselves conscious as well, thanks to the school apparatus of the state. The acceptable citizens here are these children, who are tamed objects. Therefore, through the texts, the places where the child body and actions assume that the shape is extended beyond institutions such as family and school to find themselves a place within the network of various media outlets as well.

### 3.1.2. *The Examples of “Konca’nın Hikayesi (Konca’s Story)” and “Üç Arkadaş (Three Friends)”*

Another crucial topic in the most dramatic stories is about national economics. Those stories aimed to teach how to save up money for the sake of survival and progression of the new nation-state. It is inarguably that there was enormous desire to create a strong economical basis for a newly founded nation-state. Starting from the early years of the Republican regime, the authorities of the state had several arrangements and configurations regarding economics.<sup>14</sup>

One of these is the establishment of the first national bank of the Turkish Republic, İş Bank (*The Work Bank*), which was founded by the directives of Mustafa Kemal Atatürk in 1924. When the Ministerial Cabinet was summoned by Mustafa Kemal in 1924, he announced his desire to establish a national bank with the following statements: “A foremost measure to redeem and uplift the motherland is to establish a modern and national bank that grows out of the direct dignity and confidence of the public” (“Tarihimiz”. İş Bankası. Web. 01.07.2019). The bank, underlining the importance of the national values, aimed to empower the foundations of having an independent economic and fiscal management. In many issues of the magazine, there is information about İş Bank. It is seen that the magazine provides introductory information about national banks in the last pages of every issue. For example, Eytam and Emlak Bank, Ziraat Bank and

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<sup>14</sup> In order to achieve the planned economic goals, a conscious and determined revolutionary attitude was necessary, apart from the love of the homeland, and self-sacrifice in the early Republic of Turkey. Therefore, the State declared mobilization on this issue, and since the establishment of a national economy was considered to be a strong state, many studies were carried out by the State in this field. For instance, Mustafa Kemal said in Tarsus on March 18, 1923: “We are obliged to increase our national trade. Knowing this simple, but vital truth, we must tell it to those who do not. We will walk towards our goal by forcibly telling those who do not understand.” Please see for more information: Sevim, Öztoprak, and Tural.

Ottoman Bank are introduced in the 34th issue. What is interesting is that these banks found a place among the promotions of children's books that are recommended to be read in the magazine. This can be one of the indicators that the magazine tries to serve the state for benefit of the national economy. In this manner, there are lots stories, inside the pages of *Gürbüz Türk Çocuğu*, to raise awareness of Turkish children so save up their money. The main characters of these stories are functional in guiding the child readers and motivate them to value their assets.

When the story of "Konca'nın Hikayesi" (*Gürbüz Türk Çocuğu* 60:26-29), which can be found under the title of "Children's Fairytales", is analyzed, the manner of the main character, Konca, is utterly praising the İş Bank. Konca is described as a very poor girl in the story. One day, she encounters a white-bearded elder right next to the fields who needs help. Konca vigorously tries to help the old man who desperately needs water. At the end of the story, the old man awarded Konca with a bank account in her name at İş Bank instead of sparing a cas to her directly. He, who turns out to be the manager of the bank further in the story, takes Konca with him to the bank and asks whether she knew what that business place is. He, then, continues; "This is a branch of İş Bank. İş Bank is a national establishment. Don't worry; your money is worthy here." (28).

I believe that providing such a subtle detail to the child reader through these kinds of characters is definitely an instrumentalization of literature in order to demonstrate the importance of İş Bank in national economics. For instance, the analogy of depicting the bank manager as a white-bearded elder guardian is used in the text because İş Bank is being tried to be displayed as a guardian angel for the young generations.

Accordingly, in the early Republican period, Kemalist nationalism envisaged a strong, productive national economy (trade, industry, agriculture) in order to develop and rise to the level of contemporary countries (Şahinkaya 4). In parallel with this desire for national economy, *Gürbüz Türk Çocuğu* deals with national economic politics in terms of being a conveyor of implicitly ideological messages for its young readers. İş Bank, which is tasked with the mission of strengthening the national economy, shows up as a character in the story. This circumstance is narrated by the main character of the story as follows;

*My child, all your money is secure with this bank. You can withdraw your money whenever you want. I am leaving now but let me tell you this. Always be good hearted as you were. Whoever does good deeds will appreciate its return. Do not forget my words. Do not try to find me, you cannot (29).*

After this engagement, the old man suddenly disappears just as told in classic fairytales. Konca immediately tries to locate him. As the old man told her, however, she cannot find him again. On the other side, with the money in her account at İş Bank, she gets a mansion built for her family and lives happily ever after.

In another narrative fiction related to “Konca’nın Hikayesi”, Konca’s sister Güllü is the main character with a same motivation. One of the days, Güllü helps out a young man. In return, the young man wishes to offer a present. The present is a box. The young man holds out the box and says: “Here, my little sister, this is yours. You will benefit greatly from it.” At the end of the text, this box turns out to be a penny bank belonging to İş Bank. The narrator describes the scene as follows; “Ten-year old Güllü truly appreciated this gift. This is how good people are always rewarded for their good deeds.” (31).

Understandably, one of the messages that the text aims to convey is the importance of İş Bank. During the foundation process of the young Republic, Himaye-i Etfal highlights the national and personal importance of İş Bank to the child reader by publishing such a story. Moreover, it heralds a pleasant award for whom does a favor. Further in the text, there is an İş Bank advertisement that says, “Savings is the debt to your desires and self, do repay”. Within the advertisement, state-affiliated new branches of İş Bank are announced. Submitting the text to the children readers instead of the adults helps children to relate themselves to the story more. Furthermore, the advertisement at the end of the text reiterates the emphasis on İş Bank.

In another story named “Üç Arkadaş (*Three Friends*)” (*Gürbüz Türk Çocuğu* 59: 16-18), three friends with distinct characters are described. First of the three friends is a pretty lavish and extravagant person, whereas the second is very stingy and keeps all his money under his pillow. Finally, Vafi Bey, who is the third character, is affirmed by the narrator because of his disparate character. Vafi Bey becomes very rich as his other friends lose all their wealth. In the text, the reason behind his richness is pointed out to be depositing all his money to his İş Bank account. This situation is told by the narrator in the text as follows;

*Vafi Bey felt really sorry for his friends. So much that he even couldn't eat dinner. On the other hand, he was grateful to God that he thought of depositing all his money to the national bank, İş Bank, which is the most trustworthy and secure place to do so (18).*

As seen in the texts, İş Bank was so significant for the newly established young Republic. It regularly advised the children readers to save and put the money to good use through stories. At this point, considering the fact that the publisher is a social services institution



for the protection of the children, placing such stories in their magazines reveals the state's ambition to reach out children readers and facilitated literature in this intention. Therefore, I argue that the explicit ideology in these texts is to save money and make good use of it; whereas that being good at using the money is essential for being a good citizen carries implicit ideology patterns about nationalism.

### **3.1.3. *The Characteristics of Good Children in the Stories***

The general topic of the magazine is shaped around the stories that teach children what kind of children they should be. The young readers are taught to be “good, true, honest, helpful and educated” to be an ideal child. These qualities are portrayed as a debt that needs to be paid for the nation. Therefore, morally “good” children are also important for the continuity of the state since the aim of the magazine for generating physically healthy and robust children is related to the state's population and development policies.

For example, Halid Ziya emphasizes the importance of the habit of book reading for child development in his story called “Yarın Kardeşler (*Tomorrow Siblings*)”. The narrator likens Tekin and Sevin, the two children that read books to the chirpy birds. This likening contains the importance of book reading implicitly. Thus, the narrator, who is extremely pleased that children read, calls them “tomorrow siblings”. As his friend asks him the reason for the name, he explains; “Tekin and Sevin! Children that will help the revival and development of this country with all their hearts and souls are the people of tomorrow.” (*Gürbüz Türk Çocuğu* Fevkalade Nüsha: 83). Therefore, what aimed for raising a generation who reads and learns is ensuring the continuity of the nation and the great Turkish society.

In the story of “Namuslu olunuz! (*Be honorable!*)” (*Gürbüz Türk Çocuğu* 9: 26-28), the main subject is being moral. As can be seen from the title, children are taught to be morally honorable. The protagonist of the story is a poor girl named Sevim. One day, Sevim finds an egg in their garden and takes it to her mother. But her mother tells her that; “This does not belong to us, my girl, it is our neighbors’. The neighbors’ chicken must have laid eggs, go and put it where you find it.” (26). Then Sevim takes the egg to their neighbor back and they are pleased by her behavior. They put the egg into the nest. Three weeks later, their neighbor presents a beautiful chick to Sevim. Sevim rejoices. At this point, what the narrator does is very interesting. The narrator abruptly stops the story and tells, “To make a long story short; being honorable serves its purpose. The country will be saved thanks to these children.” (26). This information from the intervening narrator proves the didactic aspect of the story. After this information, the story explains how Sevim owns lots of chicken and supports her mother by selling eggs in the bazaar. The narrator ends the story with these following words; “Little Sevim did something honorable. She reached her award in a very short time. So, this girl is a good small citizen for her homeland.” (28).

The explicit ideology of this story is that the one will get their reward sooner or later if s/he is honorable. The implicit ideology of the story, on the other hand, is that in order for the continuity of the state, every small citizen must be dutifully honorable.

In another issue of the magazine, the author of the story, Emineddin writes that;

*Children! Stay strong so that you will not be crushed. Always have a strong mind, intelligence, build, body, morality. But don't use it to be like a hawk, use it and have a strong body, mind and morality to lift even the enemy from the ground, to offer a helping hand to the helpless, to show the*

*way for the ones that lost it. This is what the humanity orders for you. The greatest goal of the Turk is to help people, to show solidarity, sincerity and love the nation and the country (Gürbüz Türk Çocuğu 11: 31-32).*

In these stories, the explicit ideology on the language appears when the characteristics of being a good child are listed. However, the main reason for children having these characteristics is imposed as a debt to the homeland and at this point the language transfer the implicit ideology that Hollindale mentions. From this point of view, both micro and macro level devices that were stated by Van Dijk for discourse analysis are important for the review of this magazine. When the texts are examined at the micro level, it is seen that the selected words, the titles of the texts and the editing of the text were created to form this ideal child. The element that reinforces this discourse is the publisher, one of the macro level devices. The relationship established by the publisher with the state affected the devices in the micro level and the texts were produced in accordance with the missions of the publisher, which is Himaye-i Etfal Cemiyeti.

### **3.2. Ideology in Poetry of the Magazine of *Gürbüz Türk Çocuğu***

I argue that the poetry and its harmonious structure can easily be held in by imposing ideological propaganda to the audience with its unique kind of narrative. Therefore, it was used as propaganda mean for the nation-states. In this subchapter, I am willing to concentrate on several political poems which place the children to the target in the *Gürbüz Türk Çocuğu* magazine. First of all, I can easily express that when the poems of the magazine of *Gürbüz Türk Çocuğu* are examined, the concept of “homeland” and belongness to the homeland explicitly embrace the young readers. The topics that are

intensively studied in these poems are filled with the themes such as “the love for Atatürk, the love for homeland, being Turk and Turkish nationalism.”

In this respect, examining the first poem called “Gazi (*Ghazi*)” is quite important in order to apprehend the ideological thoughts of the period. This poem, in the children’s pages section of the magazine, presented as follows;

*Our fathers, our mothers / We, you, in the line / They wanted to cut off /  
Oh what deeds! Oh what deeds! / Immediately Great Gazi Pasha / He  
strangled the enemy in the sea / All of us were saved / We have come to  
this age like this / Live long Great Gazi Pasha (Gürbüz Türk Çocuğu 3:12)*  
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To illuminate, considering that the audience is children, publishing these kinds of literary products such a politically negotiable poem, is an act that speaks of the “Gazi Pasha” sense of the time. In this manner, the message for the child readers is to rescue the homeland of Gazi Pasha. If I take the statements of Adler, who studies developmental psychology on children, into consideration; it can be suggested that when considering the age range of children’s readers, children struggle to create an ideal identity according to the concepts they perceive.<sup>16</sup> What might be the point of publishing this poem with such profound meanings in a magazine whose title is “the child”?

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<sup>15</sup>The Turkish original version of the text is: Babamızı, annemizi / Bizi, sizi, dizi dizi / Tutup kesmek istemişler / Ah ne işler! Ah ne işler! / Hemen büyük Gazi Paşa / Düşmanı boğmuş denizde / Kurtulmuşuz hepimiz de / Böyle geldik biz bu yaşa / Yaşa koca Gazi Paşa.

<sup>16</sup>In his book *İnsanın Doğası*, according to Adler, the ideal self, which is one of the selves of the individual, is the information about the person who believes that the individual should be and who fulfills the duties and obligations determined by others for himself/herself. It includes the mental images of the individual that belong to the person s/he wants to be. The ideal self contains potentially perceptions of self and is highly valued by the individual. In this respect, it can be said that the “ideal” concepts learned especially in children ages play an important role in the formation of ideal self-structure along with self-assessment. Self-assessment enables individuals to evaluate the characteristics internalized in the socialization process and to regulate their behaviors.

At that point, it can be argued that the relationship between the scene and a poet is interdependent, as Burke indicates in the following statement;

*The words of the poet are not puppets, but acts. They are a function of him, and he is a function of them. They are a function of the society, and he is a function of the society* (quoted in Golden 10).

One of the official publications of the new state, which is in the effort of creating a national identity, normalizes the children's hatred on the enemy who wanted to cut off their parents and their constructed enemy "who swore to cut us". However, I assert that the continuation of this poem, of course, is more dramatic for a young reader. "Great Gazi Pasha came and strangled the enemy in the sea." In this respect, putting a marginalizing rhetoric like "us-you" in the young reader's imaginary world creates a discourse concerning *the other*.

As Bhabha asserts in his study, the other in the narrations is generally seen as an "enemy" in a battle of good versus evil, "us against them" to construct a nation (20). Therefore, what are important to understand in this poem is how circumstances determine choices and how the "difference" reveals itself within us and not in others. The perspective with the questions of character representations and characters' roles are important in this point. Such poem consists in showing how children's fiction represents some groups at the expense of the others, or how some groups are negatively represented in the stereotypical terms.

After all, as Stephens observed that "writing for children is usually purposeful" (*Language and Ideology in Children's Fiction* 3). One may argue that poetry in the magazine of *Gürbüz Türk Çocuğu* underline a representation of "acceptable us" and

“unacceptable other”. The lyric in that manner is an aftereffect of a “purposive action” with respect to the creator. In that point, the idea of the home gets converted into the different definitions like *motherland, homeland, state, nation, country* and so on. The nation subsequently speaks to the home. In other words, the nation symbolically represents the home, the limits of which fill in as the limits of home thus home winds up synonymous with the country. In this regard, I argue that *Gürbüz Türk Çocuğu*’s poems strongly underline the differences between “our home” and “others’ home”. The connection between home and foreign are built through the contrasts among home and what is “not home”, at the end of the day what is outside.

Another poem published in the magazine is the following poem entitled “Türk (*Turk*)”:

*I am a child, I am young/ But my name is great / This is my merry ballad /  
Turkish is great, I am Turkish, I am great (Gürbüz Türk Çocuğu 3:6).<sup>17</sup>*

This poem is in the section entitled “Çocuk Sahifeleri (*Children’s Pages*).” The subject of the poem is a young child just like its readers, namely a young reader. However, this child is “great” unlikely to his/her peers. The child is “Turkish” and for the sake of the ideology of the state, the Turk is great. With this poem, which can easily stay in mind because of the elements of harmony such as assonance, alliteration and pun in original Turkish version, it may affect the children to integrate them with this text and to adopt the teachings about Turkishness there.

According to Göçek, as it is seen in this poem, the subject of Turkish nationalism, which is intensely antagonized in the literary productions, is developing around the reform

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<sup>17</sup> The Turkish original version of the text is: “Ben çocuğum, küçüğüm/ Fakat adı büyüğüm/ Budur benim şen türküm/ Türk büyüktür, ben Türküm, ben büyüğüm.”

movements were tried to conduct in the twentieth century that dominated by the atmosphere of war and conflict. Studies around this intersection, the works produced within the context of Turkish literature and the publications such as periodicals that will emerge rapidly are bringing a new meaning to these intersection points. In this direction, new structural formations, the new sense of the world surrounding them, and the new institutional structure will be passed on to nationalism. The production in the literature in the first quarter of the twentieth century will determine the particular form and orbit of the Turkish nationalism (63–76). When it is considered in this context, the act of sublimation of identity in the name of creating a new society has great presupposition on the “mini citizens” imagination of the magazine of *Gürbüz Türk Çocuğu*. During the rise of xenophobia in the 1930s,<sup>18</sup> the magazine tried to influence the children by following the increasing rightwing trend in the world (Kallis 14–15). Just as in this poem, Turkish identity is praised, while other identities are marginalized. The following statements in Z. Akkök’s thoughts can be given as an example of this situation;

*Nobody believes the word of non-Turkish children. Nature and creation created the all Turks as the superior over all other nation. Just as humans dominate animals, Turkish children are morally dominant over non-Turkish children (quoted in Öztan 106).*

As it can be seen, both the praise of Turkishness and the humiliation of other nations are the reproducing the discourse of *the other* that embodied in the political conditions of that period.

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<sup>18</sup> It means dislike of or prejudice against people from other countries.

Aka Gündüz, who is one of the most published authors of the magazine, takes the following remarks with his signature in the poem “Kardeşlik Türküsü (*The Ballad of Brotherhood*)”;

*We are the children of / Martyr in Dumlupınar / We are the souvenir to  
the Republic of / The glorious river called Sakarya / We are battle  
brothers, spirit brothers / We are blood brothers who flow in same way  
(Gürbüz Türk Çocuğu 31:20).<sup>19</sup>*

Sakarya is an important river because of the battle called Sakarya Meydan Muhaberesi in 1921 that set the Turkish army to begin its offensive. Dumlupınar is also another significant place where Başkomutanlık Meydan Muharebesi in 1922 was won. Therefore, the words of Dumlupınar and Sakarya become a nationalistic epic among Turks because of these victories.<sup>20</sup>

The idea that conveyed to children in above-quoted poem is about these battles that took place in Dumlupınar and Sakarya. The first shocking fact that one encounter in poem is children’s being a martyr. According to the text, children who are holding each other’s hands are considered in solidarity that ended with being martyrs together. Moreover, the importance of the Sakarya River is attributed to the nationalist ideology. The fact that it takes the title “glorious” of this river is mixed with the “supreme Turkish blood” through the implicit ideology.

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<sup>19</sup> The Turkish original version of the text is: “Dumlupınar’da şehit askerin / El ele vermiş yavrularınız / Sakarya denen o şanlı nehrin / Cumhuriyete yadigârınız / Cenk kardeşiyiz, can kardeşiyiz/ Bir yolda akan kan kardeşiyiz.”

<sup>20</sup> For example, Dumlupınar has a great place in the 60th issue of the magazine published in September 1931. The cover of the issue consists only of a photograph depicting Dumlupınar and the words of hakimiyet-i milliye (the national sovereignty) is written on it. Such issue of the magazine is dedicated to Dumlupınar. In this issue, the general center of Himaye-i Etfal writes following statements about Dumlupınar “We owe our revolution, independence and free Turkish to Dumlupınar Day, in our national independence lives for nine years. If there was no Dumlupınar day in the history of our nation, Turkish history would be left unfinished and world history would be deprived of one of the most important turning points that drew the directions of the new era.” (v. 60: 7)



As a matter of fact, the Sakarya River, which is often pronounced together with the notions of patriotism and nationalism, took its place in poetry as an element that should absolutely be taught to children because of witnessing to the “victory”. While analyzing above-mentioned poem through close reading, the underlined message might provide solidarity in times of war through another concept which is exalted like brotherhood. At that point, concurring to Mária Natividade Pires’ following sentences;

*The role of narrations in mediating texts is therefore crucial in striking a balance between promoting an understanding of what is a narrative and a legend and how these narratives may be read from the vantage point of showing how different things are in the present and by initiating a dialogue of the past with the present that might include, for example, rewritings of traditional narratives in order to accommodate new structures of social feeling, social justice and equity (252).*

Using traditional narrative motifs such as the Sakarya River to promote complex knowledge about own culture and to understand how one particular point of view constructs a culture, a character and a set of events as “other” is not a simple task. It is, however, crucial to lead young people into the reflection about the pretended “neutrality” of narrative and societies as well as the unfair and unequal distributions of power within societies and geopolitical alliances. Literary fictions for children in *Gürbüz Türk Çocuğu* frequently apply traditional narrations as the narrations of Sakarya and Dumlupınar. Thus, it has a great potential to learn through such narrations for readers.

Another poem that came out with the signature of Aka Gündüz in the 11th issue of the magazine with the cover page titled “Fikrimce çocuk vatandır (*A child is a homeland in my idea*)” is “Çocuk Marşı (*Children’s Anthem*)”. The first part of the poem is showed below:

*Turkish children! Turkish children! / Eyes forward, heads up! / Life of tomorrow horizons of the homeland. / Everything is yours, Turkish children (Gürbüz Türk Çocuğu 11:12).<sup>21</sup>*

The presentation of this anthem, which is even known today, under the heading of “Çocuklara Mahsus Şiir (*Poetry for Only Children*)” on the 11th issue of the magazine, shows against that the targeted mass is children. The narration is about the perception of today on children. If we remind that one of the magazine’s main goals is to “create new tomorrows through mentally and physically healthy generations”, it is highly accepted that such a text could easily takes its place in the magazine. The inscription of “eyes forward, heads up” on the poem emphasizes the importance of raising a self-confident and decisive Turkish child. The fact that “everything belongs to Turkish children” has also significant ideology because it shows how important today’s child is in the future imagination.

Similarly, looking at the following lines of the long anonymous poem “Memleket ve Bizim Çocuklarımız (*Homeland and Our Children*)”, the position of the child in the state ideology is quite important as to equal with the homeland;

*Welfare of the Turkey depends on children. /These words always called by our people. / Once they hit our homeland from all sides. /Now we grew up and they fled(... ). / Motherland means children. /Children are the motherland (Gürbüz Türk Çocuğu 5:25).<sup>22</sup>*

Selim Sırrı Tarcan describes the notion of motherland within the above-mentioned era in the magazine of *Gürbüz Türk Çocuğu* as follows;

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<sup>21</sup> The Turkish original version of the text is: “Türk çocukları! Türk çocukları! / Gözler ileri, başlar yukarı! / Yarınki hayat yurt ufukları/ Her şey sizindir Türk çocukları.

<sup>22</sup> The Turkish original version of the text is: “Türkiye’nin refahı çocukların elinde / Hep deniyor bu sözler halkımızın dilinde / Bir zamanlar yurdumu her taraftan vurdular / Şimdi büyüdük kaçtılar... / Vatan çocuk demektir / Çocuk da bir vatandır.”

*Motherland begins with home, then becomes neighborhood, then becomes a village or a city, then becomes a province and finally the whole country. The love and affection to the motherland starts from inner circle and spreads out similar to the affection to parents. The people who do not acknowledge their parents will not have a great fondness for their relatives and friends. Love for the nation and the motherland will not hold place in a person's heart unless he loves his own home. The shape of love for motherland starts with acquaintanceship. We call this enthusiasm. People attach themselves to the place where they were born and raised as well as the birds to their nests, the bees to their hives, and the poultry to their coop. Love for motherland and memories from the past become sacred with mothers. Motherland is a piece of land that ties the past to the future. The land that holds our ancestors, heroes and loved ones who are separated from us and faded in eternity is certainly sacred (Gürbüz Türk Çocuğu 42:7).*

As it is shown, the fact that the motherland for a nation-state is quite significant for its small citizens in the perspective of Himaye-i Etfal, the poem also stresses “a child is a motherland”. This gives a message to the readers that the child question in public discourse is as important as a motherland issue for enhancing the society.

Another important implicit message to be given to children in the magazine is about teaching the children of Anatolia, which is called the homeland of Turks. Kabacalı mentions about adoption of Anatolian identity through these lines;

*Since during the early years of the Republic, the National Literature movement was adopted and supported by the political authorities, the children were encouraged to memorize the rhymed and metered poems exalting Anatolia and Anatolians in addition to "Anatolian Romanticism". Also, the kind of poems divinizing and prophetizing Atatiürk while degrading the Ottoman State eradicated by the new regime and exalting racism and Pan-Turanism were also greatly favored (608-609).*

This poem, which combines love for homeland with the imagination of a certain geography and presents it to its child readers, is shown below:

*Arm of the Turks is strong / Each way of them is truth / Full of the Turks /  
Anatolia Anatolia / Turkish children since childhood / They make their  
bread from the hard way / It was rescued again / Anatolia Anatolia /  
Working has taste / Not used to inaction / The name of Turkish heaven is  
Anatolia, Anatolia (Gürbüz Türk Çocuğu 4:30) <sup>23</sup>*

Considering the first two lines of the poem, it seems that the mindset of “the ideal child”, is presented within these lines. With the inscription of “Turkish children making their bread from the hard way since their young ages”, the features of both being hard working and successful are attributed to this ideal small citizen of the new nation-state.

The poem below titled “Çocuk (*The Child*)”, which has the inscription of “this poem was read by Gültekin in the Ballet of Cemiyet-i Etfal”, shows that there is a close relationship between the child and future of the nation-state since children are accepted as the future of the state. In this context, as stated in this poem, it is aimed that the responsibility of children would give a new identity to the society in the course of the nation-state, and to protect and promote this identity.

*A child in vineyard of homeland / S/he is gentle, tender sprout / Children  
are in front of us / A trail with a life going on / Children are the future /  
Children are the consciousness of the world / Homeland without the  
people is a graveyard / Children are the consciousness of the homeland  
(Gürbüz Türk Çocuğu 6:39) <sup>24</sup>*

Another example is a poem in Nezihe Muhiddin’s story of “Bayram Sabahı (*Bairam Morning*)”. In the story, the main child character reads the poem enthusiastically. The

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<sup>23</sup> The original version of the text is: “Kuvvetlidir Türk’ün kolu/ Doğrudur her bir yolu/ Baştan başa Türk’le dolu/ Anadolu Anadolu/ Türk çocuğu küçük yaştan / Ekmeğini söker taştan / Kurtulmuştur yeni baştan / Anadolu Anadolu / Çalışmanın vardır tadı / Tembelliğe alışmadı/ Türk cennetinin bir adı Anadolu Anadolu”

<sup>24</sup> The original version of the text is: “Çocuk vatan bağında / Nazik, körpe bir filiz/ Çocuk bizden âti/ Giden hayatlı bir iz/ İstikbaldir çocuklar/ Çocuklar cihan dimağıdır/ Halksız vatan bir mezar/ Çocuk vatan dimağıdır.”

protagonist of the text is very touched by this poem and cannot get out of its impact for long days. The mentioned poem is;

*You are young, your destiny is great/ Your name is great, your reputation is great / Your ideal is great, your homeland is great/ You are worthy of this joy (Gürbüz Türk Çocuğu Fevkalade Nüsha: 88)<sup>25</sup>*

As it can be seen, the poems in the magazine recognize both implicit and explicit ideology about the discourse of power, in parallel with the concept of ideology that Hollindale argues.

### **3.3. Girls Are Good Mothers, Boys Are Good Soldiers in *Gürbüz Türk Çocuğu***

The concept of gender is to interpret sexual differences on the social and cultural level, as opposed to sex of biological origin. This concept is also considered of the primary categories of historical analysis and was accepted as a phenomenon in all social and economic formations and political institutions. As Madeline C. Zılfı, who made some crucial research on the relationship between the Ottoman women and politics asserts, suggests that the phenomenon of gender largely allowed us to understand the dynamics of any social system, including publications (29). In this manner, Mem Fox asserts “everything we read...constructs us, makes us who we are, by presenting our image of ourselves as girls and women, as boys and men” (84). Other than being a significant asset for building up children’s language abilities, children’s literature has a critical impact in transmitting a general public’s way of life to children since the gender roles are

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<sup>25</sup> The original version of the text is: “Sen küçüksün, yazın büyük / Adın büyük, sanın büyük/ Ülkün büyük, yurdun yüce / Sen layıksın bu sevince”

a significant piece of culture. How gender is depicted in children's literature in this manner adds to the picture that children create their own roles and that of their gender in the public arena.

Anderson contended that the state is a specific kind of “imagined community”. For him, the state requires the innovative methods and social foundations for producing a feeling of envisioned fellowship among extensive quantities of individuals who will never meet the demand of the vast majority of their kindred natives and personal. A state, he affirms, is a particular sort of network that underlines inner homogeneity and determined limits are isolating one national network from another. This is altogether different, for instance, from dynastic domains, where various gatherings are progressively sorted out around a predominant focus, with “fluffy” outer limits that could - at any rate on a fundamental level - envelop the world (23-25). A point of view on gender and nation adds a critical measurement to Anderson’s hypothesis. While a modern state is stressing homogeneity in the open circle, it additionally relies upon conclusive inside limits among the male and female universes. Thus, in line with these mechanisms of states, different roles are determined for men and women. In this “imagined community”, the national identity of the people is set and the issue of what can be done by men and women in the social order is discussed.

At this stage, the front is both inaccessible from the child’s reality and remote regarding time. Some principle messages are worried in those writings: War is a focal piece of children’s life. All children, but especially boys need to move forward to become great soldiers like their ancestors. So as to progress toward becoming warriors, male children

should initially grow up.<sup>26</sup> Since the fact that children are a mass who are vulnerable to these kinds of texts, both explicit and implicit ideologies about gender in those texts are very important to construct the identity.

The main explicit ideology for girls in many texts of *Gürbüz Türk Çocuğu* can be summarized as follows: To protect the country every time at all cost and to become a powerful country with good soldiers, the task of the girls is to raise well-educated sons. When we turn the flashlight into implicit ideology in such texts, it is clear that women's social roles are reproduced through these texts. In other words, although the Republic made extensive reforms to radically change the position of women in society, the traditional roles of women reappeared in this period.

We are familiar with the discourse in the form of “the essential duty of women is motherhood” in 2019 Turkey. It is also a subject on the agenda in the first years of the Republic.<sup>27</sup> As a matter of fact, Himaye-i Etfal Cemiyeti with the help of the Ministry of Education, added “child caring” course in the syllabuses of the girls' schools.

Furthermore, the following statement in the book titled *Türkiye Çocuk Esirgeme*

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<sup>26</sup> One of the greatest similarities between the imagination of childhood in the early Republic and the last period of the Ottoman Empire is the praise of military service and encouraging children to become soldiers in this context. On the one hand, while emphasizing the historical “military” characteristics of the Turks, on the other hand male characters in children's literature are counting the days to step into the military service. In addition, the girls incorporated in the military discourse, and the examples of the War of Independence were given, and it is covered that, if it is the necessity, they must also fight at the front. Moreover, while all this was done, the military qualities of the Turks from history were taken back/exemplified from Central Asia. Military emphasis in education has increased further since the mid-1930s. In 1926, while military-related courses were in the curriculum of the last two years of teacher schools and high schools, in 1935 they were made compulsory for all years of secondary and high schools. Under the influence of the war years, articles about military started to appear in Children's magazines. For example, in the August 23rd, 1941 issue of the magazine of *Çocuk* (The Child), an article entitled “Çocuğun Harp Notları (Children's War Notes)” was published. Please see for more information: Öztan.

<sup>27</sup> Deniz Kandiyoti breaks down the social development of the “women question” in the late Ottoman Empire, focusing on that in the late 1800s and mid 1900s male reformers “found the plight of women a powerful vehicle for the expression of their own restiveness with social conventions they found particularly stultifying and archaic” (26).

*Kurumu'nun Kısa Bir Tarihçesi* (A Short History of Children's Protection Agency of Turkey) is a good example for explaining the patriarchal perspective of the period.

*How we desire to apply (for) our daughters, whose main duty is to become a mother equipped with all kinds of qualifications, the method of gaining the right to enter other examinations after passing the exam of this course perfectly* (quoted in Öztan 133).<sup>28</sup>

To give an example, Kamil Nami Duru describes the ideal mother as follows in the text titled “Yine mi Çocuk? (Again Child?)” published in *Fevkalade Nüsha* in the magazine;<sup>29</sup>

*You will not bear a child for yourself. You have to bear a child just for the nation, but then you should not say 'the nation should look after the child', you would not have lived if the nation had not looked after you, as a woman, you owe her, You will pay your debt by looking at this child of the nation. If that child were born as a girl too, that is also how she will pay her debt* (*Gürbüz Türk Çocuğu* *Fevkalade Nüsha*: 88).

Similarly, the following verses in Behçet Kemal Çağlar's poem, which is entitled “Çocuk (The Child)”, tell that children should also be the fathers of the ideas, while emphasizing the importance of being a father for the nation.

*It is forbidden for him to remain infertile in head, body, spiritually. / Every Turk is a father of a thought and/or a child* (*Gürbüz Türk Çocuğu* *Fevkalade Nüsha*: 29).<sup>30</sup>

Therefore, the desirable situation for both boys and girls are parenting the new generation of minds that will ensure the survival of the nation.

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<sup>28</sup> The original version of the text is: “Esas vazifeleri her türlü evsaf ile mücehhez anne olmak olan kızlarımızın bu dersten mükemmel suretle imtihan verdikten sonra diğer imtihanlara girmek hakkını kazanmaları usulünün tatbikini gönül ne kadar arzu eder.”

<sup>29</sup> The Exceptional Edition has been issued for 23 April Children's Day. It is special issue of the magazine because it is the richest issue of the magazine in terms of both page number and content variety. Therefore, this edition is the most circulated issue of the magazine. In this copy, the famous writers such as Ahmet Rasim, Agaoglu Ahmet, Akcuraoglu Yusuf, Cenap Sahabettin, Suleyman Nazif, Halide Musret, Sukufe Nihal, Rusen Ashraf, Ibrahim Alaaddin, Veled Celebi, Sabiha Zekeriya and Aka Gündüz describe the importance of April 23 in the life of the Turkish nation and the function of Himaye-i Etfal.

<sup>30</sup> The original version of the text is: “Başça, vücutça, ruhça yasak kısır kalması/ Her Türk ya bir düşünce ya bir çocuk babası.”



For instance, one of Mevhibe Ziya's narrations titled "Annemin Köşesi (*My Mother's Column*)", written in the style of a letter is, "Kızıma Öğütlerim (*My advices to My Daughter*)". Some of the sentences quoted from this text, Mevhibe Ziya's address to the girls, are as follows;

*You ought to know that a young girl should think first of all that she will be the head of a family. What you need to be a good family woman. I will say them to you. First you have to learn how to cook a good meal, how to sew a good stitch. You ask why? Don't suppose I'm obliging you to cook, and sew. But a woman is the most punctual controller of her house. A woman should consider the ornament of her offspring, the pleasure of her family before her own outfit, her own pleasure. The family nest is a beautiful flower. Its flowerpot is the man of the house. But there is no doubt that it is the water that gives the food to it that the flower will flourish and not fade day by day. That clear water is a woman. You will be water when you grow up (Gürbüz Türk Çocuğu 34:31).*

In this manner, in the poem entitled "En Büyük Vazife (*The Biggest Task*)", Halide Musret says the following sentences;

*Know well! Every little girl is a mother! /And every man is a very honorable soldier of tomorrow! / It will always grow from them/ Names of the future/ İsmets, Fevzis, Kemals (Gürbüz Türk Çocuğu 14:31).<sup>31</sup>*

As we witness the common gender roles in today's Turkey, one of the main ideological points of these stories is that the women's duty of motherhood is to raise good children for the country and the nation. Yuval-Davis says the following statements about the nationalist discourse and the "women question":

*As the biological 'producers' of children/people, women are also, therefore, 'bearers of the collective' within these boundaries... Depending on the hegemonic discourses which construct nationalist projects at specific historical moments, women might be encouraged, discouraged, or sometimes forced to have or not to have children. immigration. In this discourse, the future of 'the nation' is seen to depend on its*

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<sup>31</sup> The "honorable soldiers" here are İsmet Pasha, Fevzi Pasha and Mustafa Kemal Pasha.

*continuous growth... it depends almost exclusively on the reproductive powers of women who are called upon to have more children (12–13).*

In this regard, the women's policies that the republican regime is interested in are designed on the basis of the motherhood of women. They were formed in line with the state's desire to raise ideal citizens. Kandiyoti states;

*Women's emancipation under Kemalism was part of a broader political project of nation-building and secularisation. It was a central component of both the liquidation of the 'theocratic remnants' of the Ottoman state and of the establishment of a republican notion of citizenship. It was also the product of a Western cultural orientation, which despite its anti-imperialist rhetoric, inscribed Kemalism within an Enlightenment perspective on progress and civilisation (43).*

As Kandiyoti argues that the authoritarian nature of the single-party state in the early Turkish Republic and its attempt to harness the “new woman” for the creation of robust generation is the main goal of the “women question”. In fact, *Himaye-i Etfal* which aims to convey the ideological policies concerning to create an ideal child, tried to teach the role of motherhood in the literary texts to the girls that I showed as an example in the children's magazine. In this manner, Sancar asserts; the founding men of the republic defined women and, consequently, the family according to their own desires and the needs of the newly established state. According to this situation, women can receive education but can work in jobs such as teaching and nursing that provide care services. The most important thing for a woman is primarily the family. Educated mothers should establish the family and raise good sons. Like Sabiha Kertel, who is one of the writers of *Gürbüz Türk Çocuğu*, most of women writers of the period have a similar imagination; they believe that for modern society, instead of changing men, it is enough to educate women and adapt to modern life (304-306).

## CHAPTER IV

### THE POWER'S CHANGING IDEOLOGY IN THE MAGAZINE OF *SEVGİ BİR KUŞ*

*Homeland is more than land, so it is more like a mother. Each one must have a homeland because it is a place where one feels safe, belonging and affectionately wrapped, like his mother's lap (Sevgi Bir Kuş 2:36).*

#### 4.1. From *Gürbüz Türk Çocuğu* to *Sevgi Bir Kuş*

One of the publications of the early Republic of Turkey, the magazine of *Gürbüz Türk Çocuğu*, continued its publishing life between 1926 and 1936. After that, children's magazine publishing maintained its importance as an institution.<sup>32</sup> *The Children's Magazine of The Children's Protection Agency* and *Children and Home* were published by The Board of Education and Discipline of the Ministry of National Education (Zengin and Zengin 116). In 1937, Himaye-i Etfal Cemiyeti was accepted as a public interest association with the decision of the Council of Ministers. Following a law enacted in

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<sup>32</sup> For instance, in the 1950s, many children's books continued to be published by the Children's Protection Agency's Publication. Some of these books are: *Minik Kız* (1954), *İlk Arkadaş* (1956), *Akıllı Pamuk* (1968), *Türk Kahramanlık Hikayeleri* (1954).

1961, the Ministry of Health and Social Welfare appointed the administrative committee of the institution for a short time and continued its activities under the presidency of General Cemal Gürsel who was the honorary president of the institution. In 1980, the institution fell into a major economic hardship and the process of shut down began after the military coup. On May 5, 1981, the decision published in the *Official Gazette* dissolved the association, and its duties were transferred to the Ministry of Health and Social Welfare. Social Services and Children's Protection Law was enacted in the *Official Gazette* on 27 May 1983, and the Children's Protection Agency of Turkey became history. Under the management of the Ministry of Health and Social Welfare, the public legal entity became an institution with an added budget. In 1991, with the decree issued by the law, the Social Services and Children's Protection Agency was connected to the Prime Ministry. Today, this institution, which conducts its activities under the General Directorate of the Child Services, operates under the Ministry of Family, Labor and Social Services.

If we examine the activities of the Directorate General of the Child Services, which is affiliated to the Ministry of Family, Labor and Social Services, it is seen that this institute has outputs concerning child raising like its predecessor Himaye-i Etfal Cemiyeti. The vision of the ministry is described as the following in the website: “(Our aim) is to transform our country as a role model for children who actualize their dream and take initiative.” According the aforementioned description, the principles are listed like this:

*Our principles: With the guidance of the reason of science, being loyal to human rights, children rights, universal law principles and legislation, paying regard to benefits of the children, and serving a sustainable service while attaching importance to national and moral values. Being objective, just, answerable and open to cooperation. Utilizing technological*

*opportunities actively, taking the development and change, total quality and satisfaction into consideration while providing a service. Sustaining administration duties by focusing the performance* (“Hakkımızda”. Aile Çalışma ve Sosyal Hizmetler Bakanlığı. Web. 01.07.2019).

Thus, to draw the limits of the study, it is better to work on the periodicals of the institution which conducts similar policies to Himaye-i Etfal rather than examining any other children’s magazine.

Like the magazine of *Gürbüz Türk Çocuğu*, there is another children’s magazine, *Sevgi Bir Kuş*, which is published for children with the inscription of “üç ayda bir yayımlanan çocuk dergisi (*a quarterly published children’s magazine*)” by the institution concerning children’s protection. In this section of the thesis, in parallel with the magazine of *Gürbüz Türk Çocuğu*, I am going to make close readings on literary productions of the magazine of *Sevgi Bir Kuş*, by regarding the changing structure of the institution formerly known as Himaye-i Etfal. While close reading on *Sevgi Bir Kuş*, I will examine the contemporary literary activities happening Turkey and relationships between these literary productions with existing power discourses. My main aim is to observe how and in what ways the discourses of the child question in nation-states are making a contact with the small citizens of the state through literature Secondly, to examine the impact of the publishing institution behind the literary power on the magazine’s content and literary productions.

In this way, as a comparative field, I will read the issues of the magazine of *Gürbüz Türk Çocuğu* published in 1926-1936 and the magazine of *Sevgi Bir Kuş*’s published ones in 2015-2019 together. Thus, reflecting the periodical political differences between literary

children's magazines published by the state-sponsored institutions in nation-state models demands a comparative perspective. Ülkü Tamer says;

*Children's publications are often underestimated around us (in our culture/environment). This is the case in books and periodicals. 'It's a child!' they say and move on. The attention given to the publications made for adults is not shown to them (...). However, perhaps more attention is needed for children. They will be readers in the future. Giving them love of reading is not enough. We also have to ensure that they are good readers (quoted in Onur 192).*

Just as Tamer says, it is critical to see what kind of texts are used for the children “who will become future's adults”, to vaccinate them for increasing their love of reading. Therefore, although the time intervals changed, what has not changed since the 1930s is that children are encouraged to promote their love of reading. On the one hand, the “ideal children” typologies are shaping them as the elders of the future. Considering this situation and reading the contemporary official publication of the state ministry by comparing it with the 1930s version are important because it shows how the literary production of political discourse in the period is changing with similarities or differences for communicating to the child readers. The fact that the magazine was not reviewed by any researcher before, it brings this study to the forefront. Therefore, I hope that the issues and findings discussed in this study will guide the further studies.

*Sevgi Bir Kuş* magazine has started its publication since 2015 as a quarterly publication. This magazine, which the editor Çiğdem Oruç described it with the words of “winged from your heart and perched in your hands” (*Sevgi Bir Kuş* 1:1), offers a variety of literary productions from children's stories to interviews or from travel writings to poems. However, the literary productions in the magazine and the existing political

regimes of the nation-state are directly related to the fact that the magazine is expected to operate in the public sphere that the state is regulating.

When Hollindale's theories on the implicit and explicit messages about the concept of ideology, it can be claimed that the magazine contains an ideological language that coincides with the current discourses of the political power. In line with Hollindale's theories about ideology in children's literature, the content of *Sevgi Bir Kuş* magazine reflects implicit ideology in some narratives and directly reflects the explicit basic ideologies of the institution. This supports the argument that the instrumental role of literary productions in children's literature and the national construction process, which I discussed in the previous chapters, maintains its importance in contemporary times.

The magazine called *Sevgi Bir Kuş* is a free of charge periodical while the magazine of *Gürbüz Türk Çocuğu* was a paid one. All issues of the publication are easily accessible via <http://www.sevgibirkus.com/> in PDF format. In the last published issue of the magazine, the seventh one with the note of "Hooray! More than a magazine!", it is written that the magazine can be viewed in sign language and is easily accessible from smartphones and tablets. The ease of access to the texts increases the readership population, but compared to the magazine of *Gürbüz Türk Çocuğu*, it is possible to state that the magazine of *Sevgi Bir Kuş* is not very popular in the field of children's literature. Undoubtedly, one of the main reasons for this issue is the great increase in the number of works that can be read by children thanks to the increase of literary productions in the field. As I mentioned in the previous chapters, *Gürbüz Türk Çocuğu* was a magazine with a large audience at home and abroad, while the readership of the magazine of *Sevgi Bir Kuş* is very likely to be lesser compared to the magazine of *Gürbüz Türk Çocuğu*.

The magazine of *Sevgi Bir Kuş* has published seven issues since 2015. This magazine, which has a number of pages from thirty to sixty and continues to be actively published, does not only include literary productions, but also the news pages. This section tries to relate children with current politics and indoctrinate the official state ideology through the discourse in the news. The examination of the news' page on the magazine's website is important since it is closely acquainted with the publisher's attitudes concerning the relationship between the nation-state and its small citizens.

For example, in the article titled “Bakanımızdan Doğum Günü Sürprizi (*Birthday Surprise from our Minister*)”, it is written;

*The Minister of Family and Social Policies Fatma Betül Sayan Kaya celebrated the birthday of the youngest son of one of the heroic martyrs of July 15th. On the night of July 15, in front of the Presidential Complex, Cuma Dağ who came to defend his country with his wife Rukiye Dağ, was killed as a result of the attack. Our Minister, who visited his family in Ankara for condolences, did not neglect to celebrate the birthday of our hero martyr's son. She said on the subject from her Twitter account that, 'During our visit, we also celebrated the birthday of our hero martyr's beloved son Ahmet. He and the children of all our martyrs are entrusted to us.'*<sup>33</sup>

The magazine also has a section called “Sizden Gelenler (*From you*)”. This section includes and reflects the ideas of the child readers in the same way as “my grandfather's column, my mother's column” in the magazine of *Gürbüz Türk Çocuğu*. However, unlike *Gürbüz Türk Çocuğu*, the producers, namely the authors of these sections, are again children. In addition to the elders who write stories and poems for children, this time,

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<sup>33</sup>This news is available on <http://www.sevgibirkus.com/> To clarify, another example of news which was published on the website of the magazine is the following: “Family and Social Policy Minister Fatma Betül Sayan Kaya, met with 7-year-old Bana Alabed and his family who announced the massacre in Aleppo, Syria to the world via social media.”



however, children are also involved in producing by addressing their readers. Of course, the literary productions that we encounter in this section, as in other sections of the magazine, feature a very political background.

As it can be seen, Turkey's purpose of initiating national policies from the childhood, and performing literary production in a political ground with children's magazine, just like in 1930, continues today. This supports the argument of the state's "child policy" (*çocuk davası*) can be presented through literature, while creating a new field for researchers who will study the sociological aspects concerning childhood in the context of politics and literature.

The preface to each issue of the magazine includes an article by the Minister of Family and Social Policies of the period. To clarify, the following words of Dr. Sema Ramazanoğlu (the Minister of Family and Social Policies of the period that is mentioned) in the preface of the second issue of the magazine, are important:

*With the verses of 'We're kids. We're the future. The universe that surrounds the heaven and the earth is ours', let the children paint the world with the color of love. Let's explore our world, our history and ourselves by reading. Let's walk together in new discoveries with all the colors of the rainbow.' (Sevgi Bir Kuş, 2:2).*

As it can be inferred, what the magazine desires for is to understand and make sense of the world, its history, and perhaps more importantly our identities. At this point, it can be argued that the magazine aims to make the publications in accordance with its mission, and that literature is utilized in terms of affecting children readers.

According to the news published in Akşam Newspaper, Mustafa Durmuş, the president of Education and Publication office of the Ministry of Family and Social Policies states;

*He said: 'Our works on preparing infrastructure for electronic publishing for our disabled children are continuing parallel to Braille publishing. It is aimed to adapt all sections into Turkish by providing vocal depiction and sign language.' He continues to say that the publishing will be free of charge for every child.*<sup>34</sup>

Without a doubt, the publishing's being free is significant for improving its accessibility and popularity. Considering the magazine of *Gürbüz Türk Çocuğu* was a paid magazine, this publishing will be able to reach more children. This situation constitutes a nice example for the researchers who intend to study the accessibility and the target audience of children's literature magazines. Besides this topic, it also has a potential for the researchers who ask the question of whether the mature authors should prepare the content of the magazine or the presence of children ought to be visible. However, I do concern with the fact that the essence of the magazine is shaped according to the political conjuncture of the period and how this reformulation differs from the early Republican paradigms. Thus, I will focus on the discourse of the content and the transformation of the language in the magazine through the time.

I would like to also start with mentioning the today's popular magazines in Turkey. In previous chapters, I argued that many publications were produced during the early Republican era in order to shape and organize the society as well as bearing a mission for educating children and their parents. Then, how is the situation nowadays? Unfortunately, it does not seem nice. The number of the magazines that children are looking forward to

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<sup>34</sup>Akşam Newspaper, 20 Kasım 2015. <https://www.aksam.com.tr/saglik/tum-engellere-karsi-sevgi-bir-kus/haber-463116>

and have a connection with, like old lovely famous magazines named as *Milliyet Çocuk* (1972-1993) and *Doğan Kardeş* (1945-1993) is so low.<sup>35</sup> It is easy to observe this situation after a quick checking circulation number. It does not take much time to understand that most of the children's magazines are only aiming to commercialize the cartoon characters of super heroes by distributing posters or other visual materials rather than aiming to be read by children. Thus, it can be stated that the contemporary children's magazines are backward in quantity and quality compared to ones from the early Republic.

#### **4.2. The Robust Turk vs. The Religious Generation**

K. İnal, in his book called *Çocuk Hakları ve Siyaset* (Children's Rights and Politics), summarizes the view of the AKP government on the child question with the following words:

*Besides strongly advising the women about the number of children to give birth to, the president of the Republic of Turkey, Recep Tayyip Erdogan, states that abortion is murder-like and cesarean delivery is inadmissible, further tells that he cares more about conservative family model, implicates that he embraces Imam Hatip Schools that pursue religious education rather than secular schools, and briefs publicly that the main duty of the state schools is to educate Islamic-leaning religious children, all of which caused recent intensive arguments through family, women and children in Turkey (240).*

In fact, this discussion, which is continuing over *the State, women and family* takes place in the following question as I mentioned in the previous chapters: How and by whom and

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<sup>35</sup> However, there are some magazines that provide important literary products in children's literature. *Dünyalı, Keçi Edebiyatı, Araştırmacı Çocuk, Atlas Çocuk, Meraklı Çocuk, Bilim Çocuk* are among the magazines still publishing.

under what values should the child be raised? Therefore, when it comes to child-rearing policies based on the child design, it can be argued that these policies of the State have continuity with many similarities although the conjectural political discourses of the periods are different.

In other words, the policy on children that aims to design of the ideal child was adopted by both the governments of the early Republic and the AKP government. Although, both of the statesmen defined the policy on children through the concept of “ideal”, the contextualization shapes the concept according to the differing government discourses. On the other hand, there are significant differences about the policy on children in these two periods. K. İnal expresses his insight on the subject as follows;

*At this point, the attitude in the AKP era resembles continuity with both Ottoman era children education policy (religious education) and the Republic era children education policy (secular education) while adopting a new “modern religious Turkish child” model within the modern pattern (242).*

The argument of K. İnal is that the policy of the State on children’s education is reproduced even the periods are different. The policy is based on social engineering imposed from top-to-bottom rather than being democratic. Therefore, according to K. İnal, the child in Turkey has always been a subject to an ideological and political discourse that executed by the ruling power. At this point, supporting the argument of K. İnal, I argue that the state-related institutions also produced a discourse via the children magazines, and this child policy is absorbed easier by the agency through the use of literature. Thus, analyzing the state-related periodicals and state-backed institutions is vital to observe the conveyed politics through the publishing of the State itself. As in the

magazine of *Gürbüz Türk Çocuğu*, *Sevgi Bir Kuş* also followed a mission having similarities to the concept of ideal child that is desired to be taught to the society.

One of the interesting sections of the magazine is the opinion column titled “Hayata Tutunan Çocuklar (*The Children Holding on To Life*)” (*Sevgi Bir Kuş* 1: 34-38). This column, which consists of a series of the interviews with the children who are under the protection of Misafir Mülteci Derneği (*the Guest Immigrant’s Association*), is quite interesting in the sense that it defines the identity of Turkish child of the new era by utilizing Syrian immigrants. In the interviews, Syrian children are asked several questions about Turkish children. Subsequently, Turkish children are informed on the identity acquisition through their comments. The main theme that was emphasized throughout the text is the benevolence and hospitality of Turkish people. The point that is intended for Turkish child reader is that s/he should be helpful and show hospitality to Syrian children since it is a code of her/ his religion, Islam. In the introduction of the column, it goes: “These kids are the children of the war; they are the children who try to hold on to life, not beggars, pickpockets or thieves” (34) and the text ends with requests of prayers for Syrian children from Turkish children. Through this text and young Syrian narrators, Turkish children are instructed on how sensitive and susceptible the Turkish State is to Syrian immigrants. Most importantly, the attitude of the AKP government about this issue is presented to the child reader.

*We used to live in Aleppo. An explosive rocket wrecked down our home. We were in the house when it happened and some of us got injured. Then, we moved to Latakia. My father’s passport was issued in Latakia; therefore, it got the attention of the officers. They asked what we were doing there and what was the reason for us to move. They told us that we could have lived there safely. They took my father into custody, suspecting that he might be an agent. After that, we came to Turkey. The real reason*

*for us to come here was to proceed to Europe. We applied for visas in German Consulate twice but were rejected (34).*

Reciting these words, it can be inferred that the child reader considers Turkey as more supportive than other European countries.

Another child expresses his feelings as follows; “The Arabian countries did not let us in, but Turkey did. We are ever grateful for this to Turkish people.” (34). As observed, the child reader both reads the interview of Syrian children and learns implicitly how helpful the Turkish people are on this subject. I qualify such examples as an utterly deliberate choices to justify the message that is forcibly conveyed to the children and claim that this attitude is a pure political action. Similarly, in another interview of a Syrian child, he states;

*I would like to call out not to all children but Syrian children only. Do not argue with Turkish children. Needless to say, if you do, they will not want us here. They are very good just the way they are (34).*

The interesting point in the abovementioned sentence is that why Syrian children are responsible to avoid arguing with Turkish children? Is it always the Syrian children that start an argument? In other words, why do the Turkish children is portrayed as a good side while their Syrian counterparts are told to be more likely to start an argument? These questions support the thoughts of Hollindale that each language in children’s literature has an ideology which is determined by the subjects who use it.

Another worth analyzing message is that this column is trying to canalize the religious expressions and contents to the child readers. The main theme of the text titled “Çocukların zihinlerine olduğu kadar ruhlarına da dokunmak önemli (*It is important to*

*touch the souls of the children as well as their minds*)” implies that it is crucial for the children to learn Quran as well as the positive science courses such as math and science. In this perspective, one of the children in the interviews comments as follows; “The first thing I did when arrived in Turkey was to thank Allah. It was very important to do so for a good child.” As it is seen, expressing gratitude to Allah for her survival from the war is depicted as a necessity to be a good child. Isn’t it a message designed to lead or persuade to religious context? In the continuation of the text, the Syrian child asks for prayers from Turkish children, because it is believed that prayers can perform miracles, and as expected, the prayers of the Turkish children come true. When it is considered that the target audience of this text is Turkish children, this passage of the text carries out the ideology that depicts being a good child depends on thanking Allah, praying for a desperate people and asking help from Allah.

As I claim that Turkish Muslim identity is putting forward in the text, I can provide another example from the narratives of one of the children;

*The things that make me the happiest in here are...memorizing Quran, learning Turkish, learning English, being with my family, learning to do good deeds, and not being bombed as we were in Syria (38).*

It is obvious that the children who are the main subjects of this column adopted the idea of “the importance of touching the souls of the children as well as their minds”, which is stated in the sub-heading of the text. As a result, memorizing the Quran as a source of happiness is given as the first condition in the text which is appeared before the child readers. In a similar way, another example of emphasizing the Islamic identity in the text is a sub-heading in the same column titled “Türk’ü Öğretelim (*Let them teach Turk*)”.

Under this sub-heading, the characteristics of Turkish identity which are going to be taught to Syrian children are listed. Naturally, the situation is not unexpected. What kind of a Turk? “Good at heart, charitable, and religious Turk.”

### **4.3. Literary Teachings of the Magazine of *Sevgi Bir Kuş***

As I mentioned in the previous chapters, it can be stated that during the period when the magazine of *Gürbüz Türk Çocuğu* was published and dominated the readership, the young Republic envisioned a future through qualified children and the political mechanisms in this imagination. Within a broader framework, the “new child” project desired by the political power still continues in present day Turkey. Nevertheless, today’s new child emerges as, rather than “the robust Turk”, a religious and patriot Turkish Muslim child. In this regard, Yaşlı explains;

*The word nation is defined after the proclamation of the Republic as, “people of Turkey who founded the Republic of Turkey is called the Turkish nation”. Especially since the mid-1920s, the nation ceased to be a concept of religion, namely Islam, at its center, and gradually has a secular character, becoming described through partnerships such as race, language and homeland. In this process, religion is not totally excluded from national identity, but placed under Turkishness in a hierarchical order (129).*

When we adapt this argument on the magazines of *Gürbüz Türk Çocuğu* and *Sevgi Bir Kuş*, it is seen that the paradigm proceeds in a similar way. The application of the Turkish child project in the institutions of Children’s Protection was taken into consideration by the great Turkish child in the magazine of *Gürbüz Türk Çocuğu* in the 1920s, while in *Sevgi Bir Kuş* Magazine, Turkish identity brought the Muslim identity next to it by imposing the explicit or implicit ideology. Therefore, similar to the various children’s



discourses during the early Republic era, the AKP government produced a number of discourses in the form of academic studies. These discourses mainly targeted for the young citizens and children in the form of a conservative democratic political project. These particularly shaped discourses in accordance with policies aimed at children and younger generations, have been effective in creating a new identity in the society in Turkey.

In this respect, after the examination of all issues of the magazine of *Sevgi Bir Kuş*, it can be claimed that the magazine has literary teachings that try to reflect the Turkish-Islamic identity. In this case, unlike *Gürbüz Türk Çocuğu*, which adopted the teachings of Kemalism and glorified Turkishness for the sake of creating a new Turkish nation to invent a new robust Turkish child, *Sevgi Bir Kuş* adopted the “religious generation”<sup>36</sup> discourse of the current AKP government.

My argument in this part of the thesis is that the existing political discourses influenced the magazine of *Sevgi Bir Kuş*, like *Gürbüz Türk Çocuğu*, hence it wanted to reflect the national ideology to the literary texts that the State sees as small citizens in the context of children and politics. While doing this, broadly, it was aimed to teach the connection established between the Ottoman State and Islam to the children. The aspects of Turkish culture that overlap with the Ottoman culture were the subject of stories, the concept of

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<sup>36</sup> The policy of "We will raise a religious generation" is one of the most important political discourses that the AKP government tries to implement on children and youth. The Republican regime "robust child" project corresponds to today's AKP government's policy tries to build around the "religious generation" rhetoric in Turkey. Erdogan said: "Our goal is the religious generation. I also told our minister of education recently. We have projects in Imam Hatips (high schools). Let associate professors and professors come out and say that, 'I am open to have a role as a manager in Imam Hatips (high schools).'" and continued: "This is the reform. I believe that we have professors and associate professors who will lead this business." Please see the following link: <http://www.diken.com.tr/erdogan-sozunden-vazgecmehedefimiz-dindar-nesil-yetistirmek/>

love of Allah used as a priority while introducing human love. In addition, it can be argued that most of the narratives in different literary genres such as travel articles and interviews provide education for being a good citizen who are guaranteeing the future of the nation-state. In the context of the implicit ideology that Hollindale mentions, the main ideology of the texts is to raise “good, acceptable, homeland-nation loving” children. In this regard, some of the interesting texts which aimed to carry a national ideology are collected under the following headings: “Peygamberimle Bir Gün” (*One Day with my Prophet*), “Vatan Nöbetini Taçlandıran Çocuklar” (*Children crowning homeland’s watch*), “Benim kefenim kan kırmızı bayrağımdır (*My shroud is my blood-red flag*)”, “Hain Gece: 15 Temmuz (*Treacherous Night: July of 15<sup>th</sup>*)”, “Gönül Gözü (*The eye of the Heart*)”.

#### **4.3.1. The examples of “Bizim Sanatlarımız” and “Bizim Vakıflarımız”**

The first story of the magazine, which can be interpreted in line with the Islamist regime with the current government’s most popular topic of the Neo-Ottomanism movement, is the story of “Ebru (*Abrī- The art of marbling*)” written by Nefise Atçakarlar in the section titled “Bizim Sanatlarımız (*Our Arts*)”. Through this story, the art of marbling is introduced as an art of the Turks since the Ottoman period by carrying the idea of every child should learn it to become a proper Turk. This story of the magazine conveys to the child reader that our ties with the past should be strong. Unless we forget our past values and protect them, we will have a stronger society now and in the future. In doing so, it advises us that we should benefit from art, especially the art of marbling is unique to us (*Sevgi Bir Kuş* 1:6-9).

Here I should add some knowledges to show the close relationship between marbling and its roots in Turkish culture. The Seljuk and Ottoman calligraphers and specialists utilized marbling to brighten books, made religious calligraphies, prepared royal announcements and official correspondence, and in archives. New structures and procedures appeared through the time, and the Ottomans remained the focal point of marbling for a long time. Up until the 1920s, marbling artists owned workshops in the Beyazid area of İstanbul, making for both the domestic and European market (Benson 21).

In the column titled “Bizim Vakıflarımız (*Our Foundations*)”, there is a literary article titled “Osmanlı’da Yardımlaşma (*Helpig in the Ottoman Empire*)” in order to promote the Ottoman culture. The article starts with the sentences of “Hello friends! We have prepared a page with information that we think may be of interest to you.” and describes the Ottoman equivalent of the word of *vakıf* (the foundation). The text gives examples of the activities of the foundations in the Ottoman Empire and says: “In other words, these foundations were carried out in the past, part of the works by the Ministry of Family and Social Policies today.” (*Sevgi Bir Kuş* 1:26). This text provides information on the importance of benevolence and solidarity in the Ottoman Empire to children, while informs the readers about the activities of the ministry. The following part in the continuation of the text constitutes a remarkable section for my thesis since it explains the word foundation.

In the text, “Sabri Mehmed Efendi bin Abdulmuin Foundation” (27) is given as an example of a foundation to the child reader. It is possible to suggest two points that makes the text interesting and worth studying. The first one is the language in the “function of the foundation” section that contains the abundance of Arabic words such as

kabiliyet (*talent*), tecvit (*recital*), fikh (*Islamic law*), müteveli heyeti (*board of trustees*), hüsn-ü hatt (*beautiful calligraphy*); and the presentation of these words in parentheses together with today's Turkish versions to the child readers. In my view, the tendency to show these old words seems to be a conscious choice in terms of the magazine's policies. The main goal is to provide information about foundations to the child readers while maintaining the link with *the linguistic revolution* and highlight the desire to reintegrate these words into today's language.

The second point about the foundation example is that it is a foundation that teaches the Quran and Islamic law. It is known by the majority of the society today, that there were various foundations during the Ottoman period. Is it possible to set the selection of this Islamic foundation, as a conscious choice in terms of the message trying to be given to the child readers? I argue that this choice is made deliberately since the magazine is the official publishing institution of the ministry. Furthermore, it aims to teach the sensitivity of the Ottoman society about the Islamic education while giving examples about foundations to the children. Therefore, the fact that the texts have both an explicit and implicit ideology is observable on this magazine.

#### ***4.3.2. The example of Kadim Dede's Narratives***

After the information about the foundation, there is a story about it. In this way, it is aimed to consolidate the subject in children's mind and to let them understand the foundations more thoroughly with the characters and the plot of the story. The main character of the story is Kadim Dede, who sells the Ottoman and Republican period artifacts in his old second-hand bookshop. Furthermore,

*Kadim Dede sometimes gave information to children gathered in his shop from a book, sometimes told a story, sometimes read poems and made explanations. In the meantime, during the chat, if the season is summer, children will be served watermelon, cherry, melon, apricot and if it is winter, dried nuts and fruits (Sevgi Bir Kuş 1:29).*

In the narration, the children are surprised and ask questions to Kadim Dede. He mentions the explanations written at the entrance of the foundation, which I referred above. “All I ask of you is that you pray to me, because prayer is the best gift.” He asks children to pray by saying, “Our grandfathers have built this foundation. I follow them and continue the tradition.” Kadim Dede advises children to behave like him in the future. He says that he wants to make them the habit of reading books. The story ends with the following words of Kadim Dede;

*(...) Because the guns cannot destroy a nation that reads and learns. But ignorant nations are like a cloud of dust in front of the wind. It ruins the places that it swept. That's why we will read it children, okay? (29).*

On the one hand, the text is trying to give children the habit of reading books, on the other hand, incorporating the subject of the works of the Sabri Mehmed Efendi bin Abdulmuin Foundation in the Ottomans to strengthen the functions of this foundation in the children. The imagination of a nation with the children who read and learn in the face of guns is transmitted to the child reader as one of the subtexts of this narration.

Moreover, the stories with Kadim Dede as a main character are not limited to this narrative. All issues of the magazine include Kadim Dede’s different narratives. In the following pages of the magazine, there is another story called “Kadim Dede: Victory of Malazgirt” written by Ülkü Selvi Uslu. This text is written in the form of comics and depicted/caricaturized by Volkan Yenen. According to the story, Kadim Dede was in his

old second hand bookshop and the children gathered around him. The narrative begins when a child named Alparslan says he will visit Malazgirt (30). Then the children ask about Malazgirt to Kadim Dede. It can be suggested that the name Alparslan was chosen by the author of the text consciously. Kadim Dede says, “Alparslan is going to his exact place”, and then he tells the triumph of Malazgirt and introduces the Sultan Alparslan. Kadim Dede arouses curiosity of children by saying, “Listen to my story and learn the location of Malazgirt. See what Malazgirt is for us.” (30). He implies that Malazgirt is not just a town, but the name of a battle that is so important for history of Turks and there is a national narration in the name of this clash that embodies it “opened the doors of Anatolia to the Turks”. Therefore, Malazgirt is a common narrative for child readers, especially for creating a certain identity. The character of Kadim Dede describes the battle as follows;

*It is the year 1071, this land has not yet our homeland. Again, such an August heat like this one; In the steppes of Anatolia, while cicadas are singing, Oğuz commanders invade and explore these places. Because the deserts of Central Asia are now constricting Turkish tribes. If necessary, there is the courage to extend to Egypt in our Alperens (30).*

At this point, the language and word choices used in the text are important. The Turkish tribes are introduced as “a nation with the courage to take Egypt if necessary.” It contains an implicit message for conveying the courage of the Turkish nation to the child reader. The continuation of the text is more interesting in terms of language usage and the implicit messages delivered to the reader. The text says that the people living in those lands at that time were subordinating to Emperor Diogenes. The time of the narrative goes back to 1071 with flashback. Turks go to Malazgirt to make reconnaissance, but Diogenes wants to deceive Turks. This situation is expressed in the text as follows;

*Diogenes pours all kinds of jewels, gold, pearls around the headquarters. He supposes that Alperens will stop it. They know the haram, our valiant ones. Yet the eyes of Diogenes' own soldiers are dazzled with gold, the loser of the war is evident from then on (31).*

As it can be seen, the text reads in its subtext how the Turkish Muslim soldier is successful in not seizing the haram, whereas Byzantine soldiers are not. They neglected the war because of their greed, so they lost the battle to plunder the gold. In order to affirm the Turkish Muslim soldiers, “the other”, i.e. the Byzantine soldiers, and their situations were compared. In this way, the “evil” of the other might be desired to appear in the eyes of the child readers while the Turkish Muslim soldier gaining a positive position. Moreover, the text continues with the remarks of Alparslan to his soldiers that “There is no *sultan* here except the Creator. The commandment and destiny are in “His” hands. You are free to come or leave to the *jihad*, with me.” (32) that gives a message to the child readers.

This message argues that Allah is the real Sultan and that Alparslan did not give a command to his soldiers to fight without their wills and he respected their ideas. In the rest of the text, Diogenes stands on his knees before Alparslan. Alparslan asks him ‘What you would do to me if you were me?’. Diogenes says, “I would either kill you or chain you up and walk you through the streets of Constantinople.” (33). Both of these imagined situations for the Sultan are very tragic in the eyes of a child reader. In the rest of the text, however, Alparslan will be glorious and his difference from the others will be shown. “I forgive your life and set you free.” (33). The child reads his words and sees how optimistic and merciful Turkish Muslim Alparslan is compared to the emperor. This is a proper example of the implicit message argument in the language which Hollindale

speaks of. The narrator of the text, Kadim Dede, later says that “this is how a commander should be” and conveyed the example of the ideal commander to the child reader through Turkish Muslim Alparslan.

The attitude of the child characters to the story is also interesting. One of the children asks, “If we weren’t triumphant in Battle of Malazgirt, we would not be in this land today; Isn’t it?”, Kadim Dede answers by saying the following sentences;

*We would be; We would have found a way again. We were going to establish the Ottoman Empire that ruled the world, then we were going to take Istanbul. From there we were to reach Europe and land in Africa. We were to add more pages to the history of Anatolia (33).*

As it can be seen, not only the narration of Malazgirt was told to the child reader, but also the implicit knowledge that the Ottoman Empire was strong enough to rule the whole world. The story was completed in accordance with the definition of the ideal Turkish child. Kadim Dede says “Go, my son, Alparslan like you is worthy to Malazgirt.” (33) to the child visiting Malazgirt. Thus, the child is associated with an ideal Turkish child that supposed to be a strong and just soldier.

Moreover, Kadim Dede and his stories are presented in comic-book style with visual contents in all issues of the magazine. When the stories told by Kadim Dede, the explicit ideology of these stories, as in the story I highlighted above, are seen that Turkish Muslim soldiers achieved success thanks to their perseverance and faith in Allah whereas the implicit ideology in Kadim Dede’s narratives is that children can confront any difficulties if they have good morals as a Muslim.



Furthermore, one of the children's literature works that can be examined within the discourse of the government in terms of raising good soldiers is the column opinion pages called "Ne yapardın?(*What would you do?*)" edited by Ünal Altındağ and published in the third issue with the phrase "dedicated to our heroic nation that made history on the night of 15<sup>th</sup> of July and to its beloved children" (*Sevgi Bir Kuş* 3:17). The page asks the following question to children in the context of an interview: "Where and which time period in the past would you go if you had a ticket to a time machine? Why?" The answers to this question are about the love of nation and homeland and involve glorifying the military service. Therefore, these answers are important to indicate that the magazine has political content. Some of the crucial answers of the students are as in the following;

*I would like to go to the lands in 1208 where Ertuğrul Gazi ruled and see him. Ertuğrul Gazi struggled until his last breath to maintain justice and placed his life on the line for his cause. He is a hard to find hero. (...)  
I would want to go to the Battle of Gallipoli. Yes, I am a girl. I know they would not draft me to the military, but I could fight for my country just like Erkek Halime<sup>37</sup> did (17).*

As we can see, the magazine continues to publish works as the magazine of *Gürbüz Türk Çocuğu*. It presents the sentences of the children that say they want to martyr for their country or to be drafted like men even they are woman.

The magazine also tells a story about the Battle of Gallipoli titled "Zeytin Ağacı (*The Olive Tree*)". The narrator of this story is an olive tree witnessing the Battle. The tree tells

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<sup>37</sup> Halime Kocabıyık was born in 1898 in Duruçay village of Kastamonu. Although her family prevented her during the National Struggle years, she joined the war. Kocabıyık disguised as a male, took part in the aid arm carrying ammunition from İnebolu to Ankara and Sakarya. Halime Kocabıyık was called to Ankara by Mustafa Kemal at the end of the War of Independence and was hosted at Çankaya Presidential Palace for 15 days. She was given the Medal of Independence and the rank of "Sergeant." Please see for more information: Karagözoğlu.

the child reader that the Turkish soldiers were victorious thanks to their faith in Allah while describing the virtuous behavior of the Turkish soldiers against the British;

*One day, I saw a wounded British soldier next to our soldier. Although the Turkish soldier could easily kill the wounded British soldier, he approached him and let him drink water from his flask. The British soldier thought that he was reaching for his knife. He hesitated first, and then thirstily drank the water from his flask. He could not believe that he was not killed. I watched this with a smile. How could my merciful Mehmetçik (Little Mehmet, used for Turkish soldiers) hurt a wounded human, even though it was the enemy? Could he raise his weapon against someone who cannot protect himself? The British soldier did not know us yet, but he would soon learn the largeness of our heart (Sevgi Bir Kuş 3:41).*

As we can understand from the text, the soldier that showed mercy to the British soldier is Turkish and Muslim. According to the theory of ideology of Hollindale, the mercy of the Turkish Muslim soldiers is presented to the child reader as explicit ideology, while the discrimination and negation of the British soldier against the Turkish ones constitute an example for the implicit ideology. In this context, it can be argued that in order to reinforce the affirmation of the Turkish people; the “other” character is fictionalized as neither Turkish nor Muslim.

#### **4.3.3. *The example of Yesevi’s Narratives***

It is important to examine the narrations on Ahmed Yesevi<sup>38</sup> published in the story of “Gönül Gözü (the *Eye of Soul*)” of the magazine as an example to understand the publisher’s mission to raise Turkish Muslim children who are loyal to their country and their nation. These stories address the narrator Yesevi as a “grandfather” who appears in a wise grandfather role. The stories present the teaching of being a good human with the

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<sup>38</sup> Ahmed Yesevi was born in Sayram, a town near Shymkent, Kazakhstan. After completing his religious education, he settled in Yesi (now known as Turkestan) in the region. After long years of public understanding on the path of spirituality, he died here as a *Sufi*. Please see for more information: Tosun.

affirmed character of Yesevi. In the story, the definition of the love is described with the love of both Allah and the prophet by stating the sentences below;

*Loving; is the solution for problems, cure for the diseases in the spirit. Even though you feel injustice, you must not stop loving. Our grandfather, Yesevi, wanted to tell the humanity that the Islam is a religion of love and social ethics...Our grandfather Ahmed Yesevi says that creation of all objects, plants, animals and humans has a purpose and every being created for us is the wisdom of Allah and all must be respected. Respect is as important as love. Ahmed Yesevi loved and embraced everyone without discriminating them because of their religion, language or race. His morals were based on that of the Prophet Muhammad (pbuh). He often emphasized his sincere and willing love and respect to Our Prophet, who is the most supreme of beings (Sevgi Bir Kuş, 3:26).*

The rest of the text continues with the poems of Ahmet Yesevi that focuses on Islam and kindness. One of these poems is as follows;

*Do not lie, be honest, to love Allah/ Do not cheat, stay away from any kind of it/ Fill yourself with light, clear your soul by saying the name of Allah/ Oh my friends, Allah knows the true subjects (28).<sup>39</sup>*

The magazine wanted to reach the minds of the children with such poems and emphasized being good and rightful is one of the fundamental duties of Islam. Therefore, it underlined that children must struggle to be good and right. In the parts that mention the life of Yesevi and his diligence, the magazine emphasized being hardworking is important for the country and the nation with these words;

*Therefore, Yesevi emphasized by giving examples from his life and wisdom that not only working for ourselves: but also working for the country, nation and the peace of the humanity is the biggest prayer (29).*

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<sup>39</sup> The original version of the text is: “Allaha âşık olmak istiyorsan, yalancı olma, doğru ol/ Hile yapma, her hileden uzak ol/ Allah diyerek gönlünü temizle, nurla dol/ Dostlarım, doğru kulları Allah bilir ha.”

As we can see, being a hardworking for the continuation of the great society is conveyed as a requirement. Being a good small citizen for the nation-state is apparent in the literary products of the magazine of *Sevgi Bir Kuş*, just like in the literary works of the magazine of *Gürbüz Türk Çocuđu*.

## **CHAPTER V**

### **CONCLUSION**

The answer to the question of how and by whom a child should be raised constituted one of the most important issues of the nation-states. In this manner, when we look at the recent history of Turkey concerning this issue, it can be argued that the statesmen and intellectuals of the Ottoman Empire discussed the necessity to use modern institutional tools and methods for the education of women and children in order to save the accelerating collapse of the State since the second half of the nineteenth century.

In the minds of the Ottoman statesmen and the cadres of the modern Republic thought out the new human model could be created by creating a new child model. In this respect, childhood was not solely important in the concept of family, but it was also important for the future of the State and the formation of the nations as desired by the State. When the one examines the current situation of the policies produced by the State, it is seen that there was a significant continuity between the child policies in the late Ottoman and the early Republican periods, and even following the reign of AKP. Childhood is still an important phenomenon for the State. Of course, it does not mean that there is a total similarity between the early Republican period and the AKP period. The characteristic of later one in this regard is that it acts for the construction of the modern and at the same

time religious children model rather than the robust Turkish children model. The idea that the forming a child model should be laid today for him/her to become the real owner of the country as a citizen of the future. This, furthermore, leads to the idealization of the child both in the periods of the early Republican and the AKP governments. In this direction, it is desired to reinforce the belonging and loyalty of children girded with concepts such as flag, national anthem, national holiday, great leader, historical hero, various national mythology. Of course, the task of literature that is consolidating the society and transferring various ideological doctrines to it is effective at this point. In particular, the direct access of the texts produced for children's literature to the child reader is effective in spreading the ideal child model imposed by the State to the society via its texts.

At this point, the institutions about children's protection in different political periods met in a common denominator despite the changing power relations in the two mentioned periods. The instrumentalized literature was conveying different ideological teachings to children. This ideology was, in the first period, to compose the robust Turkish child, and is, in the second period, depending on fostering the religious generation, consists of the Turkish Muslim child. Therefore, it is possible to see the discourse of power in the children's magazines of the institution, which is associated with the State in both periods.

As Hollindale asserts that children's literature carries ideology implicitly or explicitly - keeping one of the functions of fairy tales, stories and poems as being that of education in mind- in conjunction with the propaganda through literature. Thus, it is possible to see children's literature in the magazine of *Gürbüz Türk Çocuğu* as a continuation of the nationalistic theme during the emerging Republic. In this regard, the power of literature

on influencing readers was being influential in conveying the current ideology of the State to the children through the magazine. The same situation can be seen in the literary texts of the magazine of *Sevgi Bir Kuş*. In this magazine, which is published by an important ministry dealing with children's protection, the current child ideology of the State reaches the child reader through the literary products.

If we analyze the macro and micro level text components that Van Dijk highlighted both publishers and authors in the magazines of *Gürbüz Türk Çocuğu* and *Sevgi Bir Kuş* are highly influential in determining the ideological content of the literary products.

Furthermore, in micro level, the order and selection of the words and sentences are very pivotal in increasing the effectiveness of fiction. Thus, the texts become more powerful while accessing the mindsets of the young readers, which are seen as small citizens to enhance the society in the future. In this respect, both being connected to the family, society, and nationality, and protecting the country within national values are the prominent narrative topics for both magazines. Not to forget to mention, the definition of the ideal child transformed at some points in the magazines according to the changing discourse of power. Therefore, children's literature offers numerous good examples while showing appropriate conducts in different circumstances. Children's admiration for the heroes and actions in the stories and poems urge them to receive role models and patterns.

As I strongly argued in my thesis, literature is not only literature; it covers many social elements, but also contains many ideological discourses of the publisher's power. When it comes to children's literature, literature is more than a means of pleasure and entertainment. For this reason, the macro level and micro level text components of

analysis criteria suggested by Van Dijk are more effective and significant when examining the products of children's literature.



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