

VANISHING MEMOIRS:

DOĞAN KARDEŞ CHILDREN'S PERIODICAL BETWEEN 1945 AND 1993

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2007

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Thesis submitted to the
Atatürk Institute for Modern Turkish History
in partial fulfillment of the requirements for the degree of

Master of Arts

by

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2007

An abstract of the Thesis of Deniz Arzuk, for the degree of Master of Arts from the Atatürk Institute for Modern Turkish History to be taken September 2007.

Title: Vanishing Memoirs: *Doğan Kardeş* Children's Periodical between 1945-1993

This study aims to carry out a descriptive and a textual analysis of *Doğan Kardeş* children's periodical, which is one of the best-remembered icons of Turkey's popular culture. The periodical was published between 1945 and 1993 under the auspices of the Yapı ve Kredi Bank. Along with the 1247 issues of the periodical, *Doğan Kardeş* also published more than 250 children's books. Although *Doğan Kardeş* no longer survives, Yapı Kredi Yayınları has continued to publish children's books under the title of *Doğan Kardeş Kitaplığı* since 1990. Using the periodical as the primary source, this study attempts to define the three meanings of *Doğan Kardeş*, as a project of its creators, as a legend of children's culture, and as a *lieu de memoire*.

First of all, *Doğan Kardeş* was a project of its creators: the Yapı ve Kredi Bank, Kazım Taşkent and Vedat Nedim Tör; the institute, the bourgeois and the intellectual. Although the periodical changed throughout the decades, a certain set of values remained underneath. This was a humanist, democratic project that tended to determine the life style and mentality of the new middle and upper classes. Secondly, *Doğan Kardeş* was a part of children's culture. It can be concluded that the perception of childhood from the said perspective of modernity shaped *Doğan Kardeş*'s attitude towards children. The children loved that attitude, and they embraced *Doğan Kardeş*. And lastly, *Doğan Kardeş* is a realm of collective memory. And by its analysis, this study hopes to apprehend the dynamics of remembrance and the erasure of a memory that has been constantly reset.

Atatürk İlkeleri ve İnkılap Tarihi Enstitüsü'nde Yüksek Lisans derecesi için
Deniz Arzuk tarafından Ağustos 2007'de teslim edilen tezin özeti

Başlık: Kayıp Hatırat: 1945-1993 Yılları Arasında *Doğan Kardeş* Çocuk Dergisi

Bu çalışma, Türkiye'nin popüler kültüründe en çok yer etmiş ikonlardan biri olan *Doğan Kardeş* çocuk dergisi hakkında metinsel ve kavramsal bir analiz yürütmeyi amaçlıyor. 1945 ve 1993 yılları arasında Yapı ve Kredi Bankası'nın desteğiyle 1247 sayısı yayımlanan derginin yanı sıra, *Doğan Kardeş* adıyla 250'nin üzerinde çocuk kitabı yayımladı. Günümüzde *Doğan Kardeş* varlığını sürdüremese de Yapı Kredi Bankası 1990 yılından beri *Doğan Kardeş* Kitaplığı adı altında çocuk kitapları yayımlamaya devam ediyor. Bu çalışma, dergiyi birincil kaynak olarak kullanarak *Doğan Kardeş*'in üç anlamını tanımlamaya çalışıyor; yaratıcılarının bir projesi, çocuk kültürünün bir efsanesi ve bir *lieu de mémoire*, bir hafıza mekanı olarak.

Doğan Kardeş öncelikle yaratıcılarının bir projesiydi: Yapı ve Kredi Bankası, Kazım Taşkent ve Vedat Nedim Tör'ün; başka bir deyişle kurum, burjuva ve entelektüel ortaklığının. Dergi onyıllar boyunca çeşitli değişikliklere uğramış olsa da belli bir değerler sistemi bu süreçte varlığını sürdürebildi. Bu, geleceğin üst ve orta sınıflarının yaşam tarzını ve zihniyetini belirlemeye soyunmuş, hümanist ve demokratik bir projeydi. İkinci olarak, *Doğan Kardeş*'in çocuk kültürünün bir parçasıydı. Bu anlamda, *Doğan Kardeş*'in çocuklara tavrını ilk anlamında bahsedilen modernitenin belirlediği söylenebilir. Çocuklar işte bu tavrı sevdiler ve *Doğan Kardeş*'i benimsediler. Sonuçta *Doğan Kardeş* kolektif hafızanın bir mekanına dönüştü. Bu çalışma son olarak derginin bu üçüncü anlamının analizi üzerinden sürekli sıfır noktasından yeniden kurulmak zorunda bırakılan bir hafızadaki hatırlama ve silme dinamiklerini anlamayı umuyor.

ACKNOWLEDGEMENTS

First of all, I would like to thank my thesis advisor, Assoc. Prof. Duygu Köksal, who guided me with great care throughout the year and sympathised with my concerns. I am highly grateful to Prof. Ayşe Buğra and Prof. Şevket Pamuk, who really listened, and gracefully led me to a deeper comprehension of my research. I feel indebted to Özge Ertem, who has been a friend and generously shared with me everything she knew about this subject. I am also indebted to my professors Murat Belge, Mete Tunçay, Ahmet Kuyaş, and Ferhat Kentel who made my involvement with social sciences possible in the first place. I can never forget the contributions of Marietta Frank, Yalçın Emiroğlu, Yıldız Alpar Emiroğlu, Nevbahar Aksoy, Bekir Onur, Sevim Ak, and all the interviewees, who did not hesitate to share their precious memories with me.

I also want to thank the librarians at the Sermet Çiftçi, İzmir, Beyazıt, and Boğaziçi Libraries. At the institute, Kadriye Tamtekin, Necla Turunç and Leyla Kılıç have been friendly faces all the way. I enjoyed every day of work with the “old” research assistants Ceren, Azer, Nurçin, Ali, Helin, and the “new” ones, Ayşe, Melih, Burcu, and Başak.

I consider myself very lucky for having the chance to study in the peaceful atmosphere of Boğaziçi University, surrounded by the not-so-peaceful cats of the campus. My dear friends at ATA, Mehmet, Pelin, Yunus, Kerem, Alpkan, Hakkı, Burçak, Dağhan, “sister” Bilge and “İzmirian” Ceren made these last two years even more unforgettable. Özlem and Güneş have been great comrades while I was writing this thesis, just like they have been since our childhoods. This page can never be complete if I leave out Nick Cave and the Bad Seeds, John Berger, and Radiohead.

I would especially like to thank my mother and my father, who have supported me all my life with their concern, love, and understanding. Lastly, but never leastly, I owe great gratitude to my partner in crime, Barış, who stood by me for better or for worse, without whom nothing would have been the same for the past seventeen years. Thank you.

*to my mother, my father,
and Barış*

PREFACE

When one of the books which were the joy of our childhood, which we have not opened since, falls into our hands, it is not without a certain curiosity, an anticipation of recurrence of memories and a kind of interior rejuvenation that we begin to read it. Just by thinking about it we believe that we can recall the mental state in which we found ourselves at that time.

...

We feel what a gap continues to exist between the vague recollection of today and the impression of our childhood which we know was vivid, precise and strong. We therefore hope by reading the book again to complete the former vague memory of our childhood.*

These sentences above, written by Maurice Halbwachs in *Les Cadres Sociaux de la Mémoire* in 1925 reflect just what I hoped when I became interested in children's literature in the first place. I was trying to recollect the feelings of my childhood. Thus, when I started research for my thesis, it was clear that I wanted to study children's literature. At the beginning, I chose the publications of the Çocuk Esirgeme Kurumu (Child Protection Agency) as my subject. However, it did not take long before I realised that they were just books and periodicals prepared for the children; there was no trace of children themselves. So I decided to look for a different subject; one that would also reflect children's agency.

This was when I found the obvious answer. It had to be *Doğan Kardeş*, probably the most popular children's periodical in Turkey that could compare to the Union of Soviet Social Republics' *Pioneer Pravda* (1925-...), the United Kingdom's *Boy's Own Paper* (1879-1967), and France's *Tintin* (1946-1993) and *Spirou* (1938-...). It was also my own magazine, the periodical I loved when I was a child. When I was nine, I entered a project competition organised by *Doğan Kardeş* with some friends. We decided to renovate the junk yard in our neighbourhood. This was the first time we tried to make a difference as a group of children. The day we went to the municipality office asking for trees and tools, the day we became third in the competition, and the award ceremony when I met Kazım Taşkent and Turhan Ilgaz are still among my most precious memories, and I believe that that was the first step into socialisation and activism for many of us. Thus, this is a study about different meanings a children's culture object may have from different perspectives. It attempts to question what it means to its creators and to its audience, what remains of it, and what does not.

This study is based on the textual and conceptual analysis of its primary subject, *Doğan Kardeş* periodical. Unfortunately it was not possible to find accurate data about the circulation rates, or the actual extent of its effects. Thus, interviews and research on secondary sources were counted on to fill in the gaps. However, such a study can never be considered complete, let alone in the very short period of one year. Therefore, what I hope is to make a small addition to the growing literature of historicising children's literature, and to putting children into history.

* Quoted from Maurice Halbwachs, *On Collective Memory*, ed. and trans. Lewis A. Coser (Chicago : University of Chicago Press, 1992), p.45.

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CHAPTER I

INTRODUCTION

*“come on if you think
you can take us on.
you and whose army
you and your cronies
you forget so easy.”*

Thom Yorke
you and whose army / amnesiac

Societies are shaped by their memoirs, whether they are remembered clearly or left to vanish. Childhood, which is a period of life often mistaken to be free of ideology and politics, constitutes perhaps one of the most important parts of memory. As Toni Morrison expresses, “Memory (the deliberate act of remembering) is a form of willed creation. It is not an effort to find out the way it is. The point is to dwell on the way it appeared and why it appeared in that particular way.”¹ If history is an attempt at remembering and reminding others of the past, and if it tries to understand the ways memory is created or deleted, then this study volunteers to remind that once a specific viewpoint about childhood was not only pronounced but was also heard in these lands; and it also attempts to come to some conclusions about how and why it is now forlorn.

¹ Toni Morrison: “Memory, Creation and writing” in *The Anatomy of Memory: An Anthology*, ed. J McConkey, (New York: Oxford University Press, 1996) p. 62.

So the journey of this study sets off from the ideas that childhood is socially constructed in relation with other social categories like gender and class, and that children are among the primary agents of this construction. And it asserts that if this is the case, by researching children's culture, we may raise questions about social history.

Theoretical Background

It would not be an overstatement to say that the first important turn in childhood historiography was Philip Ariés' *L'enfant et la Vie Familiale sous l'Ancien Régime* (Centuries of Childhood: A Social History of Family Life), dated 1961. In this study, Ariés claims that the idea of childhood did not exist in medieval society and defines two different attitudes that emerged after the sixteenth century, "coddling" and "moral solicitude"². Although Ariés has been roughly criticised for his today-orientated point of view and his naivety in handling historical sources, he contributed greatly in childhood history by asserting that the idea of childhood was indeed affected by social change.

It was upon this assertion that James and Prout built up and defined a new paradigm for the study of childhood in 1997.³ This paradigm has three main statements. The first is the social constructedness of childhood. Secondly, James and Prout argue that childhood as an analytical category should be studied in relation to other categories like gender and class. In his 1997 dated work *Children, Childhood*

² Philip Ariés, *Centuries of Childhood*, trans. Robert Baldick (New York: Vintage Books, 1962), pp.128-131.

³ *Constructing and Reconstructing Childhood: Contemporary Issues in the Sociological Study of Childhood*, eds. Allison James and Alan Prout (Philadelphia, PA: RoutledgeFalmer, 1997), pp.3-4.

and English Society 1880-1990, Harry Hendrick explains these two statements following the path of feminist historiography. He emphasizes that children's history should not be simply "added on", but rather put "into" history. Furthermore, he suggests that the work of Michel Foucault should also be taken into consideration in understanding the "regulatory impacts" of the provisions and practices affecting childhood.⁴

The third statement of James and Prout's paradigm concerns with the agency of children which also constitutes one of the main presumptions of this study:

childhood and children's social relationships and cultures are worthy of study in their own right, and not in respect to their social construction by adults. This means that children must be seen as actively involved in the construction of their own social lives, the lives of those around them and of the societies in which they live. They can no longer be regarded as simply the passive subjects of structural determinations.⁵

This study aims to contribute to this categorical definition of childhood by placing children as agents as well as subjects of social change. In doing this, the choice of a popular children's periodical is especially fruitful, for this kind of subject does not only reflect a cultural product brought to children by adults, but also the responses of the children through a media which is made a part of their culture by children themselves. Furthermore, *Doğan Kardeş* (Brother Doğan) is an exceptional case which can be included in all the three types of child culture defined by Flemming Mouritsen.⁶ It was a cultural product originally created for children by adults, but it

⁴ Harry Hendrick, *Children, Childhood and English Society 1880-1990*, (Cambridge: Cambridge University Press, 1997), pp.4-5.

⁵ James and Prout, p.4.

⁶ Mouritsen defines the types of child culture as follows: "1. The culture produced for children by adults - not only classic media like children's literature, drama, music and more recent media like film, TV, video, computer games, but also phenomena like toys, sweets, advertisements. 2. Culture with children, where adults and children together make use of various cultural technologies and media. 3. Children's culture. By this is meant the expressions of culture that children produce in their

was also re-created in an interactive relationship between children as readers and adults as editors and writers. Most importantly, in time *Doğan Kardeş* had become an authentic and intrinsic part of children's own culture as they read it together, founded clubs, and built friendships independent from the original aims of the magazine's creators.

However, it should be kept in mind that, as Harry Hendrick warns, there is always the risk of exaggeration if we mention a "common culture" for children.⁷ We now know that the perception of childhood and childhood experiences not only change over time, but they are also strongly related to other dimensions like society, location, class, gender, and ethnicity. Although the interviews made with its readers show that *Doğan Kardeş* in fact reached a far more assorted group of readers than what might be expected; the journal's representative quality is still limited. Thus, assuming that a study on such a subject is sufficient to deducing a complete picture of childhood in Turkey in a certain era would be the sort of exaggeration Hendrick mentions. Rather, *Doğan Kardeş* should be handled as a case study with a specific, definable audience and ideological stance that might be observed historically. And it is this definability that might lead us to wider and more general questions and conclusions about our past.

As mentioned above, since the 1970s, a literature about the changes in the concept and experiences of childhood in social history seems to have developed. On

own networks; that is, what with an overall term one could call their play culture. It consists of a raft of expressive forms and genres, games, tales, songs, rhymes and jingles, riddles, jokes and whatever else falls within classic children's folklore; but it also includes sporadic aesthetically organized forms of expression associated with the moment, such as rhythmic sounds, joshing, teasing, walks and sounds. Children's ways of adopting various media and "places", too, belong to this category." in Flemming Mouritsen. "Child Culture- Play Culture", Available [online] at http://www.humaniora.sdu.dk/kultur/arb_pap/culture.pdf. [03 June 2007] pp.5-6.

⁷ Hendrick, *Children, Childhood and English Society*, p.80.

the other hand, the academic works on children's literature in Turkey often handle the pedagogical, psychological, psychoanalytical, and sometimes the sociological aspects of the subject.⁸ This study aims to be a part of the newly emerging studies of children's literature history. In this, it will follow the path opened by the works of İsmet Kür, Cüneyd Okay, Mehmet İnanç Özekmekçi and Özge Ertem that historicise children's literature, but focus on the late Ottoman and early Republican periods,⁹ and bring them to more contemporary dates.

Other than the pedagogical analyses,¹⁰ there are two recent works on *Doğan Kardeş* periodical, a descriptive book by Mine Söğüt and a sociology dissertation by Ayça Demir Gürdal. In *Sevgili Doğan Kardeş* (Dear Brother Doğan),¹¹ Mine Söğüt underlines some of the main characteristics and highlights of the magazine's history. Whereas in *Türkiye'de Çocukluğun Değişimi: Çocuk İmgesinin Doğan Kardeş Dergisi Üzerinden Okunması* (The Changing of Childhood in Turkey: Reading the Child Image from *Doğan Kardeş* Magazine),¹² Ayça Demir Gürdal focuses on the child images in *Doğan Kardeş* using textual analysis and statistics methods. This study aims to carry out a complementary analysis of both of these works by asserting the three different meanings of *Doğan Kardeş*.

⁸ The works by Bekir Onur, Necdet Neydim, Alemdar Yalçın and Gıyasettin Ayaş mentioned in the bibliography are examples of such researches on children's literature in Turkey.

⁹ The works by Özge Ertem, Cüneyd Okay, İsmet Kür, and Mehmet İnanç Özekmekçi mentioned in the bibliography are among the few examples of historicising children's literature in Turkey.

¹⁰ The M.A. theses by Haydar Yıldırım, Gönül Günaydın, and Nurten Eker focus on the pedagogical analyses of *Doğan Kardeş* periodical.

¹¹ Mine Söğüt, *Sevgili Doğan Kardeş* (Dear Brother Doğan) (İstanbul: Yapı Kredi Yayınları, 2003)

¹² Ayça Demir Gürdal, *Türkiye'de Çocukluğun Değişimi: Çocuk İmgesinin Doğan Kardeş Dergisi Üzerinden Okunması* (Changing of Childhood in Turkey: Reading the Child Image from *Doğan Kardeş* magazine) (Ph.D. diss. , Ankara University, 2004)

The Changing Concepts of Childhood and Children's Literature

By the mid eighteenth century, the concept of childhood had already begun to be understood in a way similar to the one we know it today. Several developments in science were instrumentalised to define children as human beings with special needs and different from adults. Some of the methods used for differentiating childhood as a special period in life were scientific child care (which was quite a descender of scientific housewifery), pedagogy (as means of understanding children's intelligence and minds), psychology (as means of understanding children's instincts), and statistics (as means of surveillance and control over the children).

Once children were classified as a group with particular needs, a particular literature for them became urgent. As Valerie Krips points out, children's literature became an important agent in the construction of childhood.¹³ All debates on the innocence or the sinfulness of the children, or the ideas that defined children as the future of the nation, as citizens of the welfare state or as members of the family, were both reflected through and also shaped by children's literature. In other words, as Harry Hendrick observes, "they reflect an ideology and, by extension, didacticism."¹⁴

As can be seen in the appendix "A Proposed Sketch for Cornerstones in Children's Literature,"¹⁵ in late nineteenth and early twentieth centuries, children's literature was either a genre of fantasy, like the novels by Jules Verne and Lewis

¹³ Valerie Krips, "Imaginary Childhoods: Memory and Children's Literature", *Critical Quarterly* (October 1997), pp.42-50.

¹⁴ Hendrick, *Children, Childhood and English Society*, pp.88-89.

¹⁵ See Appendix G.

Carroll, or it aimed to construct the morality for the future of the nation. The literary works were generally built on dualities of good and evil, and provisioned perfect-to-be children, if they weren't perfect already. For instance, *Little Women* (1868) by Louisa May Alcott depicted ideal children that carried the burdens of their families and nations. The debates on the bringing up of children also found their echoes in works like Carlo Collodi's *Pinocchio* (1880), which assumed that the goodness in children could be found through moral training and education. The belief in the original innocence of children was both represented by religious works like Johanna Spyri's *Heidi* (1880), and by more secular ones, like F.H. Burnett's *A Little Princess* (1905) and Eleanor H. Porter's *Pollyanna* (1913) that were tales of good children that had to suffer, but always got through in the end.

However, after 1945, realism took over children's literature, and most authors embraced the method "tell it like it is."¹⁶ The debates on the exclusion of poorer children were heated in this period. This was also when revolutionary works were introduced to the readers, such as Astrid Lindgren's *Pippi Långstrump* (*Pippi Longstocking*, 1945)¹⁷ that depicted an unusual child who lived free from adults, Tove Jansson's *Mumintrollet* (Moomintroll) series (1945-1970), and Antoine de Saint-Exupéry's *Le Petit Prince* (*The Little Prince*) (1943) with their outstanding philosophical questions. These were the roots of the child-perspective that would be nourished during the 1960s and 1970s, and replace the author-perspective.

By the late 1960s, it wasn't only poorer children who became visible in children's literature, but also previously overlooked themes like sexuality, divorce,

¹⁶ Hendrick, *Children, Childhood and English Society*, pp.88-89

¹⁷ Mouritsen also observes the revolutionary quality of Lindgren's work. Mouritsen, p.3.

racial discrimination and minority cultures made their way into children's books. For example, Harper Lee chose to narrate a tragic story of racism from the perspective of two little children in *To Kill A Mockingbird* (1962); Christine Nöstlinger criticised the pressure on children and made fun of the ideal child image in *Konrad - Oder das Kind aus der Konservenbüsche* (*Conrad: The Factory Made Boy*, 1975), and Peter Härtling introduced love and intimacy to children in *Ben Liebt Anna* (*Ben Loves Anna*, 1979).

Although the conservative 1980s slowed down the liberalisation of children's literature, the genre gradually turned towards a child-oriented direction in the 1990s. There emerged a strong currency of narrating stories from children's perspectives. Another development of the 1990s was the increasing adult interest in children's literature. Works like J.K. Rowling's *Harry Potter* series (1997-2007), the screen adaptations of Roald Dahl's grotesque fantasies like *Charlie and the Chocolate Factory* (1964, adapted in 2005) and the black humour of Lemony Snicket's *A Series of Unfortunate Events* (1999-2006, adapted in 2004) brought the children and the adults together as the distinction between them became more and more invisible.

Children's Literature and Children's Periodicals in Turkey

Since the nineteenth century, Turkish popular literature has been oriented towards the West, and children's literature has not been an exception. It started in the Tanzimat Period with translations of western children's classics like the stories of La Fontaine and well-known novels by nineteenth century writers such as Daniel Dafoe, Jonathan Swift, and Jules Verne. However, as mentioned above, while in the West the origins of children's literature strongly reflected the changing perceptions of

childhood, these “canons” melted into a single pot of the “canon” in translation. In other words, these translations of the different canons were often made at the price of losing the connotations of the original texts and contexts.

The history of children’s periodicals in Turkey¹⁸ can also be traced to the Tanzimat period. The first publication in the period was *Mümeyyiz* (Examiner) in 1869. It was followed by many others such as *Sadakat* (Loyalty), *Etfal* (Children) and *Arkadaş* (Friend) periodicals.

As nationalism rose and the debates on language became heated, education and children’s literature emerged as crucial issues. Thus, it was in the Second Constitutional period when the first original works emerged. These were written by names such as Ziya Gökalp, Ömer Seyfettin, Tevfik Fikret and Fuad Köprülü; who were also important figures of Turkish thought. This can be read as a sign of the importance attached to the subject. Around the same years, the number of children’s periodicals rapidly increased, and *Çocuk Bahçesi* (Playground), *Talebe* (Pupil), *Çocuklara Mahsus Gazete* (Children’s Own Paper), and *Çocuk Yurdu* (Children’s Home) were introduced to the readers. Some of these periodicals like *Arkadaş* and *Talebe* continued to be published in the early Republican period.

The children and children’s literature became even more crucial in the early Republican era as the founders of the Republic aimed to form a new identity of citizenship.¹⁹ Furthermore, the adoption of the Latin alphabet in 1928 brought an urgent need for a new literature. However, the dramatic population losses with the

¹⁸ For basic information on the history of children’s periodicals in Turkey, see Alpay Kabacalı, “Çocuk Edebiyatı.” in *Cumhuriyet Dönemi Türkiye Ansiklopedisi Cilt 3*. (İstanbul: İletişim Yayınları, 1983) pp.607-610, İsmet Kür, *Türkiye’de Süreli Çocuk Yayınları* (Ankara: Atatürk Kültür Merkezi Yayını, 1991) pp.109-114.

¹⁹ For a detailed analysis on the formation of a citizenship identity through school books, see Füsün Üstel, “*Makbul Vatandaş*”ın Peşinde- II. Meşrutiyetten Bugüne Vatandaşlık Eğitimi (İstanbul: İletişim Yayınları, 2004).

War of Independence and world wide tragedies of the Great Depression and the Second World War delayed the attention on children, and accordingly, on children's literature. Thus, it wasn't until the end of the single-party era when the significant change in both the quality and the quantity of children's literature occurred.

In the mid-1940s, the publications of the Ministry of Education encouraged some private publishers to focus on children's literature. This development enabled a generation of writers to become professionals of children's literature. Kemalettin Tuğcu, İskender Fahrettin Sertelli and Cahit Uçuk were among the important members of this generation of writers that started writing during the 2nd World War. Around the same years, aided by the national education policies, the number of children's periodicals once again rapidly increased. Some of the magazines and journals published for children in 1930s and 1940s were *Ateş* (Fire), *Yavrutürk* (Little Turk), *Binbir Roman* (1001 Novels), *Çocuk Sesi* (Child's Voice), *Afacan* (Brat), *Gelincik* (Poppy), *Çocuk Gazetesi* (Child's Paper), *Şen Çocuk* (Merry Child), *Çocuk* (Child), *Çocuk Haftası* (Child's Week) and *Çocuk ve Yuva* (Child and Home).

In 1945, *Doğan Kardeş* entered this growing market. It was published as a cultural service of the Yapı ve Kredi Bank. The bank's consultant on culture and arts, Vedat Nedim Tör, was mentioned as the editor and owner of the periodical in its first issue. We can safely assert that the periodical became a cornerstone at once. The other periodicals and publications of the time had been continuing to emphasise the same ideas they had carried on from the Second Constitution period. They defined public and familialised children, who were both good sons and daughters, and at the same time ready to sacrifice themselves for the well being of the country, who carried the burdens of both their societies and their families. While they praised idealised, healthy, devoted children as the future of the country just as nationalism

stipulated, *Doğan Kardeş* came with a brand new set of values. It offered a greater freedom to children with the precondition that they were coordinated and oriented towards good under strict instructions, and with this it laid the foundations of an authentic “children’s universe.”²⁰

Starting from the late 1950s, *Doğan Kardeş* built up this idea of a “children’s universe,” and this time it hypothesised “naturally good children” whose ability to discern good and evil could be counted on. The confidence in the goodness of children gave them greater independence and rights to culture and knowledge; and furthermore it favoured children for their present and gave them the right and necessity to decide their futures whether for utilitarianist/pragmatist reasons or not.

The same period of children’s literature was also marked with Kemalettin Tuğcu’s page-turner novels with their heartbreaking upright poor vs. immoral rich dualities and comics which were called “Tommiks-Teksas” with a reference to the translations of Capitan Miki and Il Grande Blek comics.²¹ One of the most important publications of 1950s was Varlık Children’s Classics, which included the translations of some classical children’s novels. These books were also recommended by *Doğan Kardeş* to its readers.

By the late 1960s and early 1970s, a new generation of writers was entering the scene of children’s literature. Gülten Dayıoğlu, who still is probably the most prolific writer of Turkish children’s literature, was one of these writers. Her novels had a similar effect on their readers like those by Kemalettin Tuğcu had had in the

²⁰ For a detailed description of the authentic children’s universe in *Doğan Kardeş*, see Chapter II; subtitle “The Universal Republic of Children”.

²¹ Capitan Miki and Il Grande Blek are Italian western comic books by the trio EsseGesse. EsseGesse was an Italian team of cartoonists, Pietro Sartoris, Dario Guzzon and Giovanni Sinchetto. Their Western comics, which were quite popular in the 1950s, were translated into French, Serbo-Croatian, Greek, Swedish, Danish, Norwegian, and Turkish.

previous decades. They had catchy plots and easy-to-follow tones spiced with a touch of nationalism. Around the same years, influenced by the political atmosphere of the period, social realism was introduced to children. Led by writers like Aziz Nesin, Fakir Baykurt and several years later Muzaffer İzgü, social realism depicted children from working-class or urban poor families as protagonists. Ülkü Tamer's heart-warming novel *Günışığı Hoşçakal* (Farewell Sunshine) that narrates the story of a little poor boy and a little piece of sunshine that befriends him is an exemplar of this genre.²²

However, this was also the time when *Doğan Kardeş* significantly changed its course towards a more popular direction and abandoned its idealisation of intellectual stimulation. With the resignation of Vedat Nedim Tör, who was enemy number one of what he called “malign publications,” adventure and comics made their way into the periodical. In a sense, comics, adventure stories and interviews with common children published in the magazine might be read as an increasing respect for children's popular tastes, and the welcoming of the ordinary child. Unfortunately, these also coincided with the introduction of violence, power, consumer culture and nationalism in the periodical. The sales of *Doğan Kardeş* decreased dramatically with the financial crises of the late 1970s, and it was closed down during the general strike in 1978.

After the closure of *Doğan Kardeş*, various children's periodicals invaded the market in the late 1970s and early 1980s. Almost all the nation-wide banks started publishing children's magazines for their clients.²³ Some significant periodicals of

²² Ülkü Tamer, *Günışığı Hoşçakal* (İstanbul: Can Yayınları, 2000).

²³ Some examples of children's periodicals published by banks are: *Başak Çocuk* (Ziraat Bankası), *Kumbara* (İş Bankası), *Pamuk Çocuk* (Pamukbank), *Şeker Çocuk* (Şeker Bankası), *Sümer Çocuk* (Sümerbank), *Vakıf Çocuk* (Vakıfbank), and *Emlak Çocuk* (Emlak Bankası).

the post-1980 period such as nationalist *Tercüman Çocuk* (Interpreter Child), the religious-leaning *Türkiye Çocuk* (Turkey Child), *Hürriyet Çocuk* (Independence Children) and *Milliyet Çocuk* (Nationality Children) started of as newspaper supplements. With their colourful contents and their attitude of taking children seriously, *Milliyet Çocuk* and children's literary magazine *Kırmızıfare* (Red Mouse) were perhaps the periodicals that followed *Doğan Kardeş*'s footprints.

With “World Children's Year” 1979, and the intellectuals' mandatory crawling into their shells after the 1980 coup, the attention on children's publications significantly increased. Several publishing houses such as Altın, Arkadaş, Can, Cem, Kelebek, Mavibulut, and Redhouse started printing children's books, and introduced young writers like Sevim Ak and Fatih Erdoğan. In 1988, *Doğan Kardeş* came back, and tried to pick up where it had left off in 1966. However, it could not survive more than five years.

The Yapı ve Kredi Bank, Vedat Nedim Tör and Kazım Taşkent

From the beginning, *Doğan Kardeş* was created by the cooperation of three joined forces. Yapı ve Kredi Bank was “the institution” which provided the financial resources of the magazine. Kazım Taşkent, the founder of the bank and the father of Doğan Taşkent, after whom the magazine was named, was “the bourgeois” who supported the project. Vedat Nedim Tör, the arts consultant of the bank and close friend of Kazım Taşkent was “the intellectual” that was the most important name that influenced and shaped the contents of both the periodical and the publications of the same name.

As mentioned above, *Doğan Kardeş* was published as a cultural service of the Yapı ve Kredi Bank. The bank was founded in September 1944²⁴ with a total capital of 1 million Turkish liras. Yapı ve Kredi was the first private nation wide bank founded without state capital,²⁵ and it was also the first bank to reach a collective agreement with its employees' trade union.²⁶ Another peculiarity of the bank, which is more important for this study, was its support of culture and the arts. From the beginning, Yapı ve Kredi Bank has given special importance to cultural activities, and it built its brand image on “its leading role in social and cultural enterprises.”²⁷ Yapı ve Kredi also had a great role in the establishment of the notion of bank publishing houses in Turkey.

One of the important names behind the scene of *Doğan Kardeş* was Kazım Taşkent²⁸ (Greece, 1894-İstanbul, 1991). One of the first investors in Turkey, Taşkent was the founder of the Yapı ve Kredi Bank. Kazım Taşkent studied engineering in Germany between 1920 and 1924. On his return, he started working for the Ministry of Economy, and he was in charge in the foundation of the Alpullu Sugar Factory. In 1934, he became the manager of Turkish Sugar Factories, Inc. In 1944, he founded Doğan Insurance Company and Yapı ve Kredi, which were followed by Doğan Kardeş Publications in 1946, Hayat Publishing in 1952, and Tifdruk Printing Inc. in 1953.

²⁴ In 1948, there were 35 national and 7 foreign banks in Turkey with a total number of 521 branch offices. For more information on banking in Turkey, see Arslan Yüzgün, “Türk Bankacılığının Tarihsel Gelişimi.” in *Cumhuriyet Dönemi Türkiye Ansiklopedisi*, Cilt 1.

²⁵ “Yapı Kredi Hakkında” (About Yapı Kredi), www.ykb.com.tr/tr/ykb_hakkinda.

²⁶ Yüzgün, p.161.

²⁷ www.ykb.com.tr/tr/ykb_hakkinda

²⁸ *Ana Britannica*, s.v. “Kazım Taşkent”

Kazım Taşkent was elected as Manisa M.P. from the Democrat Party in 1950, but he resigned after two years of service. In his book *Yaşadığım Günler* (The Days I Lived)²⁹ in which he collected his memoirs and thoughts, he explains his resignation as a cause of the maladjustment of politics with his own understanding of ethics.³⁰ In 1955, he became one of the founding members of the Rotary Foundation in Turkey. Taşkent served as the head of the executive committee of Yapı ve Kredi Bank until he retired in 1972.

The other and de facto more influential name behind *Doğan Kardeş* was Vedat Nedim Tör (1897-1985).³¹ After graduating from Galatasaray High School, Tör studied Economics in Berlin. He joined the leftist movement centred on *Aydınlık* (Radiance) periodical, and was sentenced to imprisonment for being a founding member of Türkiye Komünist Partisi (Communist Party of Turkey). He was later condemned with treason to the party while he was imprisoned. After he was released he worked for the Ministry of Commerce (1929-1933), as Matbuat Umum Müdürü (the general manager of Press, 1933-1937), and as the manager of Ankara Radio (1938-1944). Between 1932 and 1934, he published the periodical *Kadro* (Cadre) with Yakup Kadri Karaosmanoğlu, Şevket Süreyya Aydemir, Burhan Asaf Belge and İsmail Hüsrev Tökin. *Kadro* was shut down in 1934 by the editorial staff after being accused of spreading dangerous ideas.

After 1944, Vedat Nedim Tör became the consultant of culture and arts at Yapı ve Kredi bank, a position he held for a quarter of a century. During his career as a consultant, he published *Aile* (Family), *Sanat Dünyamız* (Our Field of Art), and

²⁹ Kazım Taşkent. *Yaşadığım Günler* (İstanbul: Yapı ve Kredi Yayınları, 1980).

³⁰ "...politikada, benim önemli gördüğüm ahlak değerlerini bulamayışım, bir an önce oradan uzaklaşmamı gerektirdi..." Taşkent, p.182

³¹ *Tanzimat'tan Bugüne Edebiyatçılar Ansiklopedisi*, s.v. "Vedat Nedim Tör."

Küçük Kardeş (Little Sibling) periodicals in addition to *Doğan Kardeş*, and he was an active participant in various cultural activities. Vedat Nedim Tör resigned from Yapı ve Kredi and transferred to Akbank. In 1974, he was reassigned as the consultant of Yapı Kredi and remained in this position until he retired in 1977. The details of his resignation and return remain ambiguous; however, it is rumoured to have been the result of a personal dispute between him and Kazım Taşkent. Vedat Nedim also wrote a novel, numerous theatre plays, and articles for journals like *Cumhuriyet* (Republic), *Akşam* (Evening), *Ulus* (Nation), *Vatan* (Fatherland) and *Milliyet* (Nationality).

One of the most important products of the Taşkent-Tör partnership was the trimonthly periodical *Aile* which was published between 1947 and 1952.³² Following the example of *Readers Digest*,³³ *Aile* contained articles on a great variety of subjects from literature to popular subjects like sports, movies, theatre, animals, nature, to more domestic ones like health, child-care, education, cooking, fashion, housewifery, relationships, handicrafts, inventions. It also contained serious debates on family structure, art criticism, and development. It had quite a charming list of contributors³⁴ and succeeded in publishing important literary works like the poems

³² The periodical was sold for 50 kuruş between 1947 and 48, and later its price went up to 100 kuruş.

³³ The periodicals that *Aile* took articles from were: *Atlantic Monthly*, *Better Homes*, *Britannia Eve*, *Changing Times*, *Christian Herald*, *Collier*, *Companion*, *Coronet*, *Die Lupe*, *Everybody's*, *Good Housekeeping*, *Harper's Magazine*, *Healthy*, *Holiday*, *Hygeia*, *L'Illustre*, *La Femme*, *Ladies' Home Journal*, *Les Nouvelles Littéraires*, *Life Can Be Beautiful*, *Look Magazine*, *Magazine Digest*, *McCalls*, *Modern Motoring*, *New York Start*, *Pageant*, *Parent's Magazine*, *Reader's Digest*, *Recreation*, *Redbook*, *Science Digest*, *Selection*, *Success To-day*, *The American Mercury*, *The Star*, *This Week*, *Today's Woman*, *Week*, *Woman's Home Companion*, *Women's Digest*, *Your Dreams*, *Your Life*.

³⁴ A list of *Aile's* contributors: Sait Faik Abasıyanık, Halide Edip Adıvar, Oktay Akbal, Sabahattin Kudret Aksal, Nihat Faik Aşar, Nurullah Ataç, Faliş Rıfki Atay, Reşit Ayda, Avni Basman, Gülgün Basman, Handan Baykal, Nihat Reşat Belger, Naci Bengisu, Salâh Birsell, Adalet Cimcoz, Feridun Çölgeçen, Fazıl Hüsnü Dağlarca, Ahmet Muhip Dıranas, Baki Süha Ediboğlu, Nezahat Nurettin Ege, Selma Emiroğlu, Vehbi Eralp, Şehbal Erdeniz, Bedri Rahmi Eyüboğlu, Burhan Felek, H.A. Göksel, Kazım İsmail Gürkan, Kenan Harun, Abdülhak Şinasi Hisar, Attila İlhan, Nihat

of Yahya Kemal Beyatlı “Rintlerin Akşamı”, “Hayal Şehri” and “Sessiz Gemi” poems for the very first time. Predictably, the basic values of *Aile* were those of an adult version of *Doğan Kardeş*. In short, it can be defined as secular, humanist, and liberal.

After *Aile* was closed down in 1952, Neşriyat Inc., of which Yapı Kredi was the biggest shareholder began, to publish *Resimli Hayat* (Illustrated Life) family magazine which later turned into *Hayat* (Life) in 1956. This time the inspiration was another U.S. magazine, *Life*. *Hayat* continued to be one of the most popular magazines in Turkey until it ceased publication during the general strike in 1978, as did *Doğan Kardeş*.³⁵ Just like *Aile*, *Hayat*’s contents too covered a wide range of topics including family matters, fashion and news about celebrities as well as serious articles on society and politics. However, as Komut describes, *Hayat* was a very well designed magazine with its high quality paper and tiftdruck printing, and thus it reached a far greater audience than *Aile*.

While *Aile* and *Hayat* were the adult versions of *Doğan Kardeş*, *Küçük Kardeş* (Little Sibling) attempted to be its kiddie version.³⁶ This magazine for pre-school children was another product of the same partnership, and it was published for

İyriboz, Zeki Faik İzer, Mehmet Ali Kayıkçı, Orhan Veli Kanık, Fethi Karakaş, Refik Halit Karay, Tevfik Remzi Kazancıgil, Yahya Kemal, Muhtar Körükçü, Cahit Külebi, İbrahim Minnetoğlu, Hikmet Münir, Ümit Yaşar Oğuzcan, Fahir Önger, Refia Övüç, Nureddin Özdemir, Şinasi Özdenoğlu, Şükrü Enis Regü, Oktay Rifat, Ziya Osman Saba, Rauf Saygın, Kemal Salih Sel, Refik Ahmet Sevengil, İsmail Habip Sevük, Haluk Sehsuvaroğlu, Sabih Şendil, Saffet Tanman, Ahmet Hamdi Tanpınar, Cahit Sıtkı Tarancı, Mesut Cemil Tel, Sabahattin Teoman, Mustafa Şekip Tunç, Sumru Tunç, Hilmi Ziya Ülgen, Fükret Ürgüp, Vâlâ Nûrettin (Vâ-Nû), Ekrem Muhittin Yeğen, Cemal Yeşil.

And a list of writers whose works were translated for the periodical: Charles Baudelaire, Pearl S. Buck, Herman Hesse, Aldous Huxley, Bernard Lewis, Somerset Maugham, André Maurois (Emile Herzog), Giovanni Papini, Eric von Post, Arthur Rimbaud, Saroyan (William Saroyan), Paul Verlaine, Oscar Wilde, Mihail Zeşçenko (Michail M. Zosjtsjenko).

³⁵ For more information on *Hayat* periodical, see Bilgen Komut, *A Reading Practice as the Consumption of Leisure Time: Hayat Magazine 1980-1986*. (MA thesis, Boğaziçi University, 2006) pp.48-49.

³⁶ The owner and editor of *Küçük Kardeş* was Vedat Nedim Tör, and its staff was composed of Şevket Rado, Zühal Sönmez, Ayşe Abla (Neriman Hızır), and Nebahat Karaorman.

two years from 1947.³⁷ Alongside basic educative pages about numbers, letters, geometrical shapes, colours, seasons or animals, *Küçük Kardeş* also contained simple articles and stories with morals like solidarity, kindness, thriftiness, benevolence and good manners.³⁸ The magazine did not survive long very probably because the importance of pre-school education was not established yet.

Doğan Kardeş: General Information

In 1944, when Vedat Nedim became the consultant of culture and arts of the Yapı ve Kredi bank, the first action he took was asking Kazım Taşkent to publish a periodical in the name of his deceased son³⁹. In fact *Doğan Kardeş* was not the first object to be named after Doğan Taşkent. Since his death in 1939, Doğan Insurance Company and Doğan Apartment were also dedicated to this tragic loss.⁴⁰ Doğan's younger brother, Karaca Taşkent, describes how his death had deeply affected the family, and especially his mother who became over-protective about Karaca. Kazım Taşkent was also devastated with the loss of his son of whom he had had great hopes.⁴¹ In his memoirs, Kazım Taşkent explains his reason for founding *Doğan*

³⁷ The periodical was 8 pages weekly in October and November 1947, and its price was 10 kuruş. It became bi-monthly from December 1947 with the same price until it ceased publication in November 1948.

³⁸ Some of the works published in *Küçük Kardeş* were later re-evaluated in different occasions. For example, the column Ahmedle Mehmedin Yaptıkları (The Deeds of Ahmed and Mehmed) which taught children the proper and improper behaviours was later printed in book form by Doğan Kardeş publications. Also, some articles were reprinted in *Doğan Kardeş* periodical.

³⁹ “Önce, İsviçre’de bir dağ heyelanı faciasında cesedi bile bulunamayan Doğan’cığın hatırasını, onun adını taşıyan kaliteli bir çocuk dergisi ve çocuk kitapları yayımlamak yoluyla yaşatmak istedim: Doğan Kardeş Dergisi ve Doğan Kardeş Kitapları.” in Vedat Nedim Tör, *Yıllar Böyle Geçti* (İstanbul: Yapı Kredi Yayınları, 1999) p.69.

⁴⁰ Söğüt, p.28.

⁴¹ Söğüt, p.27.

Kardeş as his wish to make even a small service to children whom he wanted to love as if they were his own sons and daughters.⁴²

Untouchable by the years, Doğan Taşkent became the icon of the perfect child for his father. Mine Söğüt states that *Doğan Kardeş* was that perfect Turkish child imagined by Kazım Taşkent, and realised by Vedat Nedim Tör.⁴³ Together they created not only a periodical, but also a legendary figure for many generations.

The first issue of *Doğan Kardeş* was released in April 1945 and in the 43 years to follow, a total of 1247 issues were published. By 1946, the periodical was also accompanied by a series of children's books called *Doğan Kardeş Yayınları* (*Doğan Kardeş Publications*), which printed more than 250 children's books including novels, stories, fairy tales and even an encyclopaedia.⁴⁴ Today, Yapı Kredi continues to print children's books under the title *Doğan Kardeş Kitaplığı* (*Doğan Kardeş Library*). However, other than the publication of the *Harry Potter* series by J.K. Rowling, its dominance in the market no longer continues.

Doğan Kardeş periodical published a wide range of works including serialized novels, short stories, cartoons, games, puzzles, mythological tales, and biographies of great scientists, school plays, handicraft pages, comic stripes, pen pal columns, competitions, and readers' pages. Along with the original works, there were also translated stories, novels and comic stripes mostly by European and American writers and artists. Its staff was a combination of experienced writes and authors with

⁴² “Karşıma çıkan her güler yüzlü çocuğu kendi çocuğummuş gibi sevmek isterim. Onun memleketine neler verebileceğini düşünürüm. İçim umut sevinci ile ısınır. Hemen arkasından sevincim kaybolur. Onlar için ne yapıyor, onlara ne verebiliyoruz? Doğan Kardeş’i işte böyle duygularla, küçük bir hizmet olsun diye kurmuştum.” in Kazım Taşkent. p.38.

⁴³ “Doğan Kardeş, Kazım Taşkent’in hayalindeki kusursuz Türk çocuğunun ta kendisiydi. Vedat Nedim Tör, bu mükemmel çocuk karakterini Doğan Kardeş’le birlikte neredeyse ete kemiğe büründürür gibi kağıda kaleme büründürmüş ve çocukların el değmemiş dünyasına sokmayı başarmıştı.” Söğüt, p. 38.

⁴⁴ For a detailed list of Doğan Kardeş Publications, see Appendix F.

the rising generation of artists. The periodical brought together many names from Nihal Yalaza Taluy ,the well-known translator of Dostoyevsky novels, to Selma Emiroğlu, the first female cartoon artist in Turkey, and to celebrated writers like Tomris Uyar and Onat Kutlar.

The audience *Doğan Kardeş* targeted, according to Özge Ertem, was the children of middle-class urban families.⁴⁵ However, it should be mentioned that the distribution of the magazine was not limited solely to the big metropolises. The periodical was distributed by the branch offices of the Yapı ve Kredi bank. In 1945, the bank adopted a new strategy of that they named “*Semt Şubeciliği*” (opening district branch offices) around the country. Thus, *Doğan Kardeş* found the chance to reach a greater number of cities than many other periodicals. Furthermore, it was recommended by the Ministry of Education as a supplementary source, and we know that it was available in numerous school libraries. Still, the information that some of its readers criticised its price can be read as a sign of its being out of reach for lower class children. It was a periodical for the more respectable boys and girls.

Doğan Kardeş has been an important figure for many generations. It has a special place among all children’s periodicals. *Doğan Kardeş* periodical is mentioned specifically in many memoirs and biographies as a precious memory. It is one of the most wanted items in second-hand bookstores. The nostalgia for *Doğan Kardeş* is especially visible in internet sources. The results for “Doğan Kardeş, dergi” words in some of the most visited search engines on the internet are; google.com.tr: 43.400, yahoo.com: 2.650. In eksisozluk, one of the most frequently visited on-line dictionaries in Turkish with 68.005 registered users, there are 48 entries under the title “doğan kardeş dergisi” whereas the average entry number for a title is under 5.

⁴⁵ Özge Ertem, *The Republic’s Children and Their Burdens in 1930s and 1940s Turkey*. (MA Thesis, Boğaziçi University, 2005) p. 166.

The Three Meanings of *Doğan Kardeş*

As mentioned above, this study aims to define three different meanings of *Doğan Kardeş*, first as a project, second as a legend, and third as a *lieu de mémoire*.⁴⁶ First of all, *Doğan Kardeş* was a project of its creators. The analysis of *Doğan Kardeş* as a project, through the definitions and reflections of childhood in the periodical through the decades is the main focus of this study. As Valerie Krips points out, “Children’s literature bears the unmistakable traces of the social relations that construct it.”⁴⁷ Furthermore, as Özge Ertem underlines, children’s periodicals are especially feasible for historical analysis because these texts that address children are written with the most to-the-point phrases and plain language.⁴⁸

The short stories, theatre plays, thematic covers and also the editorial articles which sometimes have quite direct and didactic messages reveal the emphasized themes in the period. Some of these themes lingered on throughout the 38 year long history of the periodical, and some themes had their crescendos and decrescendos. Sometimes a theme which was continuous for years began to take up a much greater portion in a period. In the chapters Two, Three, Four and Five, these two different currents, the one of the constant themes and the other of the rises and falls will be analysed and listed according to a certain periodisation. This periodisation is made using many different variables like the changes in the staff, the appearance of *Doğan Kardeş* itself, the change in *Doğan Kardeş*’s handling some specific issues like

⁴⁶ Pierre Nora, *Hafıza Mekanları* (The Realms of Memory), trans. Mehmet Emin Özcan (Ankara: Dost Kitabevi, 2006).

⁴⁷ Krips argues that a feature of children’s literature is its “commemorative function”, and that children’s literature is in fact a *lieux de memoire*. Krips, pp.42-50.

⁴⁸ Ertem , p.26

politics, entertainment, and most importantly its conceptualisation of childhood and its attitude towards the children who were its target but also its audience. The periodisation might have been made otherwise, for instance using only the changes visible to the reader or using the framework of great historical changes like the elections and *coups d'état*. Instead of simply dividing the periods and looking for the themes between 1945-1950, 1950-1960, 1960-1971, 1971-1978, and post-1980, these major historical turning points are used to analyse the themes in the periodical, and understand the dynamics that caused their ascents and descents. It is apparent that other than some extreme conditions like censorship, the historical cornerstones do not find their reflections in a children's periodical overnight, but rather their echoes diffuse in the atmosphere of the preceding and following years.

However, this periodisation should not be seen as a proof of the existence of different and clashing childhood conceptualisations in *Doğan Kardeş*. The differences in these views of childhood in *Doğan Kardeş* were all merely variants of childhood as we know it, in other words of modern childhood. The differences are mostly shaped through modernity's tension between self realisation and control⁴⁹.

The first period between 1945-1954 is marked by the post-war atmosphere and the Democrat Party government, and its predominant themes of development, progress and participation reflect a shift from the ideal of "nation's children with burdens" to more independent but still respectable children who are allowed go out

⁴⁹ "Modernity has emphasized childhood as a period of the life course oriented towards the future." "Thus, the focus is on the "better adult lives that will, it is predicted, emerge", not the "better lives that children will lead as children." "However, to allow the relationship between modernity and children to be thought solely in this way is both to misunderstand it and to deny its promise. For modernity cannot be characterised by an unalloyed concern with the control of society and nature. Modernity also embraces the notion of self-realisation, the belief that a world increasingly subject to rational control creates the conditions in which people can shape their own lives through the formation and exercise of self-consciousness, creativity and agency." Alan Prout, "Children's Participation: Control and Self-realisation in British Late Modernity", in *Children and Society*, Volume 14 (2000), pp.304-315.

and play once they fulfill their duties. Although the second period between 1955 and 1966 carries the fingerprints of the 27 May *coup d'etat* all over it, with an emphasis on themes of intellectual stimulation and embracing differences, it defines the widest freedom and rights for children in the periodical's history. The greatest turning point in *Doğan Kardeş*'s history was Vedat Nedim Tör's resignation, which coincided with the politicisation of youth in Turkey. This changed the course of the childhood perception in the periodical, which could easily have taken a social democratic turn, as did Scandinavian children's literature. Instead, in these years popular culture and entertainment rose as the major themes until *Doğan Kardeş* silently disappeared during the mass strike in 1978. When *Doğan Kardeş* made its comeback in 1988, it took over the themes of the 1955-1966 period in a more up-to-date way, in harmony with the changing vocabulary of the new era. However, either the naivety of this vision no longer appealed to the audience, or the charming variety of the market did not allow it to survive. Therefore, *Doğan Kardeş* was closed down for good in 1993.

Using these descriptive and textual analyses on the primary sources, this study will try to form some conjectures around the intentions of the creators. These conjectures might hopefully be important to understanding the perception of childhood from a particular perspective of modernity adopted by the partnership of Vedat Nedim Tör and Kazım Taşkent, and it might also give us some clues about the formation of middle class ideology in Turkey. Sharon Stephens argues that "it is not only modern European national citizens who should have a particular sort of childhood, but populations around the world, in need of 'civilisation' and 'development'."⁵⁰ It appears that *Doğan Kardeş* aimed to create that "particular sort

⁵⁰ *Children and the Politics of Culture*, ed. Sharon Stephens (New Jersey: Princeton University Press, 1995), p.16.

of childhood” for children in Turkey. It was part of a liberal, democratic and humanist project that was founded on the basis of a liberal notion of citizenship and tended to determine the life style and ideology of the new middle and upper classes.

Second, *Doğan Kardeş* was a legend, a phenomenon for its readers. This second meaning should be read in relation to the assertion of children’s agency on which this study is based. Because, as Christensen and James puts it, “understanding children’s active participation in social life is at least as important as mapping the variables that shape their lives. (...) Or that there is merit in understanding children’s lives because their present being matters as much as their future becoming as the next generation of adults.”⁵¹ This kind of analysis on the after-life of a product of children’s popular culture is suitable for researching different façades of childhood experiences, because as Mitchell and Reid-Walsh point out, “there are dimensions of childhood that can be understood only in a *post hoc* way.”⁵²

Parents did approve of the periodical, probably because they were attracted by the propriety of the periodical and that they approved of the aims of the creators. But more importantly, the children did also embrace it . How did its readers perceive *Doğan Kardeş* at the time, and what were the reasons for its great popularity among children?

The popularity of *Doğan Kardeş* was caused by a set of intersecting reasons. First of all, reading as a leisure activity, and children’s reading as an educational activity, were considered to have greater importance in pre-1980s Turkey. Furthermore, the amount of published literary material was limited, and this also

⁵¹ *Research with Children: Perspectives and Practices*, eds. Pia Christensen and Allison James (London; New York: Falmer Press, 2000), p.xi.

⁵² *Researching Children’s Popular Culture: The Cultural Spaces of Childhood*, eds. Claudia Mitchell and Jacqueline Reid-Walsh (London: Routledge, 2002), p. 55.

increased the effect of the act of reading. One other point was, as pointed out by Benedict Anderson, that the audience of a printed text was larger than the number of those who owned it. Sharing the product, both actually, and by narration was more common.⁵³ Thus, a children's periodical could reach a large audience, and have a great effect on its readers.

Furthermore, as Yalçın and Aktaş observe, *Doğan Kardeş* was a high quality children's periodical with its printing quality, pedagogic function, and educational content.⁵⁴ These qualities put the magazine in a different place compared to the other children's periodicals of the period. For example the variety of its contents was much greater than *Çocuk Haftası* (Child's Week), which was another popular magazine at the time. Thanks to the support of the Yapı ve Kredi Bank, the paper used and the printing quality was above the standards. *Çocuk* (Child), published by Ankara Child Protection Society with the support of the Ministry of Education also stood out with its distinguished contents, but nonetheless its serious appearance kept it from reaching the children the way *Doğan Kardeş* could.

Indeed, the distinction between *Doğan Kardeş* and the other publications was, above all else, due to the periodical's different approach to children. Needless to say, it was the creators' perception of childhood that shaped *Doğan Kardeş*'s attitude towards children. Thus, the analyses of the themes in the periodical in the Chapters Two, Three, Four and Five are complemented with analyses of the perception of childhood in the said periods.

⁵³ Benedict Anderson R. *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London; New York: Verso, 1991) p. 92.

⁵⁴ Alemdar Yalçın and Gıyasettin Aytaş. *Çocuk Edebiyatı* (Ankara: Akçağ Yayınları, 2003), p.244.

Ayça Demir Gürdal argues that the articles in the periodical employed two different rhetorics, one was the voice of a friend, and the other was that of a reliable adult.⁵⁵ While the adult voice of the editorial board gave fatherly advice to the children, the friendly voice of the writers talked directly to them as if they were face to face, constantly asking them to comment on the contents, asking their opinions, and encouraging them to participate in the making of the periodical.

The peculiarity of the adult voice of *Doğan Kardeş* was its extra-ordinary attitude of taking children seriously. It never spoke from a higher place, and tried to avoid didacticism. This effort of avoiding sardonic expressions made the children feel that their ideas and selves were important and thus, they treated *Doğan Kardeş* the same way.

On the other hand, the friendly voice that spoke directly to the readers treating them as equals proved useful in making the children embrace the magazine. In fact, this kind of directly addressing the reader was not new in children's literature. For example in 1932, *Çocuk Sesi* (Child Voice) had used similar methods. However, *Doğan Kardeş* did actually listen to the children and answered their demands. Thus, it became remarkably successful in creating the image of "your own magazine."

The language used in the periodical was also supported with successful organisations like competitions, questionnaires, art shows, subscription campaigns, and *Doğan Kardeş* clubs that brought children together. As mentioned before, the project of the creators was based on the idea of a liberal citizenship, and it aimed to raise a new generation that would be active participants in society. Thus, *Doğan*

⁵⁵ Gürdal argues that this double rhetoric adopted by *Doğan Kardeş* has enabled the children to both embrace it as a friend, and to accept it as a trustworthy advisor. Ayça Demir Gürdal, "*Doğan Kardeş*, Vedat Nedim Tör ve 'Kaka Bebekler'," *Kebikeç*, no.19 (2005), pp.159-160.

Kardeş became the first platform through which the children socialised; where they found the chance to see their own works printed and voices heard, and this reinforced their attachment to the periodical. The subscription system also became a tool for socialisation. Most subscribers were probably receiving mail for the very first time, and that mail even had their names on it. The interviews made with the readers reveal that for many children, the postal delivery system distinguished *Doğan Kardeş* from the other periodicals that they bought from the newspaper stalls. This both gave the periodical a distancing credibility, but at the same time turned the acquisition into a remarkable experience.

Last, there was the emphasis on brotherhood, which was also different from the other children's periodicals of the time. In the first issue, *Doğan Kardeş* was presented to the children as a little brother. In fact, in the first years it was published, the children thought that Doğan was a real child. It was not until 1955 when the readers learned about the real story of Doğan Taşkent. At the beginning the imaginary Doğan was like an ordinary child. He had an uncle who gave him advice that he wrote in a column and shared with his friends. In the first annual children's art show, the crowd clapped and called for Doğan to come to the stage, and Vedat Nedim Tör personally stepped on the stage to apologise for Doğan, who, he told the children, could not make it to the show due to a delay in the airlines. The children thought that Vedat Nedim was Doğan's father.⁵⁶ All the children that participated in the magazine were also called brothers and sisters. Söğüt states that this emphasis enabled the children to accept *Doğan Kardeş* as a member of their own families.⁵⁷

⁵⁶ Söğüt. p.47.

⁵⁷ According to Söğüt, the main reason behind *Doğan Kardeş*'s success was its portrayal of the country as an enormous family where all the children were called brothers and sisters, and the adults were called uncles and aunts. Söğüt. p.38.

Nonetheless, *Doğan Kardeş*'s approach was welcomed by the children. They loved *Doğan Kardeş*, which was introduced to them as a brother and a friend. They were glad to be taken seriously by it, and to participate in its creation. They willingly adopted the ideal kids in *Doğan Kardeş* as their role models.

Returning to the three meanings, last, this study aims to define *Doğan Kardeş* as a *lieu de mémoire*. This third and the most contemporary meaning of *Doğan Kardeş* will be visited as a conclusion to this study. Although memory became a main concern of the historians in the recent decades when the generation that witnessed the Holocaust is passing on, it was in 1925 when Halbwachs asserted that “memory is a “collective function,” and that a social context is the foremost essentiality for the formation of the individual memories.⁵⁸ In the 1980s, Pierre Nora added his renowned remark to this assertion and underlined the role of *lieux de mémoire* in the social construction of memory. Nora states that memory is embodied in the realms of memory, and it is endured through these realms.⁵⁹ One of Nora's examples of such realms is a children's book, *Le Tour de la France par Deux Enfants* by Augustine Fouillée (pseudonym of G. Bruno). Nora asserts the book's commemorative quality, and questions if the reason for it is the primary concerns with which the book is written, or that if that it is remembered over and over through the years. He then concludes that it is certainly both, and that realms of memory are complex and unfathomable things.⁶⁰ In this sense, *Doğan Kardeş* is definitely a realm of the collective memory in Turkey, at least for some generations. As Valerie

⁵⁸ Maurice Halbwachs, *On Collective Memory*, ed. and trans. Lewis A. Coser (Chicago : University of Chicago Press, 1992), p.183.

⁵⁹ Nora, p.9.

⁶⁰ Nora, p.34.

Krips points out, it is an “embodiment of the past.”⁶¹ Then, it might be asked what *Doğan Kardeş* stands for in our memories today, and why it continues to be a realm of memory. Here, under the light of the theories on remembrance, the connotations of the periodical should be questioned.

One of the reasons for the magazine’s legendary image is without doubt nostalgia. This is mainly caused by the magazine’s connection to childhood memories. For those who grew up reading it, the magazine is a part of the lost paradise of childhood, and the value of *Doğan Kardeş* is to an extent related to the meaning devoted to the readers’ memories of their own childhoods. Halbwachs notes that most people tend to believe that “the world of today has less colour and is less interesting than it was in the past, in particular regarding our childhood and youth.”⁶² He explains this statement by asserting that remembering the past also means remembering our past-selves, who were not wounded by the life ahead. Thus, this remembrance often causes a longing for those past-selves of ours, and that world we in which we lived that had not harmed us yet. “This is why, given a few exceptions, it is the case that the great majority of people more or less frequently are given to what one might call nostalgia for the past.”⁶³

Furthermore, it should be kept in mind that the past we experienced then, and the past that we remember today might be entirely different. The point here is, to many of its past readers, *Doğan Kardeş* represents a world which perhaps never was.

⁶¹ Krips, pp.42-50.

⁶² Halbwachs, p.48.

⁶³ “When it comes to the most sombre aspects of our existence, on the other hand, it seems they are enveloped by clouds that half cover them. That faraway world where we remember that we suffered nevertheless exercises an incomprehensible attraction on the person who has survived it and who seems to think he has left there the best part of himself, which he tries to recapture.” Halbwachs, p.49.

The world described not only in this magazine, but in most children's periodicals, with healthy and joyful children, happy nuclear families in their cosy homes, with beautiful loving mothers, and handsome fathers supporting their children, often gets confused with the real world from which the child is protected. This creates an illusion of a past world where people used to live in harmony, and a country of wealth and happiness, thus reproduces nostalgia.

The interviews made with the readers of *Doğan Kardeş* reveal another dimension of its remembrance; that it is not *Doğan Kardeş* in its entirety that is remembered. Rather, it is a misty shape of the periodical. For example, many readers precisely remember the tragic story of Doğan Taşkent and almost all of them remember the emphasis on loving and protecting animals. They also remember some specific details that caught their eye like some story they read and that affected them deeply, or a cartoon that they enjoyed. Those who sent their works to the periodical remember the joy and pride of seeing it published. Some even mention that this experience was influential when they were choosing their profession. Whereas, for instance, the periodical's emphasis on anti-violence and its idealisation of free individuals who stand up for their rights seem to have vanished from memories.

One reason for this selective remembrance is apparently the children's perception of the periodical, and the fact that they probably did not comprehend the connotations of its rhetoric. However, we also know that individuals recall the things from the past and give meaning to them from the perspective of the present. In "On Memory and Childhood Amnesia,"⁶⁴ Ernest Schachtel states that adults do not remember what they actually experienced as children, but they remember what they

⁶⁴ Ernest Schachtel, "On Memory and Childhood Amnesia," *Memory Observed: Remembering in Natural Contexts*, eds. Ulrich Neisser and Ira E. Hyman Jr. (New York: Worth Publishers, 2000), pp.189-200.

learned they should have experienced. In other words, during the communication among the members of a generation that created *Doğan Kardeş*'s meaning as a realm of memory, the periodical has been transformed into an image of what it should have been instead of what it was.

The projection of this theory on individual memory to the theory of collective memory is that the collective memory often alters the past into a form that corresponds the needs of the present. In other words, as stated by Connerton, "images of the past commonly legitimate a present social order."⁶⁵ Michael Schudson calls this the "instrumentalisation of the past," and argues that memory serves contemporary strategic interests while it chooses and alters what to remember.⁶⁶ This instrumentalisation is usually done by selectively remembering some parts of the past, for social memory is a means of creating a collectivity, it is a matter of what to remember, as explained by Jan Assman.⁶⁷ But at the same time, it is a matter of what to forget. According to Halbwachs, memory can only sustain with constant communication in a certain context, and if the communication breaks, or if the context of reality changes or disappears, this causes oblivion,⁶⁸ which ironically also means unconsciousness. And erasing the collective memory, thus causing a collective and internalised amnesia is perhaps the most powerful tool of controlling a society.

⁶⁵ Paul Connerton, *How Societies Remember* (Cambridge: Cambridge University Press, 1989), p.3.

⁶⁶ Michael Schudson, "Kolektif Bellekte Çarpıtma Dinamikleri," *Cogito*, no. 50 (Spring 2007), p.184.

⁶⁷ Jan Assmann, *Kültürel Bellek: Eski Yüksek Kültürlerde Yazı, Hatırlama ve Politik Kimlik*, trans. Ayşe Tekin (İstanbul: Ayrıntı Yayınları, 2001), p.34.

⁶⁸ Quoted from Maurice Halbwachs, *Les Cadres Sociaux de la Memoire* by Assmann, p. 41.

The point here is, the analysis of the selective remembrance of *Doğan Kardeş* - the analysis of its erased and remembered dimensions- might also shed light on how our identities and memories are constructed. Therefore it might shed light on our present as well as our past. As stated by Halbwachs, the point where social memory vanishes is where history begins.⁶⁹ In this sense, remembering and reminding can be forms of resistance against oppression, for as Marcuse puts it, recollecting the past does not only remind us of the old fears, but it also reminds us of the old hopes⁷⁰. As mentioned before, this study started with the need to recall that once a particular understanding of childhood was being constructed in Turkey. Therefore, the main aim of this study is to define *Doğan Kardeş*'s meanings as a project and a part of children's culture, which are assumed to be just what has been erased.

⁶⁹ Quoted from Halbwachs, *La Mémoire Collective*, by Assmann, p. 48.

⁷⁰ Quoted from Herbert Marcuse, *The Aesthetic Dimension*, by Assmann, p.117.

CHAPTER II

“WE ARE BUILDING OUR HOMELAND”⁷¹

DOĞAN KARDEŞ BETWEEN 1945 AND 1954

Historical Context: Post-war, Democracy, Urbanisation

The inter-war years were a catastrophic period for Turkey that witnessed the fall of the empire, the formation of a nation-state and the foundation of the republic. A dramatic portion of the population was lost in the war, both on the battle field and due to poverty. Another great loss was the population exchanges after the War of Independence. Even though Turkey managed to stay out of the Second World War, resisting international pressure and at the cost of losing its prestige, the country suffered to a great extent.

After the war, Turkey did not hesitate to become a member of the United Nations which adopted the Universal Declaration of Human Rights in 1948. However, it was apparent that the United States was rising as the new hegemonic power in the fragmented world that was trying to design a new order. The USA

⁷¹ “Yurdumuzu Kuruyoruz” (We are Building Our Homeland) was the title of a thirteen week long series published in *Doğan Kardeş* in 1950. This title is almost a solid symbolic reference to the predominant theme of the first decade of the periodical. “Yurdumuzu Kuruyoruz” (We are Building Our Homeland), *Doğan Kardeş*, no.31-43 (15 November 1946-1 May 1947.)

designed its foreign policies according to this plan, and in 1947 produced the Truman Doctrine and the Marshall Plan. At the wake of the McCarthy Era, the United States set the conditions to be a part of the re-shaping of the world as the containment of Communism and adjusting the new ideals of democracy. The Turkish government was aware of this international context, and did not want to be excluded from the Western alliance. Furthermore, the internal pressure also demanded the foundation of an opposition party mainly due to disputes about the economy.

In fact, the foundation of *Demokrat Parti* (Democrat Party) in 1946 was not a transition but it was rather a return to a multi-party system. Apart from the various parties of the late Ottoman period, the early Republican period also witnessed the foundation of two different opposition parties; *Terakkiperver Cumhuriyet Fırkası*⁷² (Progressive Republican Party) in 1924, and *Serbest Fırka*⁷³ (Free Party) in 1930.

Nonetheless, the first successful attempt to establish a multi-party democracy in the Republican Period took place in 1946, and the Demokrat Parti was welcomed by the electorate with 52.68 per cent of the votes.⁷⁴ This shift from a totalitarian single-party regime to a multi-party democracy, rapid urbanization, the efforts of integrating to the West, and economic liberalization re-shaped the atmosphere. All the factors defining the ten years between 1945 and 1954; namely poverty, development, transition to democracy, and integrating with the western world also found their reflections in *Doğan Kardeş*.

⁷² Terakkiperver Cumhuriyet Fırkası was founded as the first opposition party of the republic, but it was suppressed only six months after its foundation.

⁷³ Serbest Fırka was the first attempt to create a guided opposition, but the masses' great support for the party caused tension in the country, and this party too was suppressed within a year.

⁷⁴ "Türkiye Cumhuriyeti Milletvekili Genel Seçimleri" (The Republic of Turkey General Elections), http://www.tbmm.gov.tr/develop/owa/genel_secimler

General Information



Figure 1: *Doğan Kardeş*, no.1 (23 April 1945), p.1.

Comes the New Year, we promise:
We will take good care of ourselves!
We will try our best not to catch diseases!
We will study everyday. We will not procrastinate!
We will not be spoilsports!
We will get along well with our friends!
We will help each other!
We will be suave, genial and honest at all times!
We will respect our seniors, protect our juniors!
We will love what is good and beautiful!
We will appreciate every blessing!
We will try to do our best for our country and our society!
We will read beautiful books!⁷⁵

⁷⁵ “Yeni yıla girerken söz veriyoruz:
Kendimize iyi bakacağız!
Hastalanmamaya çalışacağız!
Derslerimizi günü gününe yapacağız. Bugünkü işimizi yarına bırakmıyacağız!
Oyun oynarken mızıkçılık etmeyeceğiz!
Arkadaşlarımızla iyi geçineceğiz!
Birbirimize yardım edeceğiz!
Daima tatlı dilli, güler yüzlü, doğru sözlü olacağız!
Büyüklerimizi sayacağız, küçüklerimizi koruyacağız!
Her şeyin güzelini ve iyisini seveceğiz!
Her şeyin kıymetini bileceğiz!
Yurdumuza ve milletimiz faydalı olmaya çalışacağız!

Doğan Kardeş was launched into life in a critical period when the whole world was still trying to recover after the catastrophic decades of war. It was a time of rebuilding, thus even a children's periodical played its part and inform the children of their duties. The little oath above brings together almost all the themes in this period: pleasure derived from reading and arts, maintaining health, appreciating goods, hard work, solidarity, benevolence and finally dedication to one's society before one's self.

The first issue of *Doğan Kardeş* was released in April 1945. The first five issues (from April to September 1945) were published monthly, and had 32 pages. The periodical was sold for 50 kuruş per issue, 5 Liras a year. From the seventh to the 52nd issue (from 1 October 1945 to 15 September 1947), *Doğan Kardeş* was published twice a month, and it had 28 pages plus 4 pages of a serialized novel. The major change in this period came in October 1947 with the 53rd issue, when the periodical began to be published weekly with 12 pages.

For seven years, its price of 15 kuruş (0.15 liras) per issue, and 7.5 Liras per year did not change. In the last two months before *Doğan Kardeş* was transformed into a monthly periodical, the number of its pages was increased to 20, and its price to 25 kuruş. It might be useful to note that the nominal monthly pay of an industrial worker was 74.30 liras in 1945,⁷⁶ which shows that the magazine was quite affordable, but still there is information about several children's complaints on the price.

Güzel kitaplar okuyacağız!" "Yeni Yıla Girerken Söz Veriyoruz" (Comes the New Year We Promise), Doğan Kardeş, no.222 (28 December 1950), p.3.

⁷⁶ *İstanbul'da ve Diğer Kentlerde 500 Yıllık Fiyatlar ve Ücretler*, prepared by Şevket Pamuk (Ankara: T.C. Başbakanlık Devlet İstatistik Enstitüsü, 2000).

Unfortunately there is no solid information about the total circulation numbers of *Doğan Kardeş*, but investigating the prize winners' lists in 1945 and 1946 apparently shows that it was available in most of the big cities.⁷⁷ The number of these cities multiplied after 1947, when the Yapı ve Kredi Bank's branch offices became wide spread.

In the tag of *Doğan Kardeş*, the owner and editor was mentioned as Vedat Nedim Tör, and in 1947, the founders and staff were (following the listing in *Doğan Kardeş* in 1946 and 1947) Vedat Nedim Tör, Ayşe Abla (Neriman Hızır), Nebahat Karaorman, Nahit Tendar, Fahrünnisa Seden, Cemal Nadir (Güler), Selma Emiroğlu, Münevver Alpar, Şevki Akören, Nihal Yalaza Taluy, Eflatun Cem Güney and Şükrü Enis Regü (Secretary).⁷⁸ In 1950, Tör passed his editorial position to Şükrü Enis Regü. Later that year, Kazım Taşkent who was elected MP from the Democrat Party took over Tör's title as the owner. Although Vedat Nedim was not mentioned in the tag for the following 11 years, he remained the most influential name behind *Doğan Kardeş*.⁷⁹

From its second issue in 1946, to the 247th in 1951, *Doğan Kardeş* was published with thematic and coloured cover pages⁸⁰ illustrated by Selma Emiroğlu. During her leave in 1951, she handed this task to caricaturists Altan (Erbulak),

⁷⁷ *Doğan Kardeş* was available in Adana, Amasya, Ankara, Antalya, Aydın, Balıkesir, Bilecik, Bolu, Bursa, Çanakkale, Denizli, Diyarbakır, Edirne, Elazığ, Erzurum, Eskişehir, Gaziantep, Hatay, Isparta, İçel, İstanbul, İzmir, Kastamonu, Kayseri, Kocaeli, Konya, Kütahya, Malatya, Manisa, Maraş, Mardin, Nevşehir, Samsun, Sivas, Tekirdağ, Trabzon, Uşak, Yozgat, Zonguldak. There is no information about the availability in Adıyaman, Afyon, Ağrı, Artvin, Bingöl, Bitlis, Burdur, Çankırı, Çorum, Erzincan, Giresun, Gümüşhane, Hakkari, Kars, Kırklareli, Kırşehir, Muğla, Muş, Niğde, Ordu, Rize, Sakarya, Siirt, Sinop, Tokat, Tunceli, Şanlıurfa and Van.

⁷⁸ For a full list of contributors, see Appendix B.

⁷⁹ For further information about the changes in the tag of the periodical, see Appendix A.

⁸⁰ For a list of the titles of cover pages, see Appendix E.

Turhan Selçuk, Ali Ulvi, and Hikmet Duruer.⁸¹ Between 1945 and 1954, short stories, fairy tales and serialized novels⁸² took up the greatest portion of the periodical, followed by comics and editor's articles, reader's pages, crossword puzzles, handicrafts pages, caricatures, funny anecdotes, encyclopaedic information and theatre plays. It should be noted that in 1948 and 1949, education and school began to take up almost one third of the periodical with the increase of school supplementary pages. By 1950, these pages left their place to historical stories, foreign comics, and pages about philately.

In the first five years of *Doğan Kardeş*, the foreign comics and comic stripes were relatively fewer than those by Turkish artists. Turkey's first female cartoon artist Selma Emiroğlu, wrote and illustrated the famous "Kara Kedi Çetesi" (The Gang of the Black Cat) and also "Cin'le Can" (Cin and Can). Her teacher and master Cemal Nadir (Güler) created the comic "Tarzan Türkiye'de" (Tarzan in Turkey), and the comic stripe "Amcabey" (Uncle Sir). One other important artist of the period was Hikmet Duruer.⁸³

Alongside original stories by the authors listed above, *Doğan Kardeş* also published many translated stories both by well-known writers such as Oscar Wilde and Tolstoy, and by many others like Romanian theatre writer Ion Creanga, Dorothy Blatter who was a teacher in Üsküdar American High School or Soviet writer E.M. Çistyakova. However, it should be acknowledged that many of the authors' names remained unmentioned.

⁸¹ From the beginning, one of the greatest contributions of *Doğan Kardeş* to Turkey's art was its introducing young, talented artists and writers such as Selma Emiroğlu, Yalçın Emiroğlu, Ferruh Doğan, Güngör Kabakçioğlu, and Mustafa Eremektar (Mıstık).

⁸² For a list of the novels, see Appendix C.

⁸³ For a list of the cartoons, comic stripes and comic stories in this period, see Appendix D.



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3

Figure 2: Selma Emiroğlu, “Kara Kedi Çetesi” (The Gang of the Black Cat), *Doğan Kardeş*, no.162 (3 November 1949), p.14.

Figure 3: “Esirin İntikamı”(The Revenge of the Slave)
Doğan Kardeş, no.246 (14 June 1951), p.6.



4

Figure 4: Hikmet Duruer: “Ali’nin Başına Gelenler”⁸⁴
(Whatever Happened to Ali), *Doğan Kardeş*, no.233 (15 March 1951), p.3.

⁸⁴ The cartoon “Ali’nin Başına Gelenler” depicts urban poverty through the story of an unfortunate little boy who Works on the streets.

Repeated Themes

Like other children's magazines of the early Republican period and of the 1940s, *Doğan Kardeş* reserved many pages for topics that were thought to be intrinsically related to children. These topics were mainly toys, games, and basic knowledge of life itself.⁸⁵ With a similar attitude, works related to children's education and school covered many pages of *Doğan Kardeş*. This is an expected detail, considering that the children spent most of their times in school or in school-related activities.

However, the periodical's emphasis on non-scholarly cultural activities and making the best out of one's leisure time, and widening the meaning of fun beyond children's plays and toys to books, art and exploring the world was not as ordinary. This releasing of reading, curiosity and learning beyond the limits of school was a peculiarity of *Doğan Kardeş*. The readers were invited to evaluate their leisure time and make use of it with various activities such as painting, playing musical instruments, learning languages, reading, and even travelling.

As an example of this approach, the pleasure of reading and the value of books were repeated in almost every issue. *Doğan Kardeş* organised book exhibitions, participated in Children's Book Week activities, and even advised the works of other publishers like Varlık Yayınları to its readers. Reading was also supported by questionnaires asking the children about their favourite books or which ones they would prefer to give as presents.

⁸⁵ The collection of the writings on basic knowledge on life is quite like a combination of PSHE (Personal, Social and Health Education) and citizenship education in United Kingdom's National Curriculum.

Furthermore, owing much to the influence of Vedat Nedim Tör, who considered it to be crucial, arts covered many pages of *Doğan Kardeş*. The children were encouraged to perform, or at least enjoy the arts. Tör's attitude is especially visible in this little manifesto emphasizing the importance of art and beauty:

We love reading beautiful literature!
We love listening to beautiful music!
We love watching beautiful paintings!
We love beautiful architecture!
We love beautiful theatre pieces!
We love beautiful art dances!
We love beautiful handicrafts!⁸⁶

The magazine was always proud of its introduction of talented children and young artists like İdil Biret and Suna Kan, who were sent to Europe for education with the support of Vedat Nedim Tör and a special law for talented children. The readers were informed with news about the young artists' lives abroad. Furthermore, the magazine supported children's involvement in art with drawing, poetry, cartoon, and story writing competitions, art shows and by articles. This support continued increasingly through the 1960s.

Investigating the repeated themes in *Doğan Kardeş*'s first decade, it is apparent that nature and animals were the topics of the largest portion in all the short stories narrated in the periodical, and these continued to be one of the main themes throughout the 38 year long history of the periodical. The stories were often about animals, their lives and their heroism. Interesting information about exotic animals was also common. Among these stories, the most striking ones were those by Cevat

⁸⁶ "Biz, güzel eserler okumasını severiz!
Biz, güzel musiki eserlerini dinlemesini severiz!
Biz, güzel tabloları seyretmesini severiz!
Biz, güzel mimarî eserleri severiz!
Biz, güzel tiyatro eserlerini severiz!
Biz, güzel sanat rakslarını severiz!
Biz, güzel elişlerini severiz!" "Severiz!" (We Love!), *Doğan Kardeş*, no.38 (15 February 1947), p.3.

Gobi with their quite radical and sometimes harsh expressions that would surely convince the children that not protecting nature was a crime. The passage below is an example of his attitude by its definition of woodcutting as murder:

What is an axe? This perhaps is not familiar to many of you. I should tell you briefly, the Axe is a bloodthirsty monster. Humankind uses it like a hound dog. To its ears, the weeping and moaning of our brother trees is a melody. It knocks over and smashes. Oh what a traitor, a butcher it is. You might say it's just a piece of rusty iron. But what about the hand that employs it? The forest shatters when that hand picks up and brandishes this blunt iron. (...) All the trees in the forest shuddering looked at the axe and the blood dripping from its edge: "Lord, may you cover the earth with benign and merciful people!" they prayed.⁸⁷

Another repeated theme of the period was health, sports, and self-care issues. In a country where malaria and trachoma were still important threats to public health, *Doğan Kardeş* took it as a duty to inform and warn the children about hygiene, health, nutrition, and sports. Sports depending on heavy physical activity like football were not advised whereas gymnastics and swimming were favoured.

Articles about modern life were also common between 1945 and 1954. The rhetoric used in these narratives was that of a eulogy to Modernity. Machines, factories, and even bridges are described with terms like "beautiful" and "astonishing." The lives of great Western scientists were narrated. Sometimes, the human body itself was described in relation to technology, and the fragmented body parts were likened to radios, telephones, and engines.

There was also a great sum of writings about "other" cultures, and there were many stories from different parts of the earth reflecting different cultures. However,

⁸⁷ "–Balta ne demektir? Bunu belki içinizden bir çoğu bilmez. Size şunu kısaca söyleyeyim ki, Balta kana susamış bir canavardır. İnsan oğlu onu bir av köpeği gibi kullanır. Ağaç kardeşlerimizin iniltisini, göz yaşını bir musiki gibi dinler. Devirir, parçalar. Ah o ne hain, ne cellat bir şeydir. Onun kör bir demir parçası olduğunu söyleyebilirsiniz. Fakat onu kullanan ele ne demeli? O el, bu gözü kör demiri kaldırıp salladıkça orman yerinden sallanır. (...) Bütün orman ağaçları ucundan kan damlayan baltaya ürpererek baktılar: –Tanrım, yeryüzünü iyi ve merhametli insanlarla doldur!» diye dua ettiler." Cevat Gobi, "Tabiat Hikayeleri: Balta" (Stories of the Nature: The Axe), *Doğan Kardeş*, no.238 (19 April 1951), p.9.

unlike the cohesive narration which will rise in the late 1950s, these were usually amusing stories about parts of the world like Scandinavia or Africa, which were more significant for their interesting climates. Sometimes the amused tone of the stories tumbled into ridiculing the people for their bizarre cultures. The periodical also told stories about the life in the villages, and the urban poor to a mostly urban or rather urbanising middle class audience. Unlike the other parts of the world, these “other” parts of the country were narrated in quite a different and more embracing manner. The magazine’s efforts to avoid a dichotomy between the rural and the urban are especially visible in the thematic covers. In numerous cases, a cover focusing on the life in the cities was followed by another about that in the villages.⁸⁸

Like all the periodicals of the early Republican period, *Doğan Kardeş* had special covers and articles on national holidays. However, its handling of the issue was fairly different from that of the other periodicals. For example, on 23 April 1941, *Çocuk* periodical reserved 8 pages out of 32 for the government officials’ special announcements about the day.⁸⁹ On 10 November 1946, *Şen Çocuk* had a cartoon on its cover that depicted a dialogue between a boy and his mother.⁹⁰ The boy asks his mother why Atatürk died, and when he learns that it was due to a disease in his liver, he tells his mother that he would have given his own liver if only he had known. This was not the case in *Doğan Kardeş*. Its 10 November covers usually portrayed Atatürk’s smiling face in the clouds, and 23 April was welcomed as a festival.

⁸⁸ For example the covers of 24th and 25th issues (15 June - 1 August 1946) were titled “Sandal Safası” and “Harman Safası” (Pleasure of the Rowboat - Pleasure of the Harvest), and the covers of the 183rd and 184th issues (30 March - 6 April 1950) were titled “Şehirde Sabah” and “Köyde Sabah” (Morning in the City - Morning in the Country.)

⁸⁹ *Çocuk*. no: 229 (April 1941).

⁹⁰ *Şen Çocuk*. no: 52 (10 November 1946), p.1.

Although to a lesser extent than the following decade, politics and news had their place among the pages of *Doğan Kardeş*. However, sometimes when handling such issues, the writers were not as sensitive to protecting children as they were about national holidays. For example, in a play written by Vedat Nedim Tör titled “Mesut Çocuklar Ülkesi” (The Land of Happy Children) the children were informed about the results of the Second World War. The happy children of Turkey, the country that managed to stay out of the war, come together with children from all over the world.⁹¹ The main theme of the play is peace, as might be expected:

Your worries are our worries.
We were not in the war, but we were always cautious
We also suffered all your pain.
We did, we also grieved.
We are also human, a part of you.
How could we rest, when you went through the apocalypse?
Brothers, mark our words, a Turk means a human. The Turks are inside
all human cases, with their lives, their blood, their souls and their
existence. (All children clap and cheer)
Hush, hush. We do not ask for applause.
We only ask for understanding and peace.
A humane and gentile peace.⁹²

However, the war scenes are described in terrifying details: “The mothers ate their children. And when night came, the men went looking for corpses like hyenas. The

⁹¹ Following the sequence, the children come from Germany, Poland, Holland, Denmark, Norway, Finland, Greece, Bulgaria, Romania, Yugoslavia, Italy, Belgium, France, England, Russia, China, Japan, USA, Canada, Austria, Java, Malasia, Burma, India, Iran, Tunisia, Tripoli, and Ethiopia.

⁹² “Sizin derdiniz, bizim derdimiz.
Biz, bu harbe girmedik, fakat hep durduk tetik.
Sizin bütün acılarınızı yaşadık biz de.
Biz de duyduk, biz de tuttuk yasınızı.
Biz de insanız, bir parçanızız.
Biz nasıl rahat olurduk, siz ana günlerinizi yaşarken?
İyi bilin ki, kardeşler, Türk demek, insan demektir. Türk içindedir, bütün insanlık davalarının, canıyla, kanıyla, ruhiyle ve bütün varlığıyla.
(Yabancı çocuklar alkışlar ve bağırırlar)
Susun, susun. İstemeyiz alkış malkış.
Bizim istediğimiz yalnız anlayış, yalnız barış.
İnsanca, efendice bir barış.” Vedat Nedim Tör. “Mesut Çocuklar Ülkesi” (The Land of Happy Children), *Doğan Kardeş*, no.10 (15 December 1945), pp. 14-15.

dead were carried on trucks and trucks to follow. The eyes of wise men were gauged out. Cut off were the breasts of young women.”⁹³ Even the tragedy of the atomic bombs is celebrated for it is thought to bring the end of the war. “(The old man asks:) So tell me, what is it like, this thing called atom? (The Japanese child answers:) Ideals, religion, faith, and all that jazz were no use. It took just a couple to tame the Mikado. (All laugh.)”⁹⁴

Main Theme I: Development and Progress

The most emphasized theme in *Doğan Kardeş* between 1945 and 1954 was development and progress, formulated in the phrase “building our homeland.” This theme had several components like consuming domestic products, thriftiness, hard work, social mobility, and solidarity which will be analysed in detail below. But above all, building the homeland required the whole-hearted co-operation of every single citizen, including the children.

In this period, thriftiness and consuming national products became two themes that were almost inseparable, and the development of the country was thought to be dependant on these. Thus, fruits, vegetables and seasonal preparations like jams, dried fruits and home made pastes which are the cultural symbols of consuming domestic products are the theme in nearly a third of the covers.⁹⁵ Furthermore, in every December, the magazine published articles about the

⁹³ “Analar çocuklarını yediler. Geceleri sırtlanlar gibi leş aradı erkekler. Kamyon kamyon taşındı ölüler. Aydınların gözleri oyuldu. Memeleri kesildi kızların.” Tör, p.14.

⁹⁴ “İhtiyar -- Anlat bakalım nasıl şey şu atom?
Japonyalı -- İdeal, din, iman, harakiri falan, para etmedi. Dize getirmek için Mikadoyu iki tanesi yetti.
(Hep gülüşürler).” Tör, p.14.

⁹⁵ For a list of the titles of cover pages, see Appendix E.

“Thriftiness Week,” and advised the children to take good care of their belongings. The country could be improved with just a bit more attention; for example, a monologue published in 1949 declares that if every student in Turkey were to save a page of their notebooks every day, they could collect 1,825 million liras in a year.⁹⁶ Besides developing the country, thriftiness was also presented as the basis of personal wealth, and several stories about people becoming wealthy by saving money were narrated.⁹⁷

This narrative of thriftiness was reinforced by detailed information on the production of goods. In these informative pieces, valuing merit and labour, the elevation of technology, the glorification of hard work all mingled together to evoke the gratitude the children needed to appreciate what they had. The series “Sizin İçin Çalışan Yüzlerce İşçi” (Hundreds of Labourers Working for You)⁹⁸ was an example of such informative articles. “Bir Böreğin Hikâyesi” (The Story of a Pastry) was another example which aimed to make the readers understand how precious each and every asset was. In this story, the children are invited by their brother to eat a pie made by a thousand people.

“So, brother, is this the famous pastry you talked about?” I asked. My brother answered “Yes, it is.” “And you were brassing that it was made by a thousand people. Was this little thing made by a thousand people?” “Would you eat it first, and then take a pen to figure out how many people worked hard for this pastry!” “As you know, you first need flour to knead. And for the flour you need to sow, harvest and thresh. Wonder how many carpenters and blacksmiths worked to make the farm implements like the plough, the hoes and the sickles. Don’t you need

⁹⁶ “Bir Monolog” (A Monologue), *Doğan Kardeş*, no.169 (22 December 1949), p.3.

⁹⁷ One representative example to such plots is the story of a wealthy millionaire who saves even matches, but donates hundreds of thousands to charity organisations at a glance. “Kibrit Çöpünü Hesaplıyan Milyoner” (The Millionaire Who Calculated Matches), *Doğan Kardeş*, no.115 (9 December 1948), p.6.

⁹⁸ “Sizin İçin Çalışan Yüzlerce İşçi” (Hundreds of Labourers Working for You), *Doğan Kardeş*, no.119 (6 January 1949), p.11.

harness makers to make the couplings for the horses? And don't you need the masons to build the mill, millers to sharpen the millstones? What about the technicians that run the millers' machines? And also count the meat and the cheese in the pastry. See, many steamboats, trains, trucks, cars worked for all those to come all the way to our home. Wonder how many labourers worked to load up and land out, to weigh, count, and list those means of conveyance, figure it." "Enough brother, enough!" I hollered. "It is perhaps over a thousand already." "I haven't counted all of them yet. You need coal and firewood to cook. Let's figure up the miners digging coal underground. And what about the pan in which this pastry is baked! Wonder how many hands worked for the iron and the copper to come out of the ground and take this shape?" I was sure that my brother was to count many other things. "What you have counted is already over a thousand, brother!" we said. Only then did we understand how many people we owed for the making of this delicious pastry.⁹⁹

The advice about the benefits of thriftiness was accompanied by suggestions about suitable jobs for children like raising rabbits and chickens or sewing. The columns "Doğan Kardeş Postası" (Doğan Kardeş Mailbox) or "Tatil Postası" (Holiday Mailbox) were the platforms for such advice and suggestions. This letter by Hatice Güler Türk is a prototype.

⁹⁹ "–Söylediğin meşhur börek bu mu ağabey? diye sordum.

Ağabeyim: –Evet, dedi.

–Hani bin kişi yaptı diye övünüyordun? Bu kadarcık şeyi mi bin kişi yaptı?

–Önce yiyiniz bakalım sonra da elinize kağıt kalem alarak, bu böreğin yapılması için kaç kişinin emek harcadığını hesap ediniz!

Ağabeyim sözüne devam ederek:

–Bilirsiniz ki, önce bu böreği yapmak için un lâzımdır. Onu elde etmek için de ekilmesi, biçilmesi ve dövülmesi lâzımdır. Pulluk, çapa ve orak gibi tarım âletlerini yapmak için de acaba kaç tane ağaç ve demir ustası iş görmüştür? Bu işlerde kullanılan atların hamutlarını dikecek saraçlara lüzum yok mu? Sonra o değirmenin kuruluşunda çalışan duvarcı ustaları, un öğüten kayaları keskinleştiren değirmenci ustalarına ihtiyaç yok mu? Ya değirmencinin makinelerini işleten diğer teknisyenler? Bir de böreğin içindeki kıymayı, peyniri hesap edin. İşte bütün bunların evimize kadar gelebilmesi için vapurlar, trenler, kamyonlar, arabalar çalışmıştır. Acaba bu taşıt araçlarında yerleştirmek, indirmek, bindirmek, tartmak, saymak, yazmak için kaç amele iş görmüştür, hesap edin bakalım.

–Yetişir ağabeyciğim, yetişir, diye bağırdım. Saydığınız belki bin kişiyi de geçti.

–Daha hepsini saymadım. Böreği pişirme için kömür, odun lâzım. Bir de yeraltındaki ocaklarda kömür kazan işçileri hesap edelim. Ya şu böreği içinde pişirdiğimiz tepsi! Demir ve bakır, topraktan çıkarılarak bu hale gelinceye kadar kaç elden geçmiş acaba?

Ağabeyim eminim ki daha pek çok şey sayacaktı.

–Saydığın bini çoktan geçti ağabey! dedik.

Bu nefis böreğin hazırlanmasında kaç kişiye borçlu olduğumuzu şimdi anlamıştık." "Bir Böreğin Hikayesi" (The Story of a Pastry), *Doğan Kardeş*, no.280 (7 February 1952), p.8.

We received this letter from Hatice Gülerürk in İstanbul:

(Q :) “Doğan Kardeş, the brotherly advice you gave in “Holiday Post” has made me think. I also used to think that working was disgraceful. I was ashamed to work and get paid for it. I study sewing in a Girls’ Institute. Then with your encouragement, I decided to get a job in a dressmaker’s during the holiday. Now I work for a daily fee of 3 Liras. I observed that the Greek are not ashamed to work at all. Here in this dressmaker’s shop, there are ten other girls who work just like me. I don’t ask my father for allowance anymore. In the evenings, I bring this and that for home. I will even pay the rent this month. At first my mother objected to this idea. However, now she is glad, too. I have decided to become a dressmaker when I graduate from the Institute. The Greek dressmakers who visit homes get at least fifteen or twenty liras a day. I don’t know how to thank you for making me change my mind.”

(A :) I am also very glad to receive this letter. The more I am able to help my brothers and sisters, the happier I feel. We, the children of the Republic, should criticise those who consider it disgraceful to work. Many sisters who graduate from Girls’ Institutes do not make use of their learning. We too, like our Greek, Armenian and Jewish citizens, should learn to earn a living.¹⁰⁰

In addition, the answer to the letter stands out for its out of the ordinary attitude towards non-Muslim minorities. Although creating a Muslim-Turkish bourgeoisie was a priority in this era, *Doğan Kardeş* never pointed out the non-Muslim minorities as a threat. On the contrary, they were presented as exemplars for their assiduity.

The positive approach to child labour under the guise of being useful and helping the family was an example of the heavy burdens of the children, but surely it

¹⁰⁰ “İstanbul’dan Hatice Gülerürk’ten şu mektubu aldık:

«Doğan Kardeş, Tatil Postasında verdiğin kardeşçe öğütler beni de bir hayli düşündürdü. Ben de çalışmayı ayıp sayardım. İş görüp para kazanmaktan utanırdım. Kız Enstitüsünde dikiş öğreniyorum. Senden cesaret alarak tatilde bir terzinin yanında iş bulup çalışayım dedim. Şimdi günde 3 lira gündelikle bir Rum terzinin yanında çalışıyorum. Baktım, Rumlar çalışmaktan hiç utanmıyorlar. Bu terzinin yanında benim gibi çalışan daha 10 kız var. Şimdi artık babamdan cep harçlığı istemiyorum. Akşamları eve öteberi alıp götürüyorum. Hattâ bu ay evin kirasını bile ben vereceğim. Annem önceleri bu fikrime itiraz etmişti. Fakat şimdi o da memnun. Enstitüyü bitirince terzi olmaya karar verdim. Evlere giden Rum terziler, günde en aşağı on beş, yirmi lira alıyorlar. Benim fikrimi değiştirdiğin için sana nasıl teşekkür edeceğimi bilemiyorum.»

Bu mektuba ben de çok sevindim. Kardeşlerime ne kadar faydalı olabilirim, kendimi o kadar bahtiyar hissediyorum. Biz, Cumhuriyet çocukları çalışarak para kazanmayı ayıp sayanları ayıplamalıyız. Kız Enstitülerini bitiren kardeşlerimizin bir çoğu, çalışmaktan u[t]andıkları için öğrendiklerini kullanamıyorlar. Biz de Rum, Ermeni, Yahudi vatandaşlarımız gibi çalışarak hayatımızı kazanmasını öğrenmeliyiz.” “Tatil Postası: Terzilik Yapıyor” (Holiday Mailbox: She is Working as a Dressmaker), *Doğan Kardeş*, no.47 (1 June 1947), p.7.

was not surprising in post-war Turkey where famine and poverty were common threats. Even the problems of the disabled were thought to be related to their need for an education that would make them useful members of society.¹⁰¹ Although poverty was acknowledged as a part of everyday reality, it was still defined as a disease which could be cured by hard work.

This emphasis on hard work was also the component of another theme, that of social mobilisation. *Doğan Kardeş* sincerely believed and supported that those who worked hard enough should and would succeed. There were three commandments for those who wanted to ascend in the social strata. First of all, one had to work hard, but also had to wish to succeed. The short story of two siblings who want to be rich to help their widowed mother summarises this. In the story, Ender and Lale decide to observe the daily routine of a wealthy factory owner to learn how they can be rich. However the man catches them as they are spying on his house, and he advises them:

“Listen to me very carefully to mark my words son,” he began to say. “I like your and your sister’s wish to work and be rich to take care of your widowed mother. However, like any other labour, this should also be done systematically and orderly. If you run after shadows and neglect your studies, you can not achieve. And let me tell you that there is the interior richness as well as material richness. Your real goal should be to achieve this interior richness. Or...” When he saw Ender look unhappy, Mr. Mehmet continued: “If you don’t waste your time running after shadows, study neatly, and aim at being good and beneficial to the country, I will use my best endeavours to make your wish come true.” He added: “Let me talk to your mother first. I promise to take on your education. And in the holidays, you can come and work in the factory insofar as your abilities to get used to a real job. Do you consent, Ender?”¹⁰²

¹⁰¹ “Kör Adam” (The Blind Man), *Doğan Kardeş*, no.161 (27 October 1949), p.9.

¹⁰² “–Söylediklerimi iyice anlamak için beni dikkatle dinle oğlum; diye söze başladı. –Kardeşinle çalışarak, dul annenize bakmak için zengin olmak istediğiniz hoşuma gitti. Ancak her çalışma gibi, bu da belli bir yol üzerinde ve intizamla yapılmalı. Kendinizi böyle boş hayallere kaptırarak derslerinizi ihmal ederseniz, bu yolda bir şey yapamazsınız. Hem size şunu da söyleyeyim ki, maddi zenginlik yanında bir de ruh zenginliği vardır. Sizin gerçek ülkünüz bu ruh zenginliğine ulaşmak olmalıdır. Yoksa...”

Ender’in durgunlaştığını gören Bay Mehmet sözlerine şöyle devam etti:

The second commandment can be formulised by the famous statement: “God bless the child that’s got his own.”¹⁰³ One should not count on one’s family, and should earn everything on one’s own. This advice is illustrated quite directly in the little fable below. En passant, rewriting famous fables by changing the plot or the moral was a frequent method in *Doğan Kardeş*.

One day, after many many years, the son of the tortoise and the son of the hare ran into each other. The tortoise said, “My father used to beat your father in every race.” The hare sighed and “I don’t have to loose just because my father did.” answered he. “All right then, let’s race and see who wins.” said the tortoise. He was very confident this time, “My father won, so I shall win also.” he thought. They started the race. The hare didn’t turn to look even when they were passing through fields of carrots and clovers. Finally brother crow announced the hare as the winner. It took hours for the tortoise to get to where the hare awaited. He was sorry that he could not win. However, he did not show his sorrow. He friendly shook the hare’s hand. At heart “Why did I loose the race?” he thought. And he said “Well, I counted on my father’s victory, that’s why. Whereas everyone should mind their own business. It was no use for me that my father won the race” he said to himself, and he promised not to count on anyone but himself from then on.¹⁰⁴

–Eğer boş hayallerle vakit geçirmez, muntazam şekilde çalışır, iyi ve memlekete faydalı insanlar olmağı kendinize ülkü edinirseniz ben de sizin zengin olma isteğinizin gerçekleşmesi için elimden gelen yardımı yaparım; diye ilâve etti. Annenle görüşeyim bir kere. İkkinizin tahsilini üzerime alacağımı vadediyorum. Sen de tatillerde fabrikamda gücüne göre çalışır, gerçek bir işe alışırsın. Razi mısın Ender?” “Ender ile Lâle” (Ender and Lâle), *Doğan Kardeş*, no.311 (11 September 1952), p.3.

¹⁰³ This statement is quoted from the famous song “God Bless the Child”, lyrics by Billie Holiday and Arthur Herzog Jr.

¹⁰⁴ “Yıllardan sonra bir gün, kaplumbağanın oğlu ile tavşanın oğlu yolda karşılaşmışlar. Kaplumbağa: – Benim babam her zaman yarışta senin babanı yenerdi.» demiş. Tavşan içini çekip: – Benim babam yarışı kaybettiyse, benim de kaybermem lâzım gelmez ya.» diye cevap vermiş. Kaplumbağa: – Pekâlâ öyleyse bir yarış yapalım, bakalım hangimiz kazanacağız.» demiş. Bu sefer kaplumbağa kendine çok güveniyormuş. «Babam kazandı, ben de kazanırım.» diye düşünüyormuş. Yarışa başlamışlar. Tavşan, havuç ve yonca tarlalarından geçerken bile başını çevirip bakmamış. Nihayet karga kardeş, yarışı tavşanın kazandığını söylemiş. Kaplumbağa, tavşanın bulunduğu yere ancak saatlerce sonra gelebilmiş. Kazanamadığına üzülmüş. Fakat üzüntüsünü belli etmemiş. Arkadaşça onun elini sıkımış. İçinden «Ben neden yarışı kaybettim?» diye düşünmüş. Kendi kendine: – Evet babam kazandı diye güvendim de ondan. Halbuki herkes kendi işine bakmalı. Babamın yarışı kazanması benim işime yaramadı.» deyip bir daha kendisinden başka kimseye güvenmemeye söz vermiş.” “Tavşan ve Kaplumbağa” (The Hare and the Tortoise), *Doğan Kardeş*, no.256 (23 August 1951), p.8.

The last commandment was directed at those who were already elevated in the social strata; one should not despise the less fortunate. Not only because this was improper, but also because they might surprise you one day. In a rewrite of the ant and the grasshopper fable, comes the winter the ant refuses to help the grasshopper, but later finds out that he has become a famous artist. The quote below is from a story with the same moral, with an addition that it is usually the grown ups that tend to despise others, children by nature are more open minded. In the story, Reha, the only son of a wealthy family, is very fond of having a chat with the sweepers. However, his mother is not happy about this relationship, and forbids him to linger by the window. One day a surprising incident shows her that good things don't always come in pretty packages.

On the first day of the holiday, Reha almost forgot about the dump truck as he was dawdling with his presents. While he ran to the balcony, Sister Emine entered the room. "The sweepers are here." she announced. Reha's father reached to her the festival gratuities he had prepared. However, the woman looked at Reha smiling, and to him she reached the quadrangular, book size package she held: "They sent you a gift." "To me?..." His mother curiously asked, "Who, the sweepers!?!... I'll be damned!" Mrs. Şadan came to her feet. Her husband, who was calmer, took the gift from Reha saying "Calm down, let's see, what is it?" and opened the wrapping paper. The couple cried in chorus: "Oh... Reha!" "This is me, isn't it daddy?" From out of the white exquisite papers, Mr. Ender revealed the portrait of a smiling, blonde boy looking down the window to the street. The usual Reha was portrayed so lively...¹⁰⁵

¹⁰⁵ "Bayramın birinci günü Reha aldığı hediyelerle oyalanırken az kalsın çöpçü kamyonunu unutacaktı. Balkona koşarken, odaya Emine baci girdi.

–Çöpçüler geldi; diye haber verdi. Rehanın babası, önceden ayırdığı bayram bahşişlerini kadına uzattı. Fakat kadın gülümseyerek Rehaya baktı, elinde dört köşe, kitap büyüklüğündeki paketi uzattı: –Sana hediye gönderdiler. –Bana mı?... Annesi merakla sordu: –Kim, çöpçüler mi?!... Olur şey değil! Şadan hanım yerinden fırladı. Daha sakin olan kocası, –Dur canım; bakalım, neymiş? diyerek Rehanın elinden paketi alıp açtı. Karı koca, bir ağızdan, –Aa... Reha!... diye bağırıldılar. –Bu benim, değil mi babacığım? Ender bey, ince beyaz kağıtların arasından, pencereden sokağa bakan sarı dalgalı saçlı, güler yüzlü bir çocuk portresi çıkardı. Rehanın her zamanki hali o kadar canlıydı ki..." "Çöpçü Amcalar" (Uncle Sweepers), *Doğan Kardeş*, no.316 (16 October 1952), pp.8-9.

In the final, Reha's father decides to support the young man with his education, and he attends the academy to become a successful artist.

Another prerequisite for the well being and development of the country was solidarity. Therefore, solidarity in the society, in the family, and among friends was also mentioned frequently in the periodical. Children were often pictured as helping their parents or their brothers and sisters. This help was not always related to household duties, the families were also depicted as harmonious units working in co-operation without a strict hierarchy among the members. It is interesting to note that gender was not dominantly visible in this picture, the girls and boys were sharing the activities. As Ayça Demir Gürdal mentions, co-operation was not only advised directly, but it was also visible in the games or activities for children's groups.¹⁰⁶ The children were also encouraged to found clubs in the summer time, such as for philately, pen pals, foreign languages, sewing, or reading clubs and learn to work collectively. This emphasis on co-operation was harmonious with the Republic's ideal of solidarity. The eye-catching number of stories about the ants and the bees, considering the fact that these species have an organised and collective work discipline, is also very probably related to this theme.

If one leg of solidarity was working in harmony and cooperation, the other was surely benevolence. Furthermore, a good deed was glorified especially when it was made without expecting reciprocity, solely for the sake of benevolence. The fable "İyilik" (The Good Deed), which was a collage of three fables, was such an example. In this fable, the ant witnesses the wolf tricking a stork to pull a bone out of its throat, and mocking the stork for putting itself in such danger. After seeing this, the ant promises never to help anyone unless it is reciprocated.

¹⁰⁶ Ayça Demir Gürdal, "Doğan Kardeş, Vedat Nedim Tör ve 'Kaka Bebekler'." *Kebikeç*, no.19 (2005), p.169.

...the ant trotted home. He ran into a grasshopper waiting for him on his doorstep. The grasshopper asked him for some food to borrow until the next summer. But the ant answered quite harshly. "Get stuffed, if you had been preparing for winter, not been idling in the summertime while we were working; now you wouldn't need to run from pillar to post now. I have sworn I will not help anybody from now on." said he.

On the evening of the same day, as the ant went for a walk by the brook, a wind blew him right down into the water. Just as the poor ant flopping in the water was about to drown, suddenly, a white dove drinking water by the brook saw the ant. Swiftly she pulled a piece of grass and reached him.

When the ant touched land and turned to thank the dove, he saw that the warm hearted white bird had flown away. Soaking and shivering from the cold "If the dove thought what I thought, I would be down the bottom of the brook or in the stomach of a fish by now." thought the ant. "Whereas, this bird saved my life, and she did not ask for a reward or thanks. I wish I didn't turn down the poor grasshopper just now. Everybody should do each other goodness in this world."¹⁰⁷

Benevolence did not only remain as a theme limited to morals of stories, but also was accompanied by fund drives inviting the readers to help the orphans or refugees. The heartbreaking stories of poverty were narrated, and even the announcement of names was offered to increase participation.

It lay heavy on my conscience when I learned that the children in the almshouse are growing up without toys.

Some lady I know had paid them a visit. She saw that all those children had for toys been just a rubber doll. Both the sick kids and the healthy kids were playing along with this one rubber doll. The rubber doll was passing from hand to hand. That's why the healthy kids were catching diseases. ... We are going to print the names of the warm-hearted sisters and brothers who give away their toys to poor children in *DOĞAN KARDEŞ*.¹⁰⁸

¹⁰⁷ "...karınca evceğizine yollanmış.Evinin kapısında onu bekleyen bir ağustos böceğiyle karşılaşmış. Ağustos böceği ondan, gelecek yaza kadar, bir parça yiyecek istemiş. Fakat karınca gayet sert bir cevap vermiş. –Hadi hadi, biz yazın çalışırken, haylazlık edeceğin yerde, sen de kış hazırlığını yapsaydın, şimdi kapı kapı dolaşmana lüzum kalmazdı. Yeminliyim, bundan sonra kimseye iyilik etmeyeceğim.» demiş.

Aynı günün akşamı dere kenarına dolaşmağa çıkan karıncayı rüzgâr suyun içine atmış. Suyun üstünde debelenen karıncacık tam boğulup öleceği sırada, birdenbire, dere kenarında su içen beyaz bir güvercin, karıncayı görmüş. Çabucak bir ot sapı kopararak ona uzatmış.

Kıyıya çıkan karınca güvercine teşekkür etmek isteyince bakmış ki, iyi kalbli beyaz kuş uçmuş gitmiş bile. Sırsıklam olmuş, soğuktan tirtir titreyen karınca evine giderken: «Beyaz güvercin benim gibi düşünseydi, şu dakikada ya derenin dibinde, yahut da bir balığın midesinde olacaktım.» diye düşünmüş. «Halbuki bu kuş hem hayatımı kurtardı, hem de ne teşekkür, ne de mükâfat istedi. Keşke demin şu zavallı ağustos böceğini kapıdan eli boş döndürmeseydim. Dünyada herkes birbirine iyilik etmeliymiş!» "İyilik" (The Good Deed), *Doğan Kardeş*, no.181 (16 March 1950), p.7.

The thirteen weeks long series “Yurdumuzu Kuruyoruz”¹⁰⁹ (We are Building our Homeland) that lent its title to this chapter is about the progress the republic showed in several areas, and the series begins with an article drawing the parallels between the desired homeland and United States of America.

The other day, my uncle and I were reading an illustrated American magazines. When I saw all that great cities, large factories, clean streets merry people, my heart filled with sadness, so I asked my uncle:
–Uncle dear, why don’t we have such grand cities, factories, neat roads? Why are not our people merry?
–Oh Doğan, you sound older than your age, said he.
When he saw me offended, he began to tell. Ah! I am glad my sweet uncle told me. The grown-ups sometimes think that we do not have our own thoughts or joys. Alas, you know how grown ups are!... Whatever... Let me tell you what my uncle told me so that you can be light-hearted as I am. He said:
My dear child Doğan, America was not an independent land 155 years ago, just like we had been 23 years ago. And as Atatürk started the war of independence with the words “To liberty, or death!” a national hero called Abraham Lincoln said “Liberty before all else!” sent away the

¹⁰⁸ “*Darülaceze’deki çocukların oyuncaksız büyüdüklarini duyunca içim burkıldı.*

Tanıdık bir hanım onları ziyaret etmiş. Bakmış ki, çocukların oyuncak olarak topu topu bir tek lâstik bebekleri var. Hasta çocuklar da, sağlam çocuklar da bu bir tek lâstik bebekle oynayıp duruyorlar. Lâstik bebek elden ele dolaşıyormuş. Bu yüzden sağlam çocuklara da hastalık bulaşıyormuş.

Bu hanım bizim matbaaya gelerek:

–Aman kuzum, Doğan Kardeş’in okuyucularına bu acıklı hali anlatın. Eski oyuncaklarını, bebeklerini Darülaceze’deki kimsesiz kardeşlerine hediye etsinler.» diye yalvardı.

Ben de sizden rica ediyorum: Bu zavallı kardeşleri düşününüz. Onları oyuncaksız büyütmekten kurtarınız. Ne kadar eski oyuncuğunuz varsa, onları ya doğrudan doğruya, ya bizim vasıtamızla Darülaceze’ye gönderiniz.

Oyuncaklarını yoksul çocuklara hediye eden iyi yürekli kardeşlerin adlarını DOĞAN KARDEŞ’te yayınlıyacağız.” “Oyuncaksız Çocuklar İçin” (For the Children Without Toys), Doğan Kardeş, no.277 (17 January 1952), p.3.

¹⁰⁹ The list of titles in the series: “Köylere Kadar Elektrik!” (Electricity Right to the Villages), no.32 (15 November 1946); “Şeker Fabrikalarımız” (Sugar Factories), no.33 (1 December 1946); “Pamuklu Fabrikalarımız” (Cotton Factories), no.34 (15 December 1946); “Yünlü ve İpekli Fabrikalarımız” (Wooly and Silk Fabric Factories), no.35 (1 January 1947); “Kâğıt ve Cam Fabrikalarımız” (Paper and Glass Factories), no 36 (15 January 1947); “Demir-Çelik Fabrikalarımız” (Iron and Steel Factories), no 37 (1 February 1947); “Kömür Madenlerimiz” (Coal Mines), no 38 (15 February 1947); “Demiryollarımız” (Railways), no 39 (1 March 1947); “Ormanlarımız” (Forests), no 40 (15 March 1947); “Su İşlerimiz” (Water Works), no 41 (1 April 1947); “Sağlık İşlerimiz” (Sanitary Affairs), no 42 (15 April 1947); “Cehalete Karşı Savaş” (The Fight Against Ignorance), no: 43 (1 May 1947).

One other article handling the similar issues narrated the progress in the fields of economy, minery, public education, population, agriculture and public highways. “Cumhuriyet’te Neler Yaptık?” (What We Accomplished in the Republican Period?), *Doğan Kardeş*, no. 108 (21 October 1948), p.6.

foreigners, and created liberated, independent America. And from that day on, the Americans, like ants, worked non stop, and made their homeland the most developed country in the world.

Doğan, my dear child, our homeland is also like America in many ways. It is not as large, but Turkey also has many various types of climate, various products, and various mines. Our shores are long. Our population is also low for our land. To put it short, it would be adequate to call Turkey a miniature America.

One thing we have and they don't is our quite rich, quite ancient, and honourable history. America is still a very young country. That is why they call it the New World. However, our history begins almost with the history of humanity. The beautiful ancient works of art you can see all around our country; the ruins, the sculptures, the relieves, the mosques, the fountains, the caravanserais, they all show that we have created high civilisations. Civilisations are just like humans, they also have ages of childhood, youth, maturity, senescence and death. Our own Hittite civilisation, Seljuk civilisation, Ottoman civilisation followed these ages one by one. Now we are living in the age of the Republic's Civilisation. Our Republic just has a history of 23 years.

This is to say that we began what America started 150 years ago only 23 years ago. We are taking care of our country as if it is a child, we are working to fulfil its needs and eliminate its deficiencies.

The sultanate's Turkey left us a bad heritage, when the Republic was founded, this homeland was literally, completely empty.

Brothers and sisters, in the following issues, I will tell you what my uncle has told me one by one.¹¹⁰

¹¹⁰ “Geçen gün amcamla beraber resimli Amerikan dergilerine bakıyorduk. O büyük şehirleri, koca koca fabrikaları tertemiz yolları, güler yüzlü insanları gördükçe içim sızladı da amcama sordum: –Amcacığım, niçin bizim de böyle büyük şehirleriniz, fabrikalarımız, düzgün yollarımız yok? Niçin insanlarımız güler yüzlü değil?

–Ayol Doğan, sen boyundan büyük lâflar etmeğe başladın, dedi.

Benim kırıldığımı görünce konuştu, Ah! İyi ki konuştu benim şeker amcacığım. Büyükler, bazan zannediyorlar ki, biz küçük olduğumuz için, bizim de kendimize göre düşüncelerimiz, sevinçlerimiz yoktur. Ah şu büyükler ah!. Her ne ise.. Bakın, amcamın söylediklerini size de anlatayım da içiniz ferahlasın.. Amcam dedi ki:

–Yavrum Doğan, Amerika 155 yıl önce, bağımsız bir memleket değildi. Tıpkı 23 yıl önce bizim olduğumuz gibi. Nasıl ki bizde Atatürk, «Ya hürriyet, ya ölüm!» diye kurtuluş savaşını açıtıysa, orada da Abraham Lincoln adlı bir milli kahraman çıktı, «Herşeyden önce Hürriyet!» dedi ve yabancıları memleketten koğdu, hür ve bağımsız Amerikayı yarattı. İşte o gün bugün, Amerikalılar, karıncalar gibi, hiç durmadan çalıştılar, vatanlarını dünyanın en ileri memleketi haline soktular.

Doğan, yavrum, bizim de vatanımız bir çok bakımlardan Amerika'ya benzer. Onun kadar büyük değildir ama, Türkiye'nin de çeşitli iklimleri vardır; çeşitli tabiatları vardır, çeşitli mahsuller yetişir, çeşitli madenler bulunur. Kıyılarımız uzundur. Bizim de nüfusumuz toprağımıza göre azdır. Kısaca, Türkiye'ye küçülmüş bir Amerika dense yeridir.

Bizim onlarda olmiyan birşeyimiz vardır ki, o da gayet zengin, gayet eski ve şerefli tarihimizdir. Amerika, daha çok genç bir memlekettir. Onun için zaten ona, «Yeni Dünya» diyorlar. Halbuki bizim tarihimiz, hemen hemen insanlık tarihile beraber başlar. Yurdumuzun her tarafında gördüğün eski çağlardan kalma güzel sanat eserleri, harabeler, heykeller, kabartmalar, camiler, çeşmeler, kervan saraylar bizim de çok yüksek medeniyetler yarattığımızı anlatır. Medeniyetlerin de insanlar gibi, çocukluk, gençlik, olgunluk, ihtiyarlık ve ölüm çağları vardır. Bizim olan Hitit medeniyeti, Selçuk medeniyeti, Osmanlı medeniyeti de bu çağlardan bir bir geçtiler. Şimdi biz, Cumhuriyet medeniyeti çağına girdik. Cumhuriyetimizin ancak 23 yıllık bir tarihi var.

Naturally this emphasis on the United States of America was not just a random choice for giving an example of development. Rather, pointing to “America” as an ideal country was a slowly but steadily rising theme in late 1940s which would be even more emphasized in the 1950s. The United States was given an honorary status, and often presented as an exemplary case to prove the writers’ point when they needed to make a statement as in the editor’s answer below to an anonymous reader’s letter:

Q: Dear Doğan Kardeş,

I am a freshman in Nişantaşı Girls’ Institute. Although my other courses are fine, I have to take a make-up exam for maths. I need a teacher to pass. I do not have a father; my mother can not afford it. I can sew and stitch. My mother tells me to go work at a dressmaker’s. But I do not want to go. That’s why we quarrel. Is there anything I can do at home to earn enough money for the teacher, and to help my mother? What kind of a job is suitable for me? Would you please give me advice?

A: Why don’t you want to work at a dressmaker’s? Do you also find it disgraceful to work? If you think that way, it is time to change your mind. In America, even the children of millionaires work on holidays just not to ask their fathers for allowance. This is the attitude we need to adopt. The children of the Republic should be ashamed of acquiring without effort. It is not disgraceful to work. Try to follow your mothers’ advice as soon as possible. You will see how much better you will feel then. You will gain self confidence. You will realise that you can create a value, and you will love life even more.

You wrote that you failed mathematics. You don’t have to take private lessons to learn your course. You can join the “Make-up Examination Prep Courses” in the local People’s Houses. There you can learn your lessons, succeed in the exam, and pass your class.¹¹¹

Yani Amerikanın 150 yıl önce başladığı bir işe, biz ancak 23 yıl evvel giriştik. Tıpkı bir çocuk gibi memleketimize bakıyoruz, onun eksiklerini, ihtiyaçlarını tamamlamak için çalışıyoruz.

Saltanat Türkiyesinden çok kötü bir mirasa konduk, Cumhuriyet ilân edildiği gün, bu memleket tam mânâsile tamtakır kurubakırdı.

Kardeşlerim, size gelecek sayılarda amcamın anlattıklarını bir bir söyleyeceğim.”

“Türkiye, Küçülmüş Bir Amerikadır” (Turkey is a Miniature America), *Doğan Kardeş*, no.31 (1 November 1946), pp.13.

¹¹¹ “«Sevgili Doğan Kardeş, Ben Nişantaşı Kız Enstitüsünün birinci sınıfındayım. Öbür derslerim iyi olduğu halde bir matematikten bütünlemeye kaldım. Bütünlememi vermek için bir öğretmene ihtiyacım var. Babam yok, annemin bütçesi müsait değil. Elimden dikiş, nakış gelir. Annem bana «terziye git, çalış!» diyor. Fakat ben gitmek istemiyorum. Bunun için aramızda anlaşamamazlık var. Evin içinde öğretmen parasını temin için ve annemi sıkıntıdan kurtarmak için neler yapabilirim? Nasıl bir işte çalışabilirim. Bana bir kolaylık söyleyiniz?»

This importance attached to America even led *Doğan Kardeş* to organise a painting competition titled “Amerika denilince aklınıza ne geliyor?” (What Crosses Your Mind When You Think of America?). Probably due to the inconvenience of the children’s imagination, or the lack of interest in such a dull subject for a painting, this competition never came to a conclusion. However, in 1950, the opening of an art exhibition in America of Turkish children’s paintings gathered together by *Doğan Kardeş* back in 1945 caused a great deal of excitement:

Let us read this news from newspapers dated 29 December 1950:
Washington, 28 December (A. A.) - 100 paintings elected in a competition held by *Doğan Kardeş* periodical in 1947, and been in America since, are on display in an exhibition in Howard University. The exhibition will take place between December 3rd and January 15th. Thousands of reproductions of 50 paintings are distributed to American schools for instruction.

Very good news, isn’t it? You should swell with pride once you read it. Art lover brothers and sisters of *Doğan Kardeş* should be very pleased.¹¹²

In our 227th issue, we reported the opening of the Turkish Children Art Exhibition in America. This exhibition has gained great attention. Many newspapers, and by the way “Voice of America” radio station are

Niçin bir terzihanede çalışmak istemiyorsun? Sen de mi çalışmayı ayıp sayıyorsun yoksa? Eğer bu düşüncede isen, çabuk kafanı değiştirmeye bak. Amerikada milyoner çocukları bile, tatil aylarında, sırf babalarından para istemek için çalışırlar. Alınlarının teri ile para kazanırlar. Bizde de bu ahlâk yerleşmelidir. Cumhuriyet çocukları da artık hazırloççuluktan utanmalıdırlar. Çalışmak ayıp değildir. Annenin dediğini, hiç vakit kaybetmeden yerine getirmeye çalış. Bak o vakit ne kadar rahat edeceksin. Kendine olan güvenin artacak. Bir işe yaradığını, bir kıymet yaratabildiğini anlayacak ve hayatı daha çok sevmeye başlayacaksın.

Matemetikten bütünlemeye kaldığını yazıyorsun. Bu dersi öğrenmek için ille bir öğretmen tutmaya lüzum yok. Yaz aylarında Halkevlerinde açılan «bütünlemeye hazırlık» kurslarına devam et! Orada derslerini güzelce öğrenir, bütünleme imtihanını başarı ile vererek sınıfını geçersin.” “Tatil Postası: Çalışmak Ayıp Değil” (Holiday Mailbox: It is not a Disgrace to Work), Doğan Kardeş, no. 146 (14 June 1949), p.7.

¹¹² “29/12/1950 Tarihli gazetelerde çıkan şu haberi hep beraber okuyalım:

Vaşington, 28 (A.A.) – Doğan Kardeş dergisi tarafından 1947’de açılan bir müsabakada seçilen ve o zamandanberi Amerikada bulunan 100 adet tablo burada Howard üniversitesinde açılan bir sergide teşhir olunmaya başlanmıştır. Sergi üç Aralıktan 15 Ocağa kadar devam edecektir. Resimlerden 50 tanesinin, binlerce kopyası yapılarak, Amerikan mekteplerine tedrisat için dağıtılmıştır.

Ne güzel bir haber değil mi? Onu okuyunca insanın göğsü kabarıyor. Doğan Kardeş’in resme meraklı kardeşleri, ne kadar sevinseler yeridir.” “Doğan Kardeş Amerika’da” (Doğan Kardeş in America), Doğan Kardeş, no.227 (1 February 1951), p.3.

speaking volumes of the excellence of the exhibits by Turkish children.¹¹³



Figure 5: “Tatil Postası” (Holiday Mailbox), *Doğan Kardeş*, no.148 (28 July 1949), p.7



Figure 6: “Darülaceze’deki Fakir Çocuklara Oyuncakları Dağıtıldı” (The Toys were Distributed to the Poor Children in the Almshouse), *Doğan Kardeş*, no.288 (3 April 1952), p.2

¹¹³ “227nci sayımızda *Doğan Kardeş* vasıtasıyla Amerika’da açıldığını bildirdiğimiz *Türk Çocukları Resim Sergisi*, orada büyük bir alâka görmüştür. Bir çok gazeteler, bu arada «Amerika’nın Sesi» radyosu *Türk Çocuklarının* resimlerini öve öve bitirememişlerdir.” “*Doğan Kardeş* Resim sergisi Amerika’da Çok Beğeniliyor!” (*Doğan Kardeş* Art Exhibition is very much appreciated in America!), *Doğan Kardeş*, no. 230 (22 February 1951), p.3.

Main Theme II- Participation

The simultaneous action to be taken while building the land was shaping the citizens, which first and foremost required the building of the political system. In other words, while they were building the home, they were also setting the house rules for the residents. The method proposed by *Doğan Kardeş* for this construction was democracy, and the periodical jumped on every opportunity to encourage its readers to expressing their opinions and introduce them to voting. Thus, participation rose as one of the most constant and crucial themes that was emphasized over and over again in the periodical between 1945 and 1954, and occasionally this theme flirted with populism.

The readers were asked to express their opinions about the periodical, and the editorial board appeared to be cautious in responding to these opinions. The children were portrayed as active participants in the decisions made in the families, and the readers of the periodical were treated the same way. Numerous activities were held to have the readers be a part of the periodical, such as children's art shows, theatre performances, weekly movie screenings, annual book exhibitions, and lotteries among subscribers. Furthermore, the editorials repeated to the readers that *Doğan Kardeş* was their own magazine, and they had every right to comment on and participate in the making of it:

We think you are going to like the “school supplementary” pages starting with this issue. Would you show it to your dear teachers? Would you write and tell us whatever you think to make it better and more helpful.

Doğan Kardeş is your magazine.

Doğan Kardeş counts on the cooperation of all his brothers, sisters and dear teachers to become the most beautiful, advanced, richest and most helpful children's periodical of Turkey.¹¹⁴

Some examples of the efforts to make the readers active participants were the questionnaires and the competitions in *Doğan Kardeş*. The constant column "Merak Ettikleri?" (What are They Interested in?) that introduced the readers with their photographs, names, and what they are interested in, or dreamed about, was used as a proof that the children were actually heard. The column introduced ten to fifteen children in every issue of *Doğan Kardeş* for thirty three years. In the 250 issues that are subject to this study, more than 500 children were introduced, including Talat Halman, Alev Ebüzziya, Öztürk Serengil, Rifat Bali, Oya Baydar, Pınar Kür, and Filiz Ali.

The magazine also made summer vacation questionnaires to encourage the children to express themselves. The children's answers to these questionnaires were also published in detail four months every year. The question for 1949 was "the twelve things you love the most,"¹¹⁵ and in 1950, the summer questionnaire was composed of six questions that also had a pedagogic function: "your favourite ten books, five things that frighten you the most, five things you want the most, five

¹¹⁴ "Bu sayıda başlayan «Okul İlâvesi» sanıyoruz ki çok hoşunuza gidecek. Onu dikkatle okuyunuz. Sevgili öğretmenlerinize de gösteriniz. Bize onun daha iyi ve faydalı olması için neler düşünüyorsanız yazınız.

Doğan Kardeş, sizin derginizdir.

Doğan Kardeş, Türkiye'nin en güzel, en ileri, en temiz, en zengin, en faydalı çocuk dergisi olmak için bütün kardeşlerinin ve sevgili öğretmenlerinin elbirliğine güveniyor." "Okul İlâvesi" (School Supplementary Pages) in *Doğan Kardeş*, no.29 (1 October 1946), p.1.

¹¹⁵ Well known social realist author Sabahattin Ali's daughter Filiz Ali, who would later be a well known pianist herself answered this question: "1.Yüzmek 2.Vapur düdüğü'nün sesi 3.Kayıtta giderken suya el sokmak 4.Sıcak günlerde soğuk duş yapmak 5.Şarkı söylemek 6.Arka üstü yatmak 7.Otomobil ile gezmek 8.Kavak ağaçlarının çıkardığı hışırtı 9.Sobanın insana verdiği tatlı sıcaklık 10.Doğan Kardeş'i okumak 11.Kotra 12.Yarış kayığının küreğini çekmek." (1. Swimming, 2. The whistle of the steamboat 3. Dipping my hand in the sea as the rowboat sails 4. A cool shower on a hot day 5. Singing 6. Lying down 7. Wandering around in an automobile 8. The rustling of the poplars 9. the sweet warmth of the stove 10. Reading *Doğan Kardeş* 11. Yatches 12. Rowing a race boat). "Filiz Ali Kardeşin En Çok Sevdığı 12 Şey" (Twelve Things Sister Filiz Ali Loves the Most), *Doğan Kardeş* no:153 (1 September 1949), p.6.

inappropriate behaviours to be avoided on the street, five good deeds you did this year, five things you did wrong this year.” (The answers to the last question were not to be published if the child did not want it). To promote participation, the periodical promised rewards for the children who answered the questions. The modesty of these rewards, like books or pens, is also worth noticing.

Doğan Kardeş also organised competitions in which the winner was determined with the readers’ votes. The periodical organised seven such competitions in its first five years. Rewards were promised in each competition for both the winner and the voters. Including the duration of the competition when the nominees were introduced, and the voting period, these competitions appeared in almost every issue of the magazine. Some of the competitions were common in all periodicals, like drawing and poetry competition. However, there were other and more extra-ordinary competitions such as “Güler Yüzlü Fotoğraf” (Smiling Photograph competition), “Nelerin icat olunmasını isterdiniz?” (“What would you wish to be invented?” cartoon competition). Still, there were competitions directly about the magazine like a lyrics competition for the *Doğan Kardeş* March composed by İdil Biret, and a *Doğan Kardeş* emblem design competition.

In 1950, the readers of the magazine witnessed perhaps the most extraordinary campaign a magazine ever held. When Vedat Nedim Tör heard that Indian president Pandit Nehru had sent Japanese children a baby elephant as a present, he had written a letter to Nehru and asked for another baby for the Turkish children. Nehru wrote a letter saying that he gladly accepted this offer. Before the elephant came, the magazine announced this exciting news to its readers with a big campaign, and with two competitions: a cartoon competition and a competition to find a Turkish surname for Mohini the elephant. The winner of the competitions was the surname

“Birtanem” (One and only), and sister Sevin Nart who submitted the name was rewarded with a house shaped radio.

Mohini the elephant was delivered to İstanbul in January 1951. Many school children, some government officers, and a marching band were ready to welcome him in Dolmabahçe square, and together they marched to Taksim square to present flowers to the Atatürk Monument. This special day was celebrated with a special issue, “Mohini Sayısı.”¹¹⁶ Mohini was settled in Ankara Zoo, and *Doğan Kardeş* continued to inform its readers about the news on his life. Mohini was male, and a female elephant, Azade, was also sent to accompany him from Pakistan. Vedat Nedim Tör reserved a chapter in his memoirs for this story, and narrated the welcome ceremony with humour.¹¹⁷

Apart from the participation and voting practices, *Doğan Kardeş* also published a variety of articles to directly inform its readers about democracy, voting and elections.¹¹⁸ Vedat Nedim Tör’s 23 April play “Belediye Başkanımızı

¹¹⁶ “Mohini Sayısı” (Special Issue: Mohini), *Doğan Kardeş*, no.224 (11 January 1951).

¹¹⁷ “*Mohini’nin İstanbul’a gelişi büyük bir tarihî olay oldu. İstanbul Maarif Müdürü ile temas sonucunda, ilk ve orta okul öğrencilerinden delege gruplar Başöğretmenleri ile beraber Dolmabahçe meydanında toplandılar. Mohini bir mavnadan rıhtıma çıktı. Şehir Bandoosu Hindistan ve Türk millî marşlarını çalmaya başladı. Doğan Kardeş adına ben, Türk öğrencileri adına da bir kız ve bir erkek çocuk Mohini’ye hoşgeldin nutukları söyledik! Ve âlây-ı vâlâ ile önde bando, Mohini ve bakıcısı olarak Taksim meydanına kadar halkın neş’eli gösterileri ile yürüdük.*” Tör, *Yıllar Böyle Geçti*, p.88.

¹¹⁸ As pointed out by Şeyma Gençel, an earlier and quite extra-ordinary example of a radical emphasis on democracy and citizenship rights in a children’s periodical was *Çocuk Gazetesi*. The magazine which was published only for five issues in 1938 with M.Muzaffer as its editor, used the name “Newspaper Protecting Children’s Rights” (*Çocuk Haklarını Korur Havadis Gazetesi*) as an explanatory title. In its first issue, *Çocuk Gazetesi* used the headline “Turkish Children! Vote for your rights!” (*Türk Çocukları! Haklarınız için hepiniz rey veriniz!*) to announce its questionnaire on children’s rights. The title was the headline of a questionnaire for children, and Gençel points that one of the questions reflects the assertion of children’s rights against their parents “Do you support children’s courts, would you sue your parents if they did you an injustice?”, and that such an assertion is a peculiarity of long established democracies. Şeyma Gençel. *Türkiye’de Dergiler ve Ansiklopediler* p.193.

Seiyoruz”¹¹⁹ (We are Electing Our Mayor!) is about a group of students trying to write a school play for the 23 April show in their school. They decide to enact a municipal election, and five children volunteer to be the candidates. They give speeches, and make promises; even debate women’s suffrage. Then the children hold the election according to secret voting, open counting principles. Every step is narrated clearly, and the dialogues are explanations of democratic principles.

However, *Doğın Kardeş* did not hesitate to warn its readers about the wrong methods adopted by politicians. This warning was often made indirectly by praising how the children respectfully treated each other even when they were in a debate. The news about the children’s meeting gathered in Eminönü People’s House was an example to this approach. The news about the meeting of the 500 children elected by their friends from the primary schools of İstanbul was given two full pages in the periodical, and explained the events: “The meeting had as serious an atmosphere as that of the most serious congresses. The youngsters talked steadily as if they were grown ups. There were debates, but not fights. The scene of maturity performed by children jolted the viewers.”¹²⁰ Also, the periodical published a cartoon by Cemal Nadir about the same event that also related the meeting with political debates:

You should have been at the Children’s congress in People’s house the other day, Amcabey (Uncle Sir), you would have been flattered. They started criticising children’s publications right after they were allowed to take floor. (...) If they had heard these criticisms, I believe the magazine publishers would have left the hall just as the Democrat Party MP’s left the Parliament.¹²¹

¹¹⁹ Vedat Nedim Tör. “23 Nisan Piyesi: Belediye Başkanımızı Seçiyoruz!” (Theatre Play for April 23rd: We Are Choosing Our Mayor!), *Doğın Kardeş*. no.18 (15 April 1946), p.15-18.

¹²⁰ “Toplantı en ciddi kongrelerin toplantıları kadar ciddi bir hava içinde geçti. Küçükler, sanki büyüklermiş gibi ciddiyetle konuştular. Tartışmalar çıktı, fakat kavga olmadı. Çocukların gösterdiği olgunluk manzarası seyircileri hayretler içinde bıraktı.” *Doğın Kardeş*, no.39 (1 March 1947), p.9.

¹²¹ “Evvelki gün Halkevindeki Çocuklar kongresinde bulunmalıydın Amcabey, koltukların kabarırdı. Çocuklar kendilerine söz verilir verilmez hemen çocuk yayınlarını tenkide başladılar.(...)”

Another example of the information on elections is the article “Election” by B. Tulunay that was published in the school supplement pages. In the article, the need for a parliamentary system and the duties of the deputies are described clearly. B. Tulunay also gives a short history of the parliamentary system in the Turkish Republic, and explains that the reason for the foundation of new political parties was democratic principles.¹²²

Simultaneously, in the supplementary pages of *Doğan Kardeş* emerged a new rhetoric about the duties of the state. Issues like the budget, the taxes and the organisation of ministries were explained. There were eye-catching titles such as “Hangi Okula Gidelim? Milli Eğitim Bakanlığının Ödevleri” (Which School Should We Attend? The Duties of the Ministry of Education)¹²³ that were preparing the children to demand their rights from the state. The relation of the citizen and the state was described as reciprocal:

The citizens give money to help the state do good deeds for the nation. This money is called a tax. By paying taxes, the citizens demand the state to do the big and general services, this is their right. The state asks for the money it needs to make the people live in prosperity, from the people. As you see, the duties and burdens are reciprocal. The state can neither collect nor spend the money required for its services as it pleases.¹²⁴

Bu tenkitlere uğrayan dergi sahipleri bunları duysalardı, D.P.lilerin meclisi terk etmeleri gibi salonu terk ederlerdi sanırım.” Doğan Kardeş. no.39 (1 March 1947), p.10.

¹²² “Yurdumuzda Cumhuriyet ilân edildikten sonra ‘Cumhuriyet Halk Partisi’ adı ile bir parti kurulmuştu. Milletvekili adaylarını bu parti hazırlar, ilân eder, seçmenler bu adaya oy verirlerdi. En fazla oy alanlar Milletvekili olurlardı. Fakat yıllar geçtikçe yalnız tek partinin aday göstermesi demokrasi prensiplerine uygun görülmedi. Yurdda başka partilerin de kurulmasına izin verildi.” B. Tulunay, “Seçim” (Election), *Doğan Kardeş. no.107 (14 October 1948), p.5.*

¹²³ “Hangi Okula Gidelim? Milli Eğitim Bakanlığının ödevleri.” (Which School Should We Attend: The Duties of the Ministry of Education), *Doğan Kardeş. no.113 (25 November 1948), p.8.*

¹²⁴ “Devletin millet için yaptığı hayırlı işlerin gerçekleşmesine yurddaşlar para ile yardım ederler. İşte bu paraya vergi denmektedir. Yurddaş vergi vermekle ihtiyacı olan büyük ve genel işlerin devlet eliyle yapılmasını ister. Bu, onun hakkıdır. Devlet de milleti rahat yaşatabilmek için ihtiyacı olan parayı millet[ten] ister. Bu da onun hakkıdır. Görüyorsunuz ki haklar ve vazifeler karşılıklıdır.



Figure 7: “Doğan Kardeş Marşı” (Doğan Kardeş March- composed by İdil Biret, lyrics by Tomris Sünter), *Doğan Kardeş*, no.112 (12 November 1948), pp.6-7.

Figure 8: “Doğan Kardeş Amblemi” (Doğan Kardeş Emblem designed by Hacer Tansukalp), *Doğan Kardeş*, no.115 (9 December 1948), p.5.

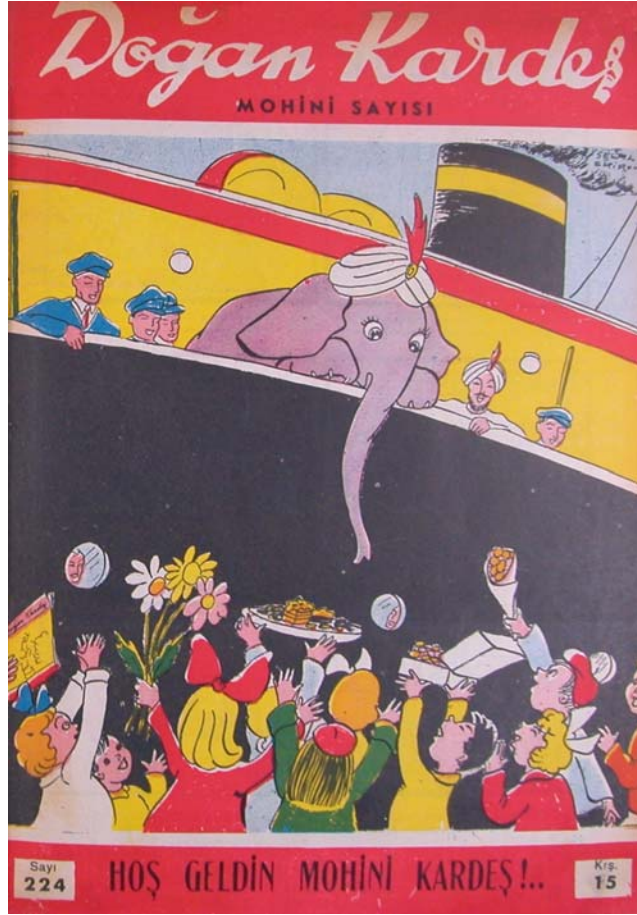


Figure 9: Vedat Nedim Tör. “23 Nisan Piyesi: Belediye Başkanımızı Seçiyoruz!” (Theatre Play for 23 April : We Are Choosing Our Mayor!), *Doğan Kardeş*. no.18 (15 April 1946), p.15-18.



Figure 10: *Doğan Kardeş*, no.39 (1 March 1947), p.9.

Devlet yapacağı işlerin karşılığı olan parayı gelişi güzel toplayamadığı gibi harcayamaz da.” “Vergiler” (Taxations), *Doğan Kardeş*, no.112, (18 November 1948), p.8.



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12



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Figure 11-13: “Mohini Sayısı” (Special Issue: Mohini), *Doğan Kardeş*, no.224 (11 January 1951), pp.1,3-4.

Once You Fulfil Your Duties, You Can Go Out and Play

Then who were the children *Doğan Kardeş* addressed to follow these guidelines, who would build the country, and democratically participate in the decisions? In its first years, the periodical drew a sketch of children's portraits that would be depicted in more detail in the late 1950s. One of the important peculiarities of this image was the presence of an authentic children's universe. The periodical supported every occasion that brought children together, such as summer camps and group activities, and furthermore *Doğan Kardeş* itself made great efforts to create such opportunities like art shows and children's movie screenings.

The stories and novels published in the magazine contain numerous examples of children involved in various activities, like playing, attending parties or travelling without the solid presence of adults. The suggestion of travelling is especially interesting for it projected not only children who were familiar with and loved their country, but also children who were independent and mobile. In various examples, like the cartoon "Ateşle Fatoşun Dünya Gezisi" (Ateş and Fatoş Travel around the World), the children travel by themselves, or in small groups led by their teachers or a few parents, and not necessarily with their families. For instance the two-issue long play, again by Vedat Nedim Tör, titled "Yurdumuzu Geziyoruz" (We Are Travelling Around Our Homeland) suggests four routes around the country starting from the capital Ankara.¹²⁵

However, this definition of childhood was nonetheless significantly different from what it would later evolve into. What differentiated this children's universe

¹²⁵ 1st route: Ankara- Zonguldak, 2nd Route: Ankara-Kayseri-Sivas-Samsun, 3rd Route: Ankara-Kayseri-Sivas-Malatya-Diyarbakır-Adana-Konya-Afyon-Eskişehir, 4th Route: İzmir by Afyon. "Yurdumuzu Geziyoruz" (We are Travelling around Our Homeland), *Doğan Kardeş*, no.45 (1 June 1947), pp. 19-22; no.46 (15 June 1947), pp.19-21.

described in late 1940s and early 1950s from that of the following decade was the children constituting it. Although to an extent the children were given the status of private individuals and were allowed to form a universe of their own, this was earned at the price of being miniature adults in terms of duties and burdens. In other words, individuality required a certain amount of maturity. The excerpt below is from a story of a little boy, Hakkı, who was given a room of his own. In the beginning of the story, Hakkı asks for an individual room in the house, and his parents agree to give him what he wants.

They called the janitor's freckled, plump-faced son Nuri, and started to organize the room. They lay coloured papers on the little writing desk and the book shelf. They hung a few postcards Hakkı had framed, and the weekly schedule he had diligently written on the walls. A pot of red geraniums his mother gave made the room more beautiful and more pleasant. Hakkı gave his last quarter to Nuri and sent the kid off. He sat by his desk and started to imagine how eagerly and efficiently he would work in this room of his own.

He and a few friends would get together in their houses by turns, and talk about their classes, the movies, the books they read. The odds are that there were only a few children as happy as Hakkı was that day.

As the story flows, all the excess of the house, seasonal preparations, laundry, odds and ends invade Hakkı's room, but he seldom complains, until one day his father realises this situation, and corrects it.

Two days later, all the excess was taken out of Hakkı's room. Hakkı re-organised everything, and right on the first Saturday to follow he invited his friends to come over. And his mother treated them with a delicious cake and tea to make her son happy.¹²⁶

¹²⁶ "Kapıcının çilli, yumuk yüzlü oğlu Nuri'yi çağırarak odayı yerleştirmeye başladılar. Küçük yazı masasıyla kitap rafını renkli kağıtlarla kapladılar. Duvarlara Hakkı'nın camlattığı birkaç kartpostalı ve özene bezene yazdığı haftalık ders programını astılar. Annesinin verdiği bir sakı kırmızı sardunya odayı daha güzel, daha şirin gösterdi. Hakkı, Nuri'ye son yirmi beş kuruşunu verip çocuğu uğurladı. Masasına geçerek yalnız ona ait olan bu odada nasıl istekle, verimle çalışacağını düşünmeye başladı.

En sevdiği üç dört arkadaşıyla sırayla birbirlerinin evinde toplanarak derslerinden, sinemadan, okudukları kitaplardan konuşacaklardı. İhtimal ki o gün Hakkı kadar mesut çocuk pek azdı.(...)

İki gün sonra bütün fazlalıkları Hakkı'nın odasından çıkarıldı. Hakkı her şeyi yeniden düzenledi ve hemen ilk cumartesi arkadaşlarını çağırdı. Annesi de oğlunun gönlü hoş olsun diye,

To make a long story short, Hakkı first proves his maturity by acting like a grown bourgeois and employing a little boy; he then confronts difficulties with patience, and finally he is rewarded with the freedom for which he longed.

What is more remarkable is that this hard earned freedom of the children was considerably limited. They were allowed to act freely in their own universes, but they were thought to be incapable of understanding several subjects. For example, the information about the death of Doğan Taşkent remained unmentioned until 1955. Also the language used in the magazine was evidently simpler than the language in the 1960s; the sentences were shorter, and the vocabulary more limited. Presumably, this can be read as an evidence of the perception of children as yet imperfect human beings.

Another component of *Doğan Kardeş*'s definition of children was the importance given to the children's presumed future duties. Although unlike the other children's periodicals of the time, *Doğan Kardeş* never introduced the children by the social statuses of their parents, it nonetheless introduced them with the professions they wanted to choose.¹²⁷ Moreover, in various examples the readers were invited to seriously consider the professions they would perform in the future.¹²⁸ This vision of children was prioritizing their potential, future selves to their real, present selves.

onlara nefis bir kekle çay ikram etti. "Hakkı'nın Odası" (Hakkı's Room), *Doğan Kardeş*, no.294 (15 May 1952), pp. 4-5.

¹²⁷ These choices realistically included less favorite professions like being a housewife, a dressmaker, or a finance officer as well as being a painter, musician, caricaturist, poet, engineer, journalist, army officer, sportsman, architect, pilot, theatre actor-actress, pharmacist, author, dancer, medical doctor, teacher, merchant, captain, seaman, ballerina, attorney, fabricant, professor, detective, bureaucrat and judge.

¹²⁸ In a school play written by Vedat Nedim Tör, a conversation between a group of children is pictured. The children decide that they want to be an engineer, driver, opera star, piano player,

The positive and negative morals of the stories and articles in *Doğan Kardeş* between 1945 and 1954 might give more solid information about the duties of the children. First of all, they were asked to be open to advice and busy as a bee. They should know their burdens, act with solidarity and evaluate their leisure time with valuable activities. Furthermore, they were to be benevolent, merry, friendly, brave, and proud, but modest, kind, civilized, well-mannered, thrifty, righteous, honest, neat, crisp and tidy. On the other hand devilment, idleness, hauteur, envy, discrimination, frowziness, selfishness, garrulity, arrogance, gluttony, insincerity, wrath, carelessness, dreaminess, stubbornness, cowardice, timidity, being spoilsport, hurting animals and damaging goods were strongly negated.

When written one under the other, these morals mentioned between 1945 and 1954 form the largest list, compared to the other decades in the whole history of *Doğan Kardeş*. It might be argued that this was a result of the priority given to society and the country rather than the individual according to the “building the homeland” theme.

To summarize, it can be concluded that in the first decade of *Doğan Kardeş*, the definition of the children by their futures rather than their presents was amalgamated with the newly rising idea of the child as an individual. The children had quite a long to do list before they found time to enjoy their childhood; they were given heavy responsibilities and burdens, but they were still perceived as imperfect adults who were not given access to many areas of life. This was about to change in the following decade.

dressmaker, journalist, banker, doctor, veterinarian, carpenter, lawyer, housewife, agriculturalist, pilot, architect that builds modular precut houses, pharmacologist, nurse, teacher, soldier. Vedat Nedim Tör, “Bir Meslek Seçiyoruz” (We Are Choosing a Profession), *Doğan Kardeş*, no: 283-284-285 (28 February, 6 March, 13 March 1952), p.2.



Figure14: “Yeşilköy Çocuk Kampında (In Yeşilköy Children’s Camp),
Doğan Kardeş, no. 312 (18 September 1952), p.3.



Figure 15-16: Selma Emiroğlu “Erkek Kardeşin Odası”, “Kız Kardeşin Odası”
(Brother’s Room and Sister’s Room),
Doğan Kardeş, no.176, 177 (9,16 February 1950), p.1.

CHAPTER III

“GOOD PEOPLE, GOOD CITIZENS”¹²⁹

DOĞAN KARDEŞ BETWEEN 1955 AND 1966

Historical Context: Cold War, Freedom and Rights, 27 May

After the rapid development and growth in the earlier years of the decade, Turkey once again entered a period of relative back drift by the mid-1950s. This stagnation, combined with the rapid urbanisation, migration, mass mobilisation policies, agricultural mechanisation, highway centred transportation policies, newly forming tourism sector, and changing patterns of consumption caused a dramatic demographic transformation.

In the atmosphere of the Cold War, the world was polarising around two blocs, around the two superpowers the USSR and the USA. Several countries that refused to join either side, namely India, Yugoslavia, Indonesia, Egypt and Ghana organised around the Non-Aligned Movement principles in 1955. It was in 1957 that European Economic Community was founded by the Benelux countries, West Germany, France and Italy based on the “four freedoms”: the freedom of movement of goods, services, capital and people.

¹²⁹ “Good people, good citizens” (*iyi insan iyi vatandaş*) was the mantra of this period, and it was probably the most repeated phrase in the editorial writings.

Having decided to rank among the anti-communist bloc, the *Demokrat Parti* (Democrat Party) tried to cope with the new global order. Accused of propagandising communism, *Cumhuriyet Halk Partisi* (Republican People's Party) was persecuting the government doing its part as the opposition camp. Thus, both parties pushed each other further to populist policies, and to the right wing.

In the meantime, the young Republic's justice system witnessed not only some of the most unreasonable cases, but also at the same time some of the most serious judgements of its history, like the "Dog Case" and the "Baby Case," and the executions of subsequent leaders. The newly founding democracy was wounded by the demonstrations and lootings in İstanbul on 6 and 7 of September 1955, the rising nationalism, the DP's Home Front Campaign, tight censorship policies, and perhaps most importantly, the 27 May Military Coup in 1960.

Following the coup, which was fairly welcomed by the urban elites and many intellectuals, a new constitution prescribing bicameral legislature and social state principles was ratified in 1961. In the first general elections after the coup, the *Cumhuriyet Halk Partisi* gained a paper-thin majority of 36.74 percent of the votes followed by the *Adalet Partisi* (Justice Party) that gained 34.79 per cent. However in 1965 it was the DP's unofficial heir, the *Adalet Partisi*, that redoubled its votes sharply to a vast majority of 52.87 percent.¹³⁰

Yet, from this wounded democracy rose one of the most fruitful periods of the intellectual life in Turkey. This was nourished with the libertarian air signalling the oncoming Swinging Sixties. This decade was also the most fruitful period for *Doğan Kardeş*, which reached even more children than it had before with the richest content of its long history.

¹³⁰ "Türkiye Cumhuriyeti Milletvekili Genel Seçimleri" (The Republic of Turkey General Elections), http://www.tbmm.gov.tr/develop/owa/genel_secimler.genel_secimler

General Information

We once had a teacher. She always told us “One should always aim for the better and the more beautiful in every aspect. Every progress is the fruit of such wish.” Here, *Doğan Kardeş* now appears in this new form aiming for the better and more beautiful!

We know that each year our brothers and sisters envy seeing the magazines and books in the exhibitions of the American News Office, and the children’s books sections of foreign publishing houses, each and every one more beautiful than the other, and regret “Why don’t we also have such books and magazines?”

Beautiful books and beautiful magazines evoke our need of beauty. We get used to beautiful things in such a way that we always want to see beautiful things around us. Beauty is a sign of civilisation, purity and goodness. The civilisation which is genuine is the civilisation that features beauty. It is not only books and magazines, but also every foundation and deed that the progressive people want to be beautiful. We want the cities to be beautiful; we want the products of the factories to be beautiful. We want our bodies to be beautiful. We want the fruits, and even the animals to be beautiful. Seeking for the more beautiful and the better evoke the enthusiasm to work!

Here, *Doğan Kardeş* magazine and the books, novels, story books, and fairy tales published by Doğan Kardeş Publications are instruments that nourish our sense of beauty, and raise our good taste and morality. You shall make the best of these.

The Yapı ve Kredi Bank believes that by founding Doğan Kardeş Printing and Publishing House it served Turkish children and their families in the most precious way.

If you like this new form of *Doğan Kardeş*, introduce it to your friends. Please remember to inform us if there is anything you don’t like in the magazine. Because, our only desire is to have you content!¹³¹

¹³¹ “Bir öğretmenimiz vardı. Bize her zaman: «Hayatta daima her şeyin daha iyisini ve daha güzelini yapmağa çalışmalı. Her ilerleme böyle bir istemenin yemişidir.» derdi. İşte, «Doğan Kardeş», daha güzel ve daha iyi olmak emeliyle bu yeni şekilde çıkıyor!

Her yıl, Çocuk Kitap Haftalarında, Amerikan Haberler Bürosunda açılan sergilerde ve yabancı kitapevlerinin çocuk kitapları bölümünde birbirinden güzel kitap ve dergileri gören kardeşlerimizin «Neden bizde de böyle kitap ve dergiler yok?» diye imrenip üzüldüklerini biliyoruz

Güzel kitaplar, güzel dergiler, içimizde güzellik ihtiyacını uyandırır. Güzel şeylere o kadar alışırız ki, etrafımızda hep güzel şeyler görmek isteriz. Güzellik, medeniyet, temizlik, iyilik alâmetidir. Ancak güzelliğe kıymet veren medeniyettir ki, gerçek medeniyettir. İleri insan, yalnız kitap ve dergilerin değil, her yapılan ve kurulan şeyin güzel olmasını ister. Şehirlerin güzel olmasını istiyoruz, fabrikalardan çıkan ürünlerin güzel olmasını istiyoruz. Vücudümüzün güzel olmasını istiyoruz. Meyvaların hatta hayvanların güzel olmasını istiyoruz. Daha güzeli ve daha iyiyi aramak, bizde çalışma hevesini uyandırır!

İşte Doğan Kardeş dergisi ve Doğan Kardeş Yayınevinin çıkardığı kitaplar, romanlar, hikâyeler, masallar hem bizde bu güzellik duygusunu beslemek, hem de bilgilerimizi çoğaltmak, zevkimizi ve ahlâkımızı yükseltmek için birer vasıta. Onlardan bol bol faydalanınız.

Yapı ve Kredi Bankası, Doğan Kardeş Yayın ve Basınevini kurmakla Türk çocuklarına ve ailelerine en değerli hizmeti yaptığına inanmaktadır.

With the above announcement, which reflects the very essence of the period, *Doğan Kardeş* took its most remembered form up to date. The announcement begins with the emphasis of “beauty,” which Vedat Nedim Tör had built up as an ideal in the previous decade, and summarizes the main theme of previous issues, “building our homeland.” It also combines the themes “beauty” and “good taste” with the pragmatism/ utilitarianism approach rising in this period. Another mentioned theme in this article was “morality,” which would soon be the basis of the “good people, good citizens” discourse.

Now that the house (the homeland) was built, and the house rules (the political system) were set, it was time to create the residents who would live in this home. *Doğan Kardeş* clearly stated that it wanted its readers to be “good people, good citizens” in the future. What becomes definite by an overall look at this period is that this ideal foresaw children given basic moral values, who were geared with intellectual stimulation, and who were the citizens of a “Dünya Çocuk Cumhuriyeti” (Universal Republic of Children). The entire decade might be seen as a reflection of these values, which will be analysed in further detail in this chapter.

From the 430th issue on January 1955 to the 562nd on January 1966, *Doğan Kardeş* was published monthly with 52 pages. This period was perhaps the richest in content in the history of the magazine.¹³² Although the monthly printing frequency disabled the serialisation of novels, short stories, editorial pieces and articles covered

Doğan Kardeş'in bu yeni halini beğenirseniz, onu bütün arkadaşlarınıza tanıtınız. Dergide beğenmediğiniz şeyler de olursa onları da lütfen bize bildirmeği unutmayınız. Çünkü tek istediğimiz, sizleri memnun etmektir!” “Her şeyin daha iyisi,daha güzeli!” (The Better and More Beautiful in Every Respect), *Doğan Kardeş*, no. 430 (January 1955), p.3.

¹³² For a full list of contributors, see Appendix B.

the greatest proportion of *Doğan Kardeş*, thus making it rather a collectible publication than an object of easy consumption.¹³³

It was also in this period that the magazine's trademark covers with coloured photographs first appeared. Although many of these photographs were anonymous, those who were not were signed by important names like İnal Tengizman who also worked for *Hayat* magazine; journalist and actor Ergun Köknar; and well-known photojournalist Ara Güler nicknamed the "eye of Istanbul." These covers ended in October 1964, leaving their place once again to illustrations by Selma Emiroğlu.

In this decade, the magazine published a great number of "clean" comic strips and cartoons, none of which conflicted with Vedat Nedim Tör's concerns about pragmatism/ utilitarianism.¹³⁴ These included a great variety of educational strip cartoons about the biographies of famous scientists and artists, or historical events alongside the caricatures, and non-violent cartoons. On another note, from the very beginning, *Doğan Kardeş* was significant for introducing to its readers well-known European comics like "The Smurfs" by Peyo, "Tintin" by Hergé and "Le Petit Spirou" by Tome and Janry as well as American ones like "Thimble Theater" by Elzie Crisler Segar, "Tom and Jerry" by William Hanna and Joseph Barbera, "Dennis the Menace" by Hank Ketcham, "Woody Woodpecker" by Walter Lantz, "Tweety" by Friz Freleng and Bob Clampett, and of course "Mickey Mouse," "Goofy," "Donald Duck," "Bambi," "Dumbo," "Lady and the Tramp," and "Snow White" by Walt Disney.

Between January 1955 and January 1961, the owner mentioned in the tag was Kazım Taşkent, and the editor was Şükrü Enis Regü. Vedat Nedim Tör took over the

¹³³ This quality of *Doğan Kardeş* was mentioned repeatedly in the interviews with the readers.

¹³⁴ For a list of the cartoons, comic stripes and comic stories in this period, see Appendix D.

editorial position in 1961; he personally edited the periodical for three years, and after May 1965, he became the head of publications, leaving the editing to Onat Kutlar, and afterwards to Orhan Tercan. In December 1965, two months before the temporary closedown of the periodical, Tör left the Yapı Kredi Bank¹³⁵ and handed over his authority to Sadi Abaç.¹³⁶

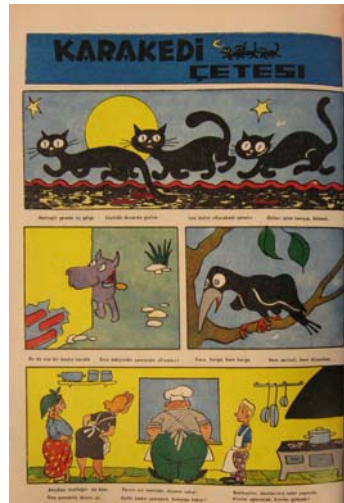


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Figure 17: “Antropoloji” (Anthropology), *Doğan Kardeş*, no.545 (August 1964), p.31.
Figure 18: Mıstık, “Perili Köy” (The Haunted Village), *Doğan Kardeş*, no.548 (November 1964), p.31.



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Figure 19: Selma Emiroğlu, “Kara Kedi Çetesinin Dönüşü” (The Return of The Black Cat Gang), *Doğan Kardeş*, no.548 (November 1964), p.52.

Figure 20: İbrahim Ersaraç, “Alev ile Ateş” (Alev and Ateş), *Doğan Kardeş*, no.504 (March 1961), p.52.

¹³⁵ For more information on Tör’s resignation from the Yapı ve Kredi bank, see Chapter I: Introduction, subtitle “The Yapı ve Kredi Bank, Vedat Nedim Tör and Kazım Taşkent”.

¹³⁶ For further information about the changes in the tag of the periodical, see Appendix I.



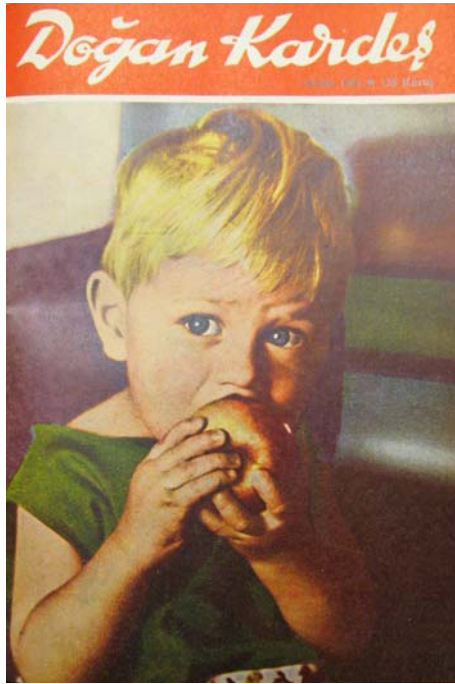
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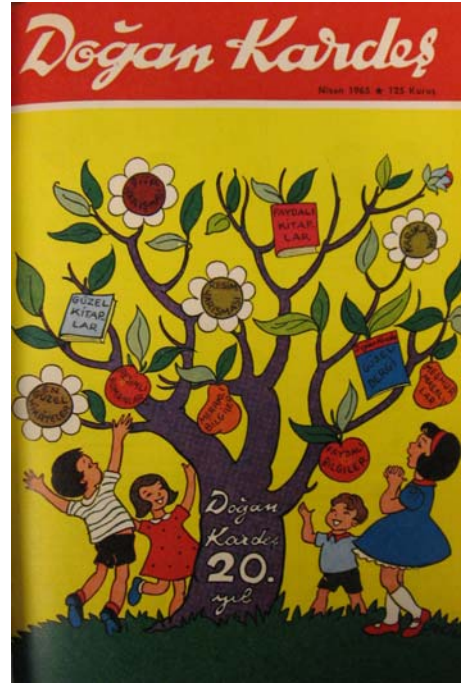
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Figure 21- *Doğan Kardeş*, no.495 (June 1960), p.1.

Figure 22- *Doğan Kardeş*, no.491 (February 1960), p.1.
(Photographer: İnal Tengizman)



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Figure 23- *Doğan Kardeş*, no.503 (February 1961), p.1.
(Photographer: Ara Güler)

Figure 24- *Doğan Kardeş*, no.553 (April 1965), p.1.
(Illustrator: Selma Emiroğlu)

Repeated Themes

In the first two years of this period, the periodical almost appeared as promotional material the bank handed its clients. Cultural activities, like the annual art shows and competitions, came to a halt. There were advertisements and information about the services of the bank embedded within the short stories and articles, sometimes at the cost of damaging their flow. For example, the passage below was added to a short story that had been published once before. In the original version, this story of a little boy who has just moved to a new neighbourhood at the wake of his birthday ends with him making new friends and throwing a party.

“Happy birthday my darling child”, he said. “Here is the present your mother and I got you for your birthday.” He took a folded piece of paper out of his pocket and reached it to Turgut. The child stared at his mother’s and his friends’ faces as if wondering what kind of an odd present it was. His father laughed, and “You must be thinking this is some kind of a present, don’t you? Well, unfold and read it!” said he. Turgut unfolded the paper and read aloud: “Certificate of ASSURANCE FOR EDUCATION- DOĞAN ASSURANCE.” “Yes my dear child,” said his father, “A certificate of Doğan Assurance for Education. The best present one can get for a hard working boy like you who wants to get a higher education. This Assurance for Education will assure your future, and provide the money for your further education. In simple phrase my darling, the funds for your education is arranged already.” Turgut embraced his father tightly saying, “Thank you Daddy, I now understand that you love me so very much.”¹³⁷

¹³⁷ “–Doğum günün kutlu olsun yavrum, dedi. İşte annenle benim sana doğum günü hediye! Cebinden ikiye katlanmış bi kağıt çıkararak Turgut’a uzattı. Çocuk bu da ne biçim hediye der gibi annesinin ve arkadaşlarının yüzüne baktı.

Babası güldü: –Böyle hediye olur mu diyorsun değil mi? Kağıdı aç ta oku!

Turgut kağıdı açıp yüksek sesle okudu: –TAHSİL SİGORTASI poliçesi DOĞAN SİGORTA.

Babası: –Evet yavrum, dedi. Doğan Sigortanın Tahsil Sigortası poliçesi. Senin gibi çalışan, yüksek okullarda okumak isteyen bir çocuk için bundan daha iyi bir hediye olabilir mi? Bu Tahsil Sigortası istikbalini emniyet altına alacak, ilerdeki tahsilin için gereken parayı sağlayacaktır. Yani anlayacağın yavrum tahsil paran şimdiden hazır!dır.

Turgut sevinçle babasının boynuna sarılarak: –Teşekkür ederim babacığım. Meğer siz beni ne kadar çok seviyormuşsunuz, dedi.” “Turgut’un Doğumgünü” (Turgut’s Birthday), Doğan Kardeş, no.431 (February 1955), p.50.

However, in 1957 with the start of the “Hayvan Dostları” (Friends of Animals) campaign, this pause came to an end. It was also in 1957 when annual fund drives began, and continued six years in a row. Every year the children were invited to give out old clothes and toys for the children in need. After these were distributed, the magazine published gratitude notes and a list of the children who had contributed to the campaign, which included the well known writer Selim İleri and the economist and politician Kemal Derviş alongside many other well known names.

The old toys and the clothes they are grown out of that our charitable readers made a present of have been distributed by the Taksim Tuberculosis Clinic Social Benevolence Committee in the Sugar Feast. Thence, we received this letter of thanks from the chairman of the committee:

“Dear Children,

The presents you sent following the call of *Doğan Kardeş* have been distributed to your younger brothers and sisters. Thank you my darling children; you can not imagine how pleased they were for being remembered by their friends who live at ease. They wanted us to appraise their gratitude and happiness to you. This is the most pleasant and sweet duty for us. Keep your presents coming my darlings, there are many more brothers and sisters of yours out there to be pleased.¹³⁸

Apart from the “Friends of Animals”, the children were also encouraged to join the “Kötü Yayınlarla Savaşanlar” (Fighters against Malign Publications), and the several unofficial *Doğan Kardeş* Clubs were founded around the country by children. Moreover, the magazine organised numerous competitions. These included the famous *Tatil Yarışları* (Holiday Competitions), and the *Kitap Kurdu Yarışı*

¹³⁸ “Hayırsever okuyucularımızın kimsesiz ve muhtaç kardeşlerimize hediye ettikleri eski oyuncaklarla artık kullanmadıkları küçülmüş giyim eşyaları Şeker Bayramında Taksim Verem Dispanseri Sosyal yardım komitesi eliyle dağıtılmıştı. Bu münasebetle komite başkanından şu teşekkür mektubunu aldık:

«Sevgili Çocuklar,

Doğan Kardeşin davetine uyarak göndermiş olduğunuz armağanların hepsi küçük kardeşlerinize dağıtıldı. Daha rahat bir hayat süren arkadaşları tarafından bu bayram günlerinde unutulmamış olmak onları ne kadar sevindirdi bilemezsiniz yavrularım, sağolun... Sevinçlerini ve teşekkürlerini size bildirmemizi istediler. Bunu yapmak bizim için en tatlı ve en zevkli bir ödevdir. Hediyelerinizin ardı kesilmesin çocuklarım, daha sevindirilecek çok kardeşleriniz var.»

“Sevindirilen Kardeşlerimiz İçin Teşekkür” (Thanks in the Names of Pleased Brothers and Sisters), *Doğan Kardeş*, no.459 (June 1957), p.3.

(Bookworm Competition) in which the children were given some passages and asked to find out from which Doğan Kardeş Publication these were quoted.¹³⁹

Other than these competitions for individual readers, *Doğan Kardeş* also participated in larger organisations like *Okullar arası Yazı ve Resim Şampiyonluk Maçları* (National Institutions' Writing and Drawing Championship), *Satranç Turnuvası* (Children's Chess Tournament), *Halk Oyunları Gösterileri* (Annual Folk Dance Shows), and *Çocuk Haftası Sergileri* (Annual Children's Book Week Exhibitions). The 15th and 20th anniversaries of the magazine were also celebrated with large art shows with the participation of both readers and former reader celebrities. The magazine's support of the talented children continued increasingly with these art shows, and also exhibitions and competitions.

Alongside these various organisations, the arts were also the theme in various writings. There were many articles about musical instruments, or the lives of great artists and composers. The support for talented children continued increasingly, and some of these children became permanent members of the *Doğan Kardeş* family. The painter sisters Nevbahar and Neveser Aksoy, who were then sent to study fine arts on a state scholarship; well-known singer, writer and psychiatrist Zerrin Yaşar Atakan; Chair in Department of Painting in Marmara University Filiz Başaran; and İdil Özerdem whose poems were later published by Doğan Kardeş publications were a few of these children.

Doğan Kardeş continued to give its readers practical information about health and hygiene, and continued to publish health pages prepared by Dr. Kâmrân Şenel.

¹³⁹ Some competitions organised between 1957 and 1965 were Tatil Yarışları (Holiday Competitions on drawing, story writing, caricature, poetry writing), Kitap Kurdu Yarışı (Bookworm Competition), "Allah Rahatlık Versin" Yazı Yarışması (Book Review Competition on the fairytales by Jella Lepman), Bahar Yarışları (Spring Competitions on Best Interview, Best Story Termination), Çocuk Romanı Yarışması (Children's Novels Competition for adults).

However, these pages differed from those of the previous decade, and focused more on the preservation of health and development issues than the immediate dangers of epidemic diseases. The sole exception was tuberculosis which was still a real threat to public health.

Another continuous theme was etiquette, but the definition of this was expanded to include not only table manners and such, but also the accepted codes of urban life. The most common type of these kinds of articles was alerts about the increasing number of accidents in traffic. The title “Dikkat! Kazalar Artıyor!” (Attention! Accidents are Multiplying!) could be seen in almost every other issue, and it was usually followed by stories about children who had been run down by an automobile or tram just because they were careless. The children were also encouraged to perform their basic duties and help their parents by laying the table or doing the dishes. However, the warning tone of the articles about etiquette was silenced as the children were counted on to know by heart what was appropriate and what was not. In fact, these articles usually began with the statement “as you already know,” continued with bad examples “unlike you,” and ended with “we know it is not necessary to warn you.”

As mentioned above, morality was the very essence of the “good people, good citizens” ideal. To be good people in the future they were expected to be warm hearted, friendly, benign, and tender; and to be good citizens they had to be clean, tidy, hardworking and brave enough to stand up for themselves. Interesting enough, when written one after the next, the only negative traits in the articles and stories of *Doğan Kardeş* in this period compose a list of six of the seven deadly sins of Christianity: gluttony, greed, sloth, envy and pride, with the exception of lust, which was thought to be out of the picture for children. What is important is that this list of

do's and don'ts for the children who would grow up to be “good people, good citizens” was extremely shorter than that of the previous decade. The reason for such a compressed list that had only the most crucial and essential obligations of morality was the strong belief in the sound judgement of the children given the basic values.



Figure 25: “Kardeşlerimizden Yazılar”(Writings of our Brothers and Sisters) *Doğan Kardeş*, no.522 (September 1962), pp.24-25.



Figure 26: “Eskişehir Doğan Kardeş Kulübü” (D.K. Club in Eskişehir) *Doğan Kardeş*, no.488 (October 1959), p.34.



Figure 27: “Kitapsever Kardeşler” (Book-lover Brothers and Sisters) *Doğan Kardeş*, no.526 (January 1963), p.34.



Figure 28: “Hayvan Dostları” (Friends of the Animals) *Doğan Kardeş*, no.469 (April 1958), p.15.

Main Theme I: Intellectual Stimulation for the Children

Being “good people, good citizens” did not only require morality but also intellectual development and awareness. Thus, *Doğan Kardeş* gave its readers with as much knowledge as it could on as many topics as could be thought of. Moreover, every single bit of information or activity presented to the children was both defended and supported with the pragmatism/utilitarianism approach. Pragmatism/utilitarianism was a tool that could be used for quite different purposes; to state what the children should do, and to promote the children’s being allowed to do what they enjoyed. However, either way the children’s involvement was never for the sake of their own pleasure, it was for the advantages that it would bring. In other words, the children were given enough space to enjoy their childhoods not because they were children, but because it would be good for the future.

It was believed that if the children were preparing to be useful to society, to their families and to themselves, they should make the best of their leisure time. Furthermore, as mentioned in numerous articles in *Aile* (Family) periodical, having hobbies prevented one from getting into bad habits like alcoholism, gambling or idleness. Thus the children were offered a wide range of alternatives to get involved with in their spare times; like arts and crafts, philately, sports, or playing instruments. This effort of keeping children as busy as possible was also supported with the pragmatism/utilitarianism approach, as in this article below on the benefits of philately:

Why Should We Collect Stamps?

Did you know that collecting stamps is much more useful and effective than having a piggy bank?

Why are you smiling? Do you think what I tell you is funny? Well, if I explain the reasons for it to you, perhaps you will think I’m right.

- 1- A stamp you get for 20 cents today will be worth 200-500 cents in a few years, which is higher than the interest any bank will grant.
- 2- By collecting stamps, you also help the state. If the number of collectors increases, then the stamps will be more valuable.
- 3- Your historical and geographical knowledge will improve.
- 4- You will meet many new acquaintances and friends as you interchange stamps.
- 5- Dealing with stamps will give you the habits of tidiness, cleanliness and appreciation.¹⁴⁰

The most favoured leisure activity was without question reading. *Doğan Kardeş* continued the emphasis of reading beyond the limits of school which had been developed in the previous decade. However, many parents prioritised achievement at school, and thought that the children should be studying instead of reading for their own pleasure. For those parents who were thought to be reading the magazine, this emphasis on reading was defended once again with the pragmatism/utilitarianism discourse. The quote below is from an article about Ms. Bedia Çetinörs from Eskişehir who founded a children's library in her neighbourhood. It asserts that reading teaches the children how to evaluate their leisure time and improves their mental health while it supports their performance at school:

In this library, the children:
Learn how to make the best out of their leisure time.
Improve their good taste, knowledge, and good manners as they read
good, beautiful and beneficial books.

¹⁴⁰ "Niçin Pul Biriktirmeli?"

Bilir misiniz ki, pul toplamak, kumbaraya para atmaktan çok daha faydalı ve verimlidir.

Niye gülüyorsunuz? Bu sözümüzü o kadar tuhaf mı buldunuz? Size sebeplerini açıklarsam herhalde bana hak verirsiniz.

1- Bugün 20 kuruşa aldığınız bir pul, birkaç yıl sonra 200-500 kuruşa kadar çıkar ki, hiçbir banka böyle yüksek bir faiz vermez.

2-Pul toplamakla devlete de yardım etmiş olursunuz. Pul toplayan çoğaldıkça elinizdeki pulun kıymeti de yükselir.

3-Tarih ve coğrafya bilginiz artar.

4-Pul değiştirmek için memleket içinde ve dışında birçok arkadaş, tanıdık kazanırsınız.

5-Pul, sizi topluluğa, temizliğe ve kıymet bilmeye alıştıırır." "Niçin Pul Biriktirmeli?" (Why Should We Collect Stamps?), *Doğan Kardeş*, no.472 (July 1958), p.10.

Learn to distinguish a good book from a bad one.
Learn their native language properly.
Learn the ways of friendly cooperation and living in harmony as the children rule the library themselves.
Are brought up to be good people and good citizens.
Preserve their mental health as they never get bored.
Become good students at school, too.¹⁴¹

However, reading by no means implied reading everything. As a dedicated believer in beauty and good taste, Vedat Nedim Tör strongly opposed what he called “zararlı yayınlar” (malign publications). In this sense, comic magazines which published comics from different genres other than the “clean” ones like those published in *Doğan Kardeş* were not the only obstacles to be avoided.¹⁴² Tör’s definition of this category also included some examples of adventure novels and science fiction that could make the children dreamers; ghost stories, thrillers and religious motifs of any kind which could stultify them; or anything that may be thought as brutal and therefore “damage good taste”¹⁴³ for that matter. Tör and the other writers used every opportunity to warn the readers about such books and magazines, which the children seemed to love.

¹⁴¹ “Bu kitaplıkta çocuklar:

Boş vakitlerini iyi kullanmasını öğreniyorlar.

İyi, güzel, faydalı kitaplar okuya okuya zevkleri, bilgileri, görgüleri artıyor.

İyi kitabı kötü kitaptan ayırt etmesini öğreniyorlar.

Ana dillerini daha iyi öğreniyorlar.

Kitaplığı çocuklar kendileri idare ettikleri için arkadaşça işbirliği yapmanın, kardeşçe yaşamanın yollarını öğreniyorlar.

İyi vatandaş ve iyi insan olarak yetişiyorlar.

Hiç canları sıkılmadığı için sinirlerinin sağlığını koruyorlar.

Okulda da daima iyi öğrenciler oluyorlar.” “Her Mahalleye Bir Kitap Annesi” (A Book Mother for Every Neighbourhood), *Doğan Kardeş*, no.478 (January 1959), pp.40-41.

¹⁴² “Do not be picture fools” (“Resim Aptalı Olmayınız”), *Doğan Kardeş*, no.540 (March 1964), p.9 was a didactic play warning the readers about the dangers of comic magazines telling such publications prevented the children from making a practice of reading.

¹⁴³ “to damage good taste” here refers to “zevkini bozmak” which was a frequently used statement in 1960s Turkey that purports the exposure of children to cheap art, or ugly truths, thus getting used to low taste.

As an antidote to these malign publications, Doğan Kardeş Publications were not only recommended but also promoted with competitions and exhibitions, as mentioned above. With the enthusiasm these articles and promotions gave, several unofficial Doğan Kardeş Clubs were founded around the country by children. These clubs, founded by five to ten children, aimed to promote Doğan Kardeş books, and fight malign publications. They had quite serious statutes and administrative boards.

On the other hand, the definition of valuable books were not limited solely to Doğan Kardeş Publications. *Doğan Kardeş* also advertised some publications of other publishing houses like Varlık Children's Classics. Furthermore, the magazine published the biographies of the well known authors in children's literature like Selma Lagerlöf, Jules Verne, Erich Kaestner, and Judo Kumami as good examples.

In the 1950s and 1960s' Turkey, books were hard to come by, even for kids from upper class families. Thus, children's libraries were presented as children's heavens, and how they were used was described in detail. The readers were constantly advised to visit libraries, give books rather than toys or candies as presents, collect as many books as they could, and have book cases if not libraries at home.¹⁴⁴ After all, they would hopefully win Nobel prizes in the future, which at least one of them did:

A question from one of our readers, Belgin Çetiner from İzmit:
Are there any Nobel Prize winners from Turkey?
No, hopefully some of you will grow up to be great scientists and artists
to win this prize in the future.¹⁴⁵

¹⁴⁴ Mine Söğüt mentions that *Doğan Kardeş* contributed largely to the value of books as presents with its high quality publications. Söğüt, p.73.

¹⁴⁵ "Nobel Mükâfatı: İzmit'ten Okuyucumuz Belgin Çetiner soruyor:
«Türklerden Nobel mikâfatını kazanan var mıdır?»
Hayır, inşallah ilerde aranızdan bu mükâfata hak kazanacak büyük bilginler ve sanatçılar çıkar." "Nobel", *Doğan Kardeş*, no.452 (November 1956), p.32.

Besides promoting leisure activities and reading *Doğan Kardeş* also published a great variety of informative articles to widen its readers' interests, and make them well-informed, inquisitive and receptive. The subjects of these articles varied from general information on natural sciences like physics, biology, chemistry, astronomy; to social sciences like geography, anthropology, sociology and history. Numerous biographies of well known historical figures, artists and scientists, like Mahatma Gandhi, Jeanne d'Arc, John Milton, Albert Schweister, Henri Dunant, Elsa Brandström, Alfred Nobel, Roald Amundsen, and Benjamin Franklin were subject to both numerous articles and short stories, but also comics.

As was the case with the "malign publications", there surely were certain limits on informing the children. *Doğan Kardeş* strictly avoided any mention whatsoever of sex. It also avoided topics that can be defined as "malign publications." Religion was given no space other than the congratulations for the "Sugar Feast,"¹⁴⁶ but not the Ramadan Feast or the Feast of Sacrifice as might be expected from a secular children's periodical. What is eye catching though, is that the enormous body of articles published between 1955 and 1966 did not contain a single series titled "100 Great Turks in History," or the "Amazing War Machines," or even "The Fabulous Automobiles" all of which were stereotypical titles in children's periodicals. It can definitely be concluded that *Doğan Kardeş* consciously and ideologically refused to publish anything related to nationalism, lust for power, brutality, violence, or hostility.

However, some subjects which were once taboos were then talked about openly; death was one of these. In April 1955, the children opened their magazines to

¹⁴⁶ Şeker Bayramı (Sugar Feast) might be considered as the unofficial secular translation of Ramazan Bayramı (Ramadan Feast).

come upon the heartbreaking story of eleven children, written by Vedat Nedim Tör. This was the first time the children learned that their beloved Doğan had been an actual child, who had been loved but then lost. Other than the commemoration notes on the anniversaries of the death of late cartoon artist Cemal Nadir, and the obituary of writer Reşat Nuri Güntekin, this was the first time *Doğan Kardeş* gave place to a tragedy in its pages. It was finally decided that the time was right for the children to learn. It was most probably because the family had given their consent just then, but also because children were no longer thought to be too fragile for such facts.

That day, to make the best of the fair weather, the children from the nursing home formed small groups and went on a trip to Fidaz village which is located 3 kilometres away from Flims. On the road, looking up the indigo sky, they sang. They picked the variegated mountain flowers which had just came up from the earth to warm themselves under the spring sun. They caressed the fresh green colour of the new sprouts growing on the pines. They fed the curly fluffy tailed squirrels hopping around with nuts out of their hands. They greeted the chirping birds. In short, the children with their rosy cheeks in the dry and cooling brightness of the mountain spring played around cheerfully.

Just as a group of children came within a few hundred meters to the nursing home, a piece from the Mountain Flimserstein that weighed five hundred thousand cubic meters, moving at a terrifying speed, caught these poor children unaware like a sneaky giant, and came down on top of them. They were 11 friends. Four of those children vanished into thin air, not even their corpses were found. As if mother earth had taken them in her arms. One of those four children was our brother Doğan.

Today, in this place where these 11 friends faded into emptiness in an instant, stands the statue of a little naked boy with his arms open towards the mountain that took their tender lives.

The statue of our brother Doğan is our Printing and Publishing House, founded with the inspiration of his father, Kazım Taşkent, to supply Turkish children with valuable periodicals and books. May he rest in peace.¹⁴⁷

¹⁴⁷ “O gün, yuvanın çocukları, havanın güzelliğinden faydalanmak için grup grup Flims’ten 3 kilometre uzakta bulunan Fidaz köyüne bir gezinti yapmaya gittiler. Yollarda, çivit mavisi göklere bakarak şarkılar söylediler. Bahar güneşinde ısınmak için topraktan başlarını çıkartmaya başlayan renk renk dağ çiçekleri topladılar. Çamların uçlarındaki yeni sürgünlerin taze yeşilini okşadılar. Daldan dala sıçrıyan, kalkık ve kabarık kuyruklu, fıldır fıldır gözlü insancıl sincaplara avuçlarından fındık fıstık yedirdiler. Cıvı cıvı ötüşen kuşlarla selamlaştılar. Kısaca, dağ baharının kuru serin aydınlığı içinde yanakları al al olmuş çocuklar şen şatır oynastılar.

Bir grup çocuk, yuvaya birkaç yüz metre yaklaşmıştı ki, yamacından geçtikleri Flimserstein dapının tepesinden kopan ve korkunç bir süratle yuvarlanan, beş yüz bin metreküplük bir dağ parçası,

Death was featured again when three years later the periodical dedicated an issue to the disaster of the *Üsküdar* steamboat in İzmit, which took 272 lives including those of 76 children on 1 March 1958, relating the two tragedies with the loss of children's lives. With the poetic impressions of these articles, the concept of death was delicately introduced to the children's vocabularies.

In the late 1950s, *Doğan Kardeş* took on the theme of children's participation in a children's public sphere and evolved it into the theme of socialisation. This began in 1957 when the biggest campaign in the history of *Doğan Kardeş*, "Hayvan Dostları" (Friends of Animals) was introduced. The readers were invited to enroll as members of the *Hayvanları Korum Derneği* (Society for the Prevention of Cruelty to Animals). In line with the atmosphere of the era, this invitation was also based on pragmatism/ utilitarianism; loving and protecting animals was presented as part of training to become better people and better citizens:

Dear brothers and sisters,
From this issue on, we set off on a solid collaboration with the Society for the Prevention of Cruelty to Animals.
This society, based in Ankara, is founded to spread the love for animals in our country. Love is the primary requirement for being good people and good citizens. Loving animals is the nicest way to learn love. (...)
As you see, my dear brothers and sisters, the first step to loving our country is learning how to love. Just like any other thing, the ability to love too increases with practice. By practicing we become good piano players, by practicing we learn to ride a bike. It takes practice to become fluent in a foreign language. By practicing we write well. As you see, we have to practice in order to increase our ability to love. We should learn to love animals. We should learn to love trees and flowers. We should learn to love our books and belongings. In a phrase, we should always keep in mind the more and more powerful we love the better people, and the better citizens we become. By pitying animals,

sinsi bir dev gibi bu yavruları gafıl avlayıp altına aldı. 11 arkadaşılar. Dördünün cesetleri bile bulunamadı. Sanki Toprak ana, onları bağrına çekip almıştı. Bu dört arkadaşın biri bizim Doğan Kardeş'ti.

Bu 11 arkadaşın bir ân içinde yokluğa karıştıkları yerde, şimdi, körpe canlarına kıyan dağa karşı kollarını kaldırmış bir çıplak çocuk heykeli vardır.

Bizim Doğan Kardeşimizin heykeli de Türk çocuklarına değerli dergiler ve kitaplar hazırlasın diye babası Kâzım Taşkent'in ilhamile kurulmuş olan Basım ve Yayınevimizdir. Ruhu şâd olsun." "11 Arkadaşlar" (They were 11 Friends), *Doğan Kardeş*, no.433 (April 1955), p.4.

helping them, and preventing people from being cruel to them we also nourish feelings of goodness, like pity and helping the needy amongst ourselves.¹⁴⁸

In the next issue, the principles of animal lovers were listed as follows:

- * We want to do animals kindness all the time, just like we do humans.
- *Whoever loves animals does not squeeze them or harrow them. For as much as we don't like being squeezed or harrowed, neither do they.
- *Whoever loves animals does not frighten or annoy them. For as much as we don't like to be frightened or annoyed, neither do they.
- *Whoever loves animals does not cage or kill them. For as much as we don't like to be caged or killed, neither do they. Because they too have souls, they too have feelings.
- *If you see adults injuring or mistreating animals, ask them kindly not to do that."¹⁴⁹

¹⁴⁸ "Sevgili kardeşler,

Bu sayımızdan itibaren «Hayvanları Koruma Derneği» ile sıkı bir işbirliği yapmaya başlıyoruz.

Merkezi Ankara'da bulunan bu Dernek, memleketimize hayvan sevgisini yaymak için kurulmuştur. Sevgi iyi insan ve iyi vatandaş olmanın baş şartıdır. Hayvanları sevmek, sevmeyi öğrenmenin en hoş yoludur.

Etrafımıza alıcı gözle bir bakarsak, memleketimizde iyi bakımlı hayvanların e kadar az olduğunu derhal görürüz. Cıltz, yaralı, bereli, kaburga kemikleri fırlamış, bodur kalmış hayvanların verimi ve iş gücü de tabiatıyla düşüktür. Hayvanları hor kullandığımız gibi, yine bir canlı olan ağaçları da sevmesini bilmiyoruz. Ormanları yakıyoruz. Yurdumuz çoraklaşıyor.

Görüyorsunuz ki, sevgili kardeşlerim, vatan sevgisinin de başı, sevmesini bilmektir. Her şey gibi sevmek kabiliyeti de idmanla artar. İdmanla iyi piyano çalarız, idmanla bisiklete iyi bineriz. Bir yabancı dili idmanla iyi konuşabiliriz. İdmanla iyi yazabiliriz. İşte, içimizdeki sevmek gücünün artması için de idman yapmalıyız. Hayvanları sevmesini öğrenmeliyiz. Ağaçları, çiçekleri sevmesini öğrenmeliyiz. Kitaplarımızı, eşyalarımızı sevmesini öğrenmeliyiz. Büyüklerimiz, kardeşlerimizi sevmesini öğrenmeliyiz. Kısaca, ne kadar çok kuvvetli sevebilirsek, o kadar da iyi vatandaş, iyi insan olabileceğimizi daima hatırlamalıyız. Hayvanlara acımak, onlara yardım etmek, onlara iyi bakmak, onlara eziyet edenleri önlemek yoluyla içimizdeki âcizlere acımak, yardım etmek gibi iyilik duygularını da beslemiş oluruz." "Hayvanları Koruma Derneğine Üye Olunuz!.." (Enroll as a Member of the Society for the Prevention of Cruelty to Animals!...), Doğan Kardeş, no.463 (October 1957), p.16.

¹⁴⁹ "«Biz hayvanlara da, insanlara olduğu gibi daima iyilik yapmak isteriz.

**Hayvanları seven, onları muncıklamaz, hırpalamaz. Çünkü biz nasıl muncıklanmaktan, hırpalanmaktan hoşlanmazsak, hayvanlar da öyle.*

**Hayvanları seven onları korkutmaz, kızdırmaz. Çünkü biz nasıl korkutulmaktan, kızdırılmaktan hoşlanmazsak, hayvanlar da öyle.*

**Hayvanları seven onları hapsedmez, öldürmez. Çünkü biz nasıl hapsedilmekten, hele öldürülmekten hoşlanmazsak, hayvanlar da öyle. Çünkü onların da canı, onların da duygusu var.*

**Büyüklerin hayvanlara fenalık ettiklerini, hor baktıklarını görürseniz, onlardan bunu yapmamalarını tath dille rica ediniz." "Hayvan Dostu Konuşuyor" (The Motto of the Animal Lover), Doğan Kardeş , no.464 (November 1957), p.16.*

This successful campaign lasted nine years. The theme of loving and protecting animals was also supported by many short stories and editorial writings. Every month *Doğan Kardeş* published the names and photographs of the children who wanted to declare themselves as animal lovers. The numbers of these children reached thirty in some months, and in total, more than 1600 names and pictures were published.

However, the significance of the campaign should not be seen as limited to the aspect of loving animals. For many children, these pages were the first time they ever saw their names published as they were too young to read the “Merak Ettikleri” (What Interests Them) pages published in *Doğan Kardeş* between 1945 and 1950. Furthermore, the peculiarity of the “Hayvan Dostları” campaign that differentiated it from the “Merak Ettikleri”, or “Bu Hafta Doğan Kardeşler” (This Week’s Brothers and Sisters) between 1966 and 1978 was its gathering children together around a shared idea.¹⁵⁰ This was probably the readers’ first step in socialising and actively participating in a social organisation even if it was only symbolic.

Doğan Kardeş had been recommending that children should find more ways to get together since the previous decade, but the 1960s was the time when the children actually answered these calls. As mentioned above, several unofficial Doğan Kardeş Clubs were founded around the country. Furthermore, the children demanded that the magazine published pen-pal columns to introduce them to children from around the country.

¹⁵⁰ In the interviews, the readers explain their choice of joining or staying out of this campaign with their sincere feelings about animals.

Main Theme II: Learning about News and Politics

Another component of the intellectual stimulation of children was their awareness of the world in which they lived. Thus, at the wake of the worldwide Swinging Sixties, it was this period when politics took up the most space it ever did in *Doğan Kardeş*. The children were told about the current events, and were given information about new developments like NATO and the UN:

The two goals the United Nations have pledged to meet are: 1- to achieve international peace, 2- to assure that every country constitutes its own political entity freely. The U.N. works to promote cordial relations between countries in the framework of these two principles. For this, the organisation deals with economic and humanitarian assistance matters. It especially promotes the idea of protecting human rights without distinction or discrimination on account of sex, race, colour, religion or language.¹⁵¹

The African countries which had been featured in *Doğan Kardeş* in the last decade and presented as backward races waiting to be enlightened by the European ideals and ridiculed, now received respect. Several articles about the unrest in Algeria, and the countries declaring independence found their place in the magazine.

The following quote is from an article about Ghana:

Until recently, there were no independent states in Africa other than Ethiopia and Liberia. Today Morocco, Tunisia, Libya, Egypt and Sudan are also independent. Five months ago, the former state of Gold Coast gained independence with the name Ghana. Ghana is an indigenous state inhabited entirely by black men. The ideals of freedom and independence are slowly influencing all Africa, right to the interior. The black men in the lands governed by the Europeans do not think of themselves any less than the white men; they demand equal rights with

¹⁵¹ “B.M.T.nin amacı iki temel ilkeye dayanır: 1) Milletler arasında barışın korunması; 2) Her milletin eşit haklarla kendi siyasi varlığını dilediği şekilde nizamlaması. B.M.T. işte bu iki ilke dairesinde milletler arasında dostça münasebetler geliştirmeye çalışır. Bunun için Teşkilat milletler arasında ekonomik, sosyal yardım meseleleri ile meşgul olur. Cins, ırk, din, dil farkı gözetmeden insanın ana hak ve hürriyetlerine saygı gösterilmesi fikrini yaymağa hususi olarak önem verir.” “B.M.” (U.N.), *Doğan Kardeş*, no.467 (February 1958), p.10.

the white men, and at every turn they prove themselves deserving these rights.¹⁵²



Karanlık Afrika'da Medeniyet Işığı

Şu gördüğümüz siyah yavru-lar Güney Afrika'da zenciler için açılmış bir ana okulunun çocuklarıdır. Üstleri başları tertemiz, bakışları mânâlı, bir-birinden sevimli. Kendi boylarına göre yapılmış musluklar-da yıkananlara bakın: yalnız biri yüzünü fotoğrafa çevirmiş, ötekiler bütün dikkatlerini o andaki işlerine vermişler.

Ya hele şu yemekten sonra dua edenlere ne dersiniz?

«Çok şükür dinlediğimiz güzel sözlerle, çok şükür yediğimiz nimetlere.» Bastaki yavru-nun gözleri ve yüzü bu duanın gönülden doğma olduğunu ne güzel ifade ediyor.

Daha yakın zamanlara kadar Afrika'da Habeşistan ile Liberia'dan başka bağımsız yerli devlet yoktu. Şimdi Fas, Tunus, Libya, Mısır, Sudan bağımsızdır. Beş ay önce de eski Altın Sahil memleketi de Ghana adı ile bağımsız devlet oldu.

Ghana, ahalisi hep zenci olan tam yerli bir devlettir. Hürriyet, bağımsızlık fikirleri yavaş yavaş Afrikanın içlerine kadar yayılmaktadır. Avrupalıların idaresi altın-

daki topraklarda da zenciler artık kendilerini beyazlardan aşağı görmüyorlar; beyazlarla eşit haklar istiyorlar ve bu haklara lâyık olduklarını da her fırsatta gösteriyorlar.



Zenciler temizliği çok severler. Elleri, yüzleri daima temizdir, hele dişleri inci gibi parıldar.

Figure 29: “Karanlık Afrika’da Medeniyet Işığı” (The Illuminata of Civilisation in Dark Africa), *Doğan Kardeş*, no.465 (December 1957), p.14.

These articles about African states were accompanied by another series of articles, short stories and even cartoons about the late political leader of India, Mohandas Gandhi, who was described as a “saint-like person.”¹⁵³

¹⁵² “Daha yakın zamanlara kadar Afrika’da Habeşistan ile Liberia’dan başka bağımsız devlet yoktu. Şimdi Fas, Tunus, Libya, Mısır, Sudan bağımsızdır. Beş ay önce de eski Altın Sahil memleketi de Ghana adıyla bağımsız devlet oldu. Ghana, ahalisi hep zenci olan tam yerli bir devlettir. Hürriyet, bağımsızlık fikirleri yavaş yavaş Afrikanın içlerine kadar yayılmaktadır.

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¹⁵³ “Evliya gibi adamdı.” “Bu Ayın Büyükleri: Mohandas Gandhi” (The great names of the month: Mohandas Gandhi), *Doğan Kardeş*, no.493 (April 1960), p.5.



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Figure 30-33: “Mahatma Gandhi”, *Doğan Kardeş*, no.506 (May 1961), pp.26-29

(...) the path Gandhi took as he made these inroads is even more important than his success itself. The most important idea Gandhi never hesitated to defend until his last breath was “Never Practice Violence!” He believed there was no case that could be solved by violence or malignity.¹⁵⁴

¹⁵⁴ “... Gandhi’nin bu başarıları elde ederken tuttuğu yol, bu başarılarından daha önemlidir. Gandhi’nin ölüncüye kadar savunmaktan bir an geri durmadığı en önemli düşüncesi şuydu: «Şiddet

He always said that all humans were equal regardless of their religion or race, that they should love and respect each other and should not override each other's rights. However, in these speeches Gandhi never called Indians to make war upon white men, or to use force.

On the contrary, he said: 'We should straighten up ourselves to earn the white men's respect and love, to avoid contempt. We should not lie or cheat, we should be right to everybody, and above all, we should preach equality among the people of our nation.'

There, this was Gandhi's distinction. Instead of making war, he chose to evoke righteousness, and earn the respect of those who were unfair to his nation. He called this kind of fight "Satyagraha,"¹⁵⁵ which means "the power and distinction of righteousness and love."¹⁵⁶

As the excerpts above show, Gandhi was presented as a positive figure, even though he was related to the concept of disobedience, which was quite a negative aspect for nice children. He was glorified for his commitment to non-violence, his peaceful struggle for civil rights and against caste discrimination, his leading of a civil disobedience movement for the independence of India as well as his choice of a simple life and vegetarianism. Furthermore, his actions and philosophy were explained in a much more detailed way than those of any other historical figure. This unusual repetition of information about a legendary character was most likely related to the excitement and hope brought about by the Non-Alignment principles which

kullanmamak!» Hiçbir davanın şiddetle, kötülükle çözülemeyeceğine inanıyordu." "Büyük Bir Hayvan Dostu" (A Great Friend of the Animals), *Doğan Kardeş*, no.506 (May 1961), pp.18-19.

¹⁵⁵ Satyagraha is the philosophy of nonviolent resistance employed by Mohandas Gandhi in forcing an end to the British Raj in India and also during his struggles in South Africa. The concept of Satyagraha was also adopted by Martin Luther King Jr. during the Civil Rights Movement in the United States.

¹⁵⁶ "Hangi ırktan, hangi dinden, ulustan olursa olsun, bütün insanların eşit olduğunu, birbirlerini saymaları, sevmeleri, haklarını çiğnememeleri gerektiğini söyledi. Fakat bu konuşmaları sırasında, Gandhi Hintlileri beyazlara karşı savaşımağa, zor kullanmağa davet etmedi. Aksine dedi ki: «Beyazlar tarafından aşağı görülmemek, onların sevgisini, saygısını kazanmak için önce kendi kendimizi düzeltmeliyiz. Yalan söylememeli, hile yapmamalı, herkese karşı dürüst davranmalı ve her şeyden evvel kedi ulusumuzdan olanlar arasında eşitlik gözetmeliyiz.»

İşte Gandhi'nin üstün tarafı budur. O kendi ulusuna haksızlık edenlere karşı, aynı silâhları kullanarak savaşımağına, sadece onların saygılarını kazanmak, hakseverliklerini uyarmak yolunu seçti. O bu tarzdaki savaşa «Satyagraha» adını verdi ki, bu «dürüstlük ve sevginin kazandırdığı güç ve üstünlük» anlamına gelmektedir." "Büyük İnsanlar: Erdem Yoluyla Ulusunu Kurtaran Mahatma Gandhi" (Great Men. Gandhi: The Man Who Saved His Nation with Virtues), *Doğan Kardeş*, no.530 (May 1963), pp.14-17.

were first pronounced by Indian Prime Minister Pandit Nehru, who was a favoured figure himself in *Doğan Kardeş* in the 1950s. The five principles would later be the basis of the Non-Aligned Movement that brought together the nations which rejected involvement on either front of the Cold War. These principles were mutual respect for each other's territorial integrity and sovereignty, mutual non-aggression, mutual non-interference in domestic affairs, equality and mutual benefit, and peaceful co-existence. The five leaders that played important roles in the first NAM summit were Nehru of India, Tito of Yugoslavia, Sukarno of Indonesia, Nasser of Egypt and Nkrumah of Ghana.

In addition to these, there were other cases when the major events of the day found their echoes in *Doğan Kardeş* in rather indirect ways. For example, the growing migration to the cities which became a concern of the urban middle class population became the subject of a theatre play called “Kiralık Yuva” (Nest for Rent).¹⁵⁷ In the play, a group of migrating birds come to Uncle Owl, who works as a real-estate agent, and ask for nests. Mr. Sparrow, who is a resident in the forest, is not happy with this new development. Later, he is convinced by Uncle Owl, who makes him understand that there is enough room for every newcomer.

The demonstrations and lootings in İstanbul on 6 and 7 September 1955 were never mentioned in *Doğan Kardeş*. The magazine from the very beginning had welcomed children from different ethnicities and religions, including Jewish, Armenian, or Greek. Their names appeared in the readers' pages and Friends of the Animals in large percentages. This percentage was not surprising for these children were generally from urban families, and their percentage among the readers of *Doğan Kardeş* was larger than their actual percentage among the population. What is

¹⁵⁷ “Kiralık Yuva” (Nest for Rent), *Doğan Kardeş*, no.472 (July 1958), pp.36-37.

noteworthy, however, was the appearance of a little Greek girl called Elizabet in the issue following the riots, as a subject of an insurance advertisement. Moreover, the magazine never reduced the number of readers from minority groups from readers' pages or the "Hayvan Dostları" pages. Although these may not be read as direct responses to the events, it can be argued that *Doğan Kardeş* did not take sides with the nationalists and the racists.

Yet, there is no denying that *Doğan Kardeş* did take the side of the military coup. Below are some quotes from the article "27 Mayıs Zaferi" (The Victory of 27 May) published just a month after the coup:

It is no longer the spring breeze blowing / It is the air of revolution /
Blowing from city to city, from idea to idea.

On the 27th of May, a beautiful victory rose in the sky of Turkish history, before the sun. The news of the victory broadcasted by Turkish radio to Turkish people and the whole world was welcomed with great enthusiasm in our country, and caused amazement and admiration abroad. We were overjoyed, we congratulated each other for days; for the country had been pushed into a great depression by the increasing and intolerable fraudulent conversions and the misconduct of those in charge. It was on that day the Turkish Army arrested and detained the maleficent government that was disregarding the Constitution, overriding citizens and human rights, also looting the properties of the state and deflating its reputation, and again on that day, the Committee of National Solidarity took over in the name of the people.(...)

The politicians from the overthrown government never understood what a "precious jewel" the army of Turkish intellectuals, and Turkish soldiers was. They especially did not like the intellectuals. They were enemy number one of the academy. Their only effective power to them was a brutal one, the power of oppression and coercion. They disregarded the real strength that is the power of the soul, character, ethics, and knowledge.(...)

The students of the Military Academy held a protest rally with the attendance of the youth and the public, and called to the former dictator "Be gone!" The army did not use force to stop the young people singing the march:

Is this the way it will come about?

How did it began, this fraternal fight?

This infuriated those in charge altogether. As they were planning cruel plots to destroy the Military Academy, and arming a part of the nation to set them on the rest, they were taken from their beds in the middle of the night on the 27th of May and cast into prison in the wards of the

Military Academy. Thus the gate to a new era was opened in the history of the Turkish Republic.”¹⁵⁸

In fact, Kazım Taşkent had been elected M.P. from the Demokrat Parti in 1950, but he resigned after two years, explaining that politics did not fit with his own understanding of ethics.¹⁵⁹ Thus, it was no surprise that *Doğan Kardeş* favoured the removal of the government. Still, the 10 pages reserved for the echoes of the coup on the July issue seem quite too many for a children’s periodical. The reason for the military coup was explained with a line in the theatre play “What Happened on 27 May”; “if the ones in charge do not respect the constitution, the law, the rights, ethics, science and honour, if they use and exploit all these sacred values for their own ends, if they attempt to govern the country as they please, then my son, a country is bereaved of its freedom, honour and dignity.”¹⁶⁰ However, these articles

¹⁵⁸ “Dışarıda artık bahar havası değil/Şehirden şehire, düşünceden düşünceye esen /Bir ihtilâl havası.

Geçen 27 Mayıs’ta, gün doğmadan, Türk tarihine güzel bir zafer doğdu. Türk radyoları tarafından Türk halkına ve bütün dünyaya yayılan zafer haberi yurdumuzda pek coşkun bir sevinçle, yabancı memleketlerde de hayret ve hayranlıkla karşılandı. Çok sevindik, günlerce birbirimizi tebrik ettik; çünkü memleket başında bulunanların günden güne artan, dayanılmaz hale gelen yolsuz hareketleri, fena idareleri yüzünden büyük bir sıkıntı içinde idi. İşte o gün Türk ordusu, Anayasayı hiçe sayan, insanlık ve vatandaşlık haklarını tanımayan, üstelik devlet mal ve parasını yağma etmekten çekinmeyen, devletimizin itibarını sifira indiren o kötü idarenin başında bulunanları toptan yakalayıp nezaret altına koydu ve idareyi millet adına Millî Birlik Komitesi eline aldı. Böylece memleket yeniden hürriyete kavuştu. (...) Memleketin başından uzaklaştırılan politikacılar, bu aydın Türk ordusunun, Türk erinin «ne cevher» olduğunu anlamamışlardı. Hele aydınları hiç sevmiyorlardı. Üniversitelerin en büyük düşmanlarıydılar. Onlar için bir tek kuvvet vardı: Kaba kuvvet, zor ve baskı kuvveti. Asıl gerçek kudret olan ruh, karakter, ahlâk ve bilgi kuvvetini hiçe sayıyorlardı. (...) Harp Okulu öğrencileri de gençlik ve halkla beraber daha geniş bir protesto yürüyüşü yaparak, Kızılay meydanında sabık diktatöre «Çekil git» diye bağırdılar. Olur mu böyle olur mu?/ Kardeş kardeşi vurur mu? diye marş söyleyen gençlere karşı ne İstanbul’da ne de Ankara’da asker silah kullanmadı. Bu hal baştakileri büsbütün çileden çıkardı. Bit taraftan Harp Okulu’nu yok etmek, diğer taraftan da halkın bir kısmını silâhlendirip öbür kısmı üzerine saldırtmak gibi caniyane plânlar kurarken, Mayıs’ın 27 nci gecesi sabaha karşı yataklarından alınıp Harp Okulu’nun koşularına kapatıldılar. Ve böylece Türkiye’nin Cumhuriyet tarihinde yeni bir çağın kapısı açıldı.” “27 Mayıs Zaferi” (The Victory of 27 May), *Doğan Kardeş*, no.496 (July 1960), pp.4-5.

¹⁵⁹ Taşkent, p.182.

¹⁶⁰ “Onu idare edenler, Anayasaya, kanunlara, haklara, ahlâka, ilme, namusa saygı göstermezlerse, bütün bu kutsal değerleri, kendi çıkarları, kendi keyifleri için kullanırlarsa, memleketi başlarına buyruk idareye kalkışırlarsa, işte o vakit oğlum, milletin hürriyeti, şerefi, itibarı da elinden alınmış sayılır.” “Karagöz Oynuyoruz: 27 Mayıs’ta Neler Oldu?” (What Happened on 27 May), *Doğan Kardeş*, no.496 (July 1960), pp.8-9.

can not be excused with the vehemence of the sudden developments, for the coup was to be announced as the second Atatürk revolution a year later, and described as “the date of the national salvation movement the Turkish people were forced to make upon the betrayal of those they chose to lead.”¹⁶¹



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Figure 34: “Küçük Bir Kardeş” (A Little Sister), *Doğan Kardeş*, no.422 (January 1956), p.3



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Figure 35: *Doğan Kardeş*, no.496 (July 1960), p.1.

¹⁶¹ “27 Mayıs 1960, Türk ulusunun, başına geçirdiği insanların ihaneti üzerine yapmak zorunda kaldığı ulusal kurtuluş hareketinin adıdır.” Mustafa Baydar, “Atatürk ve Devrimlerimiz: 19 Mayıs, 27 Mayıs” (Atatürk and Our Revolutions: 19 and 27 May), *Doğan Kardeş*, no.503 (February 1961), p.4.

Main Theme III: Different Cultures, Different Children

It is apparent that information about different cultures and the lives of people from around the world was the second dominant theme in the tremendous collection of short stories and articles in this period.¹⁶² Different cultures were no longer ridiculed and pointed at for their curiosity values, but embraced. However, even though *Doğan Kardeş* was in favour of universal brotherhood, it clearly positioned itself and Turkish children in the West wing of this universe:

Our country, which followed the traditions of Oriental Civilisation until the Republic, has now entered the group of Western Civilisations within the great revolutionary movement accomplished under the noble leadership of Atatürk. Today as all the nations in Europe and America and the other European countries in different continents, the 1st of January as New-Year's day is a holiday in Turkey.¹⁶³

Nevertheless, the articles about different cultures often emphasized that the children should learn to live in harmony with others from different cultures. In this sense, the different cultures were not only those of different parts of the world. It also included working children, children from urban poor families and those from rural ones. *Doğan Kardeş* especially gave great importance to children from rural families. The Village Institute spirit was kept alive with the news on the Ministry of Education's 4K (4M) project. This interview below with Hilmi Önkaya, a 4K

¹⁶² The countries, regions and people mentioned in *Doğan Kardeş* between 1955 and 1966 were Afghanistan, Africa, Alaska, Algeria, Australia, Bhurma, Canada, China, Congo, Finland, France, Ghana, Greenland, Hawaii, Holland, India, Indonesia, Iran, Ireland, Israel, Japan, Java, Kenya, Korea, Latin America, Liberia, Mexico, Native Americans, Nigeria, the North Pole, Norway, Pacific Islands, Peru, Poland, Scandinavia, Scotland, South Africa, the South Pole, Spain, Sweden, Switzerland, Tanganika, Tibet, United States of America, Vatikan, Zanzibar (in alphabetical order).

¹⁶³ “Cumhuriyet devrine kadar Şark Medeniyeti geleneklerine bağlı kalmış olan memleketimiz, Atatürk'ün yüce önderliği altında başarılan büyük inkılâp hareketi içinde Lâtin esasından yazı ile hafta tatili ve garp takvimini kabul ederek Garp Medeniyeti topluluğuna girmiştir. Şimdi bütün Avrupa ve Amerika milletleri ve başka kıtalardaki Avrupa ülkelerinde olduğu gibi Türkiyede de Ocak ayının birinci günü Yılbaşı tatili günüdür.” “Doğuda ve Batıda Yılbaşları” (New Year's Days from the West to the East), *Doğan Kardeş*, no.442 (January 1956), p.4.

specialist from the Bursa Provincial Directorate of Agriculture was the first example of a series of articles about 4K:

(Q:) What is the meaning of these four M's?

(A:) First of all, let me tell you what they stand for: the mind, muscles, morals, might. My mind gives me the capability to think and judge. Morals represent goodness, kindness, fairness and commitment. With my muscles and my hands, I do arts and crafts, I help others. My might is for enjoying life and work, and fighting diseases. Our organisation is named after the index letters of these four words. Its symbol is a four-leaved clover. As you know, the four-leaved clover represents luck.

(Q:) So, what does the 4M Organisation do?

(A:) We organise boys and girls of the ages eight to eighteen who deal or want to deal with farming. Then we teach them the most recent and most beneficial information to improve the quality of farming and house keeping. Here, this out-of-school educational organisation administered by the Ministry of Agriculture and Rural Affairs that teaches these information is called 4M.¹⁶⁴

For the months to follow, *Doğan Kardeş* published several articles and interviews about the 4K project, inviting its readers to send letters to the children participating in the project. Eventually, as the project ended, these articles came to an end within a year. Still, it was significant for both its “scientific farmers, scientific housewives” approach, and its proving the magazine’s effort to introduce children from different backgrounds, and living different lives from the magazine’s average readers.

¹⁶⁴ “–Bu «4K»nın anlamı nedir?

–Önce 4 tane K harfinin neler olduğunu söylüeyim, Kafa, kol, kalp, kuvvet. Kafam, düşünmek ve muhakeme etmek kuvvetini verir. Kalbim, iyilik, kibarlık, doğruluk, mertlik ve bağlılığı temsil eder. Kollarım ve ellerimle faydalı, hünerli işler yapar, yardım ederim. Kuvvetim, yaşamadan ve çalışmadan zevk almak, hastalıklara karşı koymak içindir. Teşkilatımız adını bu dört kelimenin başharflerinden alır. Sembolü de dört yapraklı yoncadır. Biliyorsunuz dört yapraklı yonca şans ifade eder.

–Peki «4K TEŞKİLÂTI» nedir?

–Çiftçilikle uğraşan veya uğraşmak isteyen 8-18 yaşları arasındaki kız ve erkek çocukları, gruplar halinde teşkilâtlandırıyoruz. Sonra onlara tarım ve ev kadınlığının gelişmesi için gerekli olan en yeni ve en faydalı bilgileri veriyoruz. İşte bu bilgileri veren, Tarım Bakanlığı tarafından yönetilen okul dışı eğitim ve öğretim teşkilâtının adı «4K»dır.” “Köylü Kardeşler Arasında” (Hikmet Kutlugil’s interview with Hilmi Önkaya: Among Peasant Brothers and Sisters), *Doğan Kardeş*, no.538 (January 1964), pp.11-13.

The 4K project is very probably an adaptation of the USA’s 4H (Head, Hands, Heart, Health) Youth Organisation, as kindly noted by Kathryn Kranzler.

Certainly the articles about this project were not the only examples of these efforts. The following two quotes are from a series of articles about children from around the country. The first one is a little girl from a small Anatolian village. The influences of Blue Anatolianism as the romanticism about the naivety, beauty and goodness of Anatolia and its residents are quite visible in the following excerpt:

I met Canım kız (meaning my dear girl) in one of the villages in Balıkesir; she was a cute, dressy, beautiful girl; just as you see in the photograph. You may first find her name bizarre; but you get used to it with time; you even quite like it. I was wandering around the village, in the streets which looked alike; watching the chickens scratching and scrabbling on the thresholds, the dogs snoozing under the hovels, the ducks picking on each other out of boredom. I heard a sweet, chirping voice calling: “Canım kız! Canım kız! Grab your jugs and bring some water from the spring, all right!” I walked towards her voice. A young woman was kneading dough as beautiful as her voice. I wished her more power for her elbow. She welcomed me with a smiling face, and offered me a seat in the cool corner of the inner court, under the grapevine. Just then Canım kız came out of the house carrying her jugs. Her hair flaxen at the ends like corn tassels was braided in wispy plaits. She was wearing a spangled head scarf, and embroidered tights. She was from a nomadic Turcoman family, her clothing followed their tradition. The bangles on her wrists were picturesque.¹⁶⁵

The next excerpt is distinct from the other examples for it depicts a little boy who had migrated from his hometown to a poor urban neighbourhood. However, as the writer tries to create a bond of empathy between the little boy and the readers, he falls into the trap of approving child labour.

¹⁶⁵ “Canım kız’ı Balıkesir’in köylerinden birinde tanıdım; tıpkı resimde gördüğünüz gibi, şirin, süslü, güzel bir kızdı. İsmi ilk önce sizin de tuhafınıza gider belki, ama dura dura insan alışıyor, hatta pek hoşuna gidiyor. Köyün birbirine benzeyen sokaklarında dolaşıyor, kapı önlerinde eşinen tavukları, sundurmaların altında uyuklayan köpekleri, can sıkıntısından kavga eden kazları seyrediyordum. Çok tatlı, şarkı söyler gibi seslenen bir ses duydum. «Canım kız! Canım kız! Testilerini al da pınardan su getir biryol!» Sesin geldiği tarafa yürüdüm. Sesi kadar güzel bir genç kadın hamur yoğuruyordu. «Kolay gelsin.» dedim. Beni güler yüzle karşıladı, avlunun serin bir yerine, ihtiyar bir asma altına oturttu. Tam o sırada Canım kız da elinde testileri evden dışarı çıktı. Mısır püskülü gibi uçları sarı sarı olmuş saçlarını ince ince örmüştü. Başında pullu yemenisi, ayağında el örgüsü nakışlı çorapları vardı. Canım kız konar-göçer yörüklerden olduğu için kıyafeti de ona göre idi. Kolundaki halkaları da başka türlü güzeldi.” “Canım kız’ın Testisi” (The Jug of Canım kız), Doğan Kardeş, no.443 (February 1956), p.10.

There is a tea shop in the street where the office in which we prepare *Doğan Kardeş* is located. This boy you see in the photograph above is a helper at this shop. He carries around tea to all the offices in the neighbourhood. He brings our orders right to our desks. Judging by his appearance, you might guess he is seven or eight years old at the most. But if you ask him, he will tell you he is twelve. He graduated from the three-class school in his village. He reads and writes. He especially loves *Doğan Kardeş*. He anxiously waits for it every month. When he lays his hands on it, he lays the glasses of tea aside, and at least takes a peek at the cartoons while he is still on the street. One day we told him: "Write down your life and bring it to us." The next morning, he took a piece of paper out of his pocket and handed it to us: "Here," he said, "my life." My Life: "I was born in a village. I have seven brothers and sisters. As my father is poor, I came here to make some money. I am happy with my life. Here one can find everything."¹⁶⁶

In the very same issue as the article "Bizim Küçük Çaycımız Mehmet" (Mehmet, Our Little Fellow from the Tea Shop), there was another article about a rather different child, the crown prince of the United Kingdom, Charles, who was attending Hill House School, one of Britain's largest and most prestigious pre-prep day schools.

There, last month, the most traditionalist kingdom of all, the United Kingdom, took a major step towards becoming closer to the public, and abjured a tradition that had lasted for centuries. Crown Prince Charles, who turned eight, attended a middle school about a kilometre away from the palace. He goes there at nine o'clock every morning as do the other students of the school, who in total are 102 children, and follows the classes according to the schedule until half past 15 with his class mates. At noon, he enjoys a glass of milk which is given to every pupil in United Kingdom for free, and has his lunch in the dining hall with his friends. In the afternoon, there are sports and athletics. The prince loves these very much. (...)The title of the prince is Duke of Cornwall, but at

¹⁶⁶ "Doğan Kardeş'in yazılarını hazırladığımız dairenin bulunduğu sokakta bir çaycı dükkânı vardır. Şu resmini gördüğünüz çocuk da bu dükkânın çırağıdır. Mahalledeki bütün iş yerlerinin çaylarını hep o taşır. Bizim ısmarladığımız çayları da o getirip masalarımıza kor. Görünüşe göre, onu en çok yedi sekiz yaşında sanırsınız. Fakat kendisine sorarsanız, size on iki yaşında olduğunu söyler. Köyündeki üç sınıflı ilkokulu bitirmiştir. Okur yazar. Hele Doğan Kardeş'i pek sever. Her ay onu ipe çeker. Eline geçince de böyle, çayları bir tarafa bırakıp sokakta hiç değilse resimlerine bir göz atar. Bir gün ona: «Kısaca hayatını yaz da bize getir» dedik. Ertesi sabah, cebinden bir kağıt çıkarıp uzattı: «İşte, dedi, benim hayatım». Hayatım: «Ben bir köyde doğdum. Biz sekiz kardeşiz. Babam fakir olduğu için ben buraya para kazanmaya geldim. Hayatımdan çok memnunum. Burada her şey var.» "Bizim Küçük Çaycımız Mehmet" (Mehmet, Our Little Fellow from the Coffe Shop), *Doğan Kardeş*, no.456 (March 1957), p.13.

school his friends often call him Prince Charles. The Little Prince is very fond of school life and his friends.¹⁶⁷

The common point of this body of writings on children from various cultures was their presentation as “other children.” The lives of children from rural or poor families were described in a similar manner as the portrayal of a rather out of the ordinary little boy like Prince Charles. Thus, the poor or rural child was presented as as strange and curious a child as the Duke of Cornwall. This was pointing out that the main target market of *Doğan Kardeş* was certainly children from middle class urban families. Almost all the time these “other” children were referred to as “they,” and were not included in the embracing discourse of “you”:

On our cover, you see our sister country girls on their way to school to acquire literacy. All joyful because they are attending school... They are beaming. Needless to say, they are happy: Acquiring literacy is both a right and a duty for them also.¹⁶⁸

However, this remark should by no means read as an indication of the discrimination and exclusion policies apparent in the periodical. The kids from lower class families, from different regions of the country or the world were not ignored or excluded from *Doğan Kardeş*; it was quite the opposite. The existence of differences were acknowledged, but if it was the children that were the point at issue, they were

¹⁶⁷ “İşte en gelenekçi kiralık olan İngiltere’de geçen ay halka yaklaşımakta pek ileri bir adım atılarak asırlarca süren bir gelenek bozulmuştur. Sekiz yaşını dolduran Veliht Prens Charles (çarlz) saraya bir kilometre mesafede bir orta okula yazıldı. Oraya okulun hepsi 102 çocuk olan başka öğrencileri gibi o da her sabah saat dokuzda gidiyor, saat 15 buçuğa kadar sınıf arkadaşları ile birlikte programa göre ders görüyor. Öğleyn İngiliz okullarında her çocuğa bedava verilen bir bardak sütü içiyor, yemekleri de kantinde arkadaşları ile birlikte yiyor. Öğleden sonra spor ve atletizm. Prens bunları pek çok seviyor. (...) Prens resmi adı Cornwall Dükü’dür ama okulda arkadaşları ona kısaca Prens Charles derler. Küçük Prens okul hayatından ve arkadaşlarından çok memnundur.” “Okula Başlayan Prens” (The Prince that Attends School), *Doğan Kardeş*, no.456 (March 1957), p.8.

¹⁶⁸ “Kapak resmimizde okuma yazma öğrenmek için okula giden köylü kız kardeşlerimizi görüyorsunuz. Hepsi okula gitmenin sevinci içinde... Gözlerinin içi gülüyor. Tabii sevinecekler: Okuma yazma öğrenmek onların da hem hakkı, hem ödevi.” from “Okuma Öğrenen Köylü Kızları” (Village Girls Learning to Read and Write), *Doğan Kardeş*, no.504 (March 1961), p.3.

all brothers and sisters. Neither class, nor sex, nor religion could separate the citizens of the “Universal Republic of Children.”



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Figure 36: “Canımızın Testisi” (The Jug of Canımızın),
Doğan Kardeş, no.443 (February 1956), p.10.

Figure 37: “Bizim Küçük Çaycımız Mehmet” (Mehmet, Our Little Fellow
from the Coffee Shop), Doğan Kardeş, no.456 (March 1957), p.13.



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Figure 38: Doğan Kardeş, no.515 (February 1962), p.1.
(Photographer: Ergun Köknar)

Figure 39: Doğan Kardeş, no.504 (March 1961), p.1.

The Universal Republic of Children

The changing of the main themes in *Doğan Kardeş* from development, progress and participation to intellectual stimulation and acknowledging the existence of different cultures was the reflection of a new conceptual understanding of childhood and vice versa. The children were no longer thought to be incapable short people that had burdens but should be protected from certain truths of life; they were appraised as individuals who had duties, but also rights. It was no coincidence that *Doğan Kardeş* mentioned the Declaration of the Rights of the Child adopted by the General Assembly of the United Nations on 20 November 1959 for the very first time in 1962.¹⁶⁹

¹⁶⁹ The text below is the original declaration; the sentences and sections written in parentheses are those unmentioned in the Turkish version published in *Doğan Kardeş* which is quoted from the booklet prepared by Child Protection Agency for Children's Day:

“Principle 1 (The child shall enjoy all the rights set forth in this Declaration. Every child, without any exception whatsoever, shall be entitled to these rights, without distinction or) [No child shall be subject to] discrimination on account of race, colour, sex, language, religion, political or other opinion, (national or social origin,) property, (birth or other status,) whether of himself or of his family. Principle 2 The child shall enjoy special protection, and shall be given opportunities and facilities, by law and by other means, to enable him to develop physically, mentally, morally, spiritually (and socially in a healthy and normal manner) and in conditions of freedom and dignity. In the enactment of laws for this purpose, the best interests of the child shall be the paramount consideration. Principle 3 The child shall be entitled from his birth to a name and a nationality. Principle 4 The child shall enjoy the benefits of social security. (He shall be entitled to grow and develop in health; to this end, special care and protection shall be provided both to him and to his mother, including adequate pre-natal and post-natal care. The child shall have the right to adequate nutrition, housing, recreation and medical services.) Principle 5 The child who is (physically, mentally or socially) handicapped shall be given the special treatment, education and care required by his particular condition. Principle 6 The child, (for the full and harmonious development of his personality,) needs love and understanding. (He shall, wherever possible, grow up in the care and under the responsibility of his parents, and, in any case, in an atmosphere of affection and of moral and material security; a child of tender years shall not, save in exceptional circumstances, be separated from his mother.) Society and the public authorities shall have the duty to extend particular care to children without a family and to those without adequate means of support. Payment of State and other assistance towards the maintenance of children of large families is desirable. Principle 7 The child is entitled to receive education, which shall be free and compulsory, at least in the elementary stages. (He shall be given an education which will promote his general culture and enable him, on a basis of equal opportunity, to develop his abilities, his individual judgement, and his sense of moral and social responsibility, and to become a useful member of society. The best interests of the child shall be the guiding principle of those responsible for his education and guidance; that responsibility lies in the first place with his parents. The child shall have full opportunity for play and recreation, which should be directed to the same purposes as education; society and the public authorities shall endeavour to promote the enjoyment of this right.) Principle 8 The child shall in all circumstances be among the

Apart from their duties and rights, the children were also defined by their unique perception and understanding of the world which was thought to be different from that of adults. This differentiation of adults and children gave the kids a relative independence. As they no longer were the side-kicks in the grown-up world, they had the right to form their own universes. The same idea enabled children to live and act in groups or by themselves, independent from adults. Between 1955 and 1966, an overwhelming majority of the photographs on the covers of *Doğan Kardeş* depicted children by themselves or with other children rather than in familial surroundings with their parents. In the booklet for the International Drawing Competition for Children organised by *Doğan Kardeş*,¹⁷⁰ this unique way the children perceived the world was explained to be international:

The comparison between the paintings in this international children's drawings exhibition and those in the previous exhibition of the seven Turkish children, reveals that all children's drawings, apart from the contrasts caused by environmental and climatic differences, share a surprising amount of commonalities in the way they see, perceive and narrate the world. Well-known British art historian Prof. Herbert Read calls this the "Universal Republic of Children speaking the same imagery language."

first to receive protection and relief. Principle 9 The child shall be protected against all forms of neglect, cruelty and exploitation. (He shall not be the subject of traffic, in any form. The child shall not be admitted to employment before an appropriate minimum age; he shall in no case be caused or permitted to engage in any occupation or employment which would prejudice his health or education, or interfere with his physical, mental or moral development.) Principle 10 The child shall be protected from practices which may foster racial, religious and any other form of discrimination. (He shall be brought up in a spirit of understanding, tolerance, friendship among peoples, peace and universal brotherhood, and in full consciousness that his energy and talents should be devoted to the service of his fellow men.)" "Dünya Çocuk Günü" (International Children's Day) *Doğan Kardeş*, no.524 (November 1962), p.9.

¹⁷⁰ The drawings in the competition came from children around the world. The countries that participated were: (Americas) Argentina, Brasil, Canada, Chile, Mexico, United States, (Asia) Afghanistan, China, Iraq, Iran, Israel, Japan, Pakistan, Syria, (Africa) Libia, Nigeria, Tunusia, (Europe) Austria, Belgium, Czechoslovakia, Denmark, France, Germany, Italy, Hungary, Norway, Portugal, Romania, Spain, Sweden, Switzerland, USSR, United Kingdom.

With the pleasure of creating a little example of the Universal Republic of Children, we salute all the children from the countries that participated in our exhibition sincerely with our love and admiration.¹⁷¹

The exemplaries of such a “children’s perspective” were presented to the readers of *Doğan Kardeş*. For example, the award winning art works from Shankar International Children’s Competition were published every year, like the little story below:

One day, my friends were gathered together in the school yard. I saw that they were mobbing and teasing a little girl. I went and told them that she was my sister. They said “Excuse us” and left. But the girl was not really my sister.¹⁷²

Moreover, the children were encouraged, or rather cautioned, to remain children in that sense, and preserve their childlike qualities:

1. Please leave alone those topics of which have had the tar beaten out them by over use.
2. If you insist on writing on one of those, try to say something other than what everybody else has. It is not an art to repeat what others have said before.
3. Keep your writings simple, avoid affectation and primness. Remain children, do not try to imitate grown ups. The essays will be beautiful if everybody writes the way that best fits their ages.¹⁷³

¹⁷¹ “Sergi broşüründen alıntı: Bu uluslararası çocuk resimleri sergilerindeki resimlerle bundan önceki yedi Türk çocuğunun resimlerini birbirleriyle karşılaştırdınca, hangi milletten, hangi kıtadan olursa olsun, bütün çocuk resimlerinde, çevre ve iklim değişikliklerinden ileri gelen ayrılıklar bir yana, dünyayı görüş, duyuş ve anlatış bakımından şaşılacak bir ortaklık görülür. Buna ünlü İngiliz sanat tarihçisi Prof. Herbert Read “Aynı biçim dili ile konuşan «Dünya Çocuk Cumhuriyeti»” diyor.

Dünya Çocuk Cumhuriyeti’nin küçük bir örneğini memleketimizde gerçekleştirmiş olmanın hazzı içinde sergimize katılan bütün milletlerin çocuklarını en içten sevgi ve hayranlık duyguları ile selâmlıyoruz.” “Karagöz Oynuyoruz: Dünya Çocuk Cumhuriyeti” (International Republic of Children), *Doğan Kardeş*, no.551 (February 1965), p.5.

¹⁷² “Bir gün arkadaşlarım okul bahçesinde toplanmışlardı. Baktım bir kızı aralarına almışlar onunla alay ediyorlar. Onlara kızın kardeşim olduğunu söyledim, «Affedersin» deyip çekildiler. Ama kız kardeşim değildi.” M. S. Chandra (India), “Bir İyilik- 4 yaşındakiler grubundan birincilik kazanan yazı” (A Good Deed - The article awarded with first price of the category of four year olds in Shankar International Children’s Competition), *Doğan Kardeş*, no.512 (November 1961), pp.4-5.

¹⁷³ “1-Artık yazıla yazıla, söylene söylene cıcıkları çıkan konuları rahat bırakınız.
2-İllâki bunlardan birini yazmak istiyorsanız, herkesin söylediklerinden başka şeyler söylemeye çalışınız. Başkalarının söylediklerini tekrarlamak marifet değil.

3-Yazılarınızda sade, özentisiz, yapmacıksız olunuz. Çocuk kalınız, büyükleri taklit etmeye yeltenmeyiniz. Herkes kendi yaşındaki gibi yazarsa o vakit yazılar güzel olur.” “Güzel Yazı Heveslilerine” (To the Enthusiastic Writers), *Doğan Kardeş*, no.514 (January 1962), p.3.

In brief, this new conceptualisation of children declared that, first of all, children needed to be raised to be “good people, good citizens,” it was their duty to work to achieve this objective. At the same time, it was their right to be interested in whatever they wanted unless it was malign, and they had the right to choose what they would do in the future. In this sense, children were free individuals with rights and duties, but they did not have to perform adult behaviours to earn this status. Second, children did not have any determinate character from birth, everything could be taught and learned, even bad behaviour could be changed, and nothing was hereditary. Furthermore, the children did not need specific instructions for every different situation that could occur. Children who had been given the basic moral principles could tell good from bad with their own will. And lastly, although they were not less valuable, children were nonetheless different from adults, they had different and very precious qualities. Thus, they not only could, but also should, create their own worlds with other children independent from adults, and they should preserve the qualities of childhood shared by all children around the world.

This emerging definition of children constructed a bridge between the Enlightenment’s ideal of the perfect children aware of their duties and burdens, and free children of the 1970s that were allowed to be not as good as angels. However, with Vedat Nedim Tör’s departure and the air of upcoming catastrophes in the country, *Doğan Kardeş* took quite a different turn, once again with an announcement:

From this issue on, *Doğan Kardeş* will take a break of two and a half months! However, on the 23rd of April 1966, you will meet it again, this time in a brand new shape and in weekly editions.

The very first issue of the magazine of which you are now reading the 562nd issue, was published twenty years ago on the 23rd of April 1945. This magazine is named after the son of Mr. Kazım Taşkent, a man willing to serve more than anything. Doğan passed away in a landslide

along with 18 other friends as he was still at school preparing for life, and with this unfortunate event was buried his desire to be a good person and a good citizen. *Doğan Kardeş* came to life with the aspiration of socialising this unfulfilled ideal, and spreading it to Turkish citizens, being their torch that sheds light on knowledge, benefaction, righteousness, and beauty. For twenty years, it has been published to actualise this desire. Its first readers are now past thirty years of age, many of them have children, and they are citizens undertaking the duty of child rearing. We are sure that today, as they make their children read *Doğan Kardeş*, they recall their childhood friend *Doğan Kardeş* with love.

But we should always keep in mind that magazines are like humans in many ways. How can one think that magazines will remain the same as the people grow older, as life changes, as the requirements increase, and one innovation follows another? Today 21 years of age, *Doğan Kardeş* is preparing to renovate, freshen, keep up with the times, and enlighten its readers according to zeitgeist.

In this ancient world of ours, as the space age begins, everything changes rapidly. Children's periodicals are the frontiers of this change all over the world. Just as the children are more lively and more active than the grown ups, the children's periodicals published in the leading countries of Western Civilization are also more lively and more active than those for the grown ups.

Let us tell you that *Doğan Kardeş* is preparing to join their liveliness, and we are asking for your permission for a two and a half months' break in order to speed up the preparations.

WHAT WILL *DOĞAN KARDEŞ* BE LIKE?

Not to leave you worried, let us give some information about the forthcoming changes:

From the 23rd of April 1966, *Doğan Kardeş* will be the same size as Hayat Magazine, which is quite familiar to your parents, and it will be printed with the photogravure technique just like it, naturally in full colour, and now weekly instead of monthly. With its new appearance, *Doğan Kardeş* will be prepared by a new editorial board that has a thorough knowledge of children's magazines that will follow the latest developments in the world and cooperate with the European children's magazines.

The price of weekly *Doğan Kardeş* will be reduced from 125 kuruş to 100 kuruş.¹⁷⁴

¹⁷⁴ "Bu sayıdan sonra *Doğan Kardeş* 2.5 ay kadar çıkmayacak! Fakat 23 Nisan 1966 günü onu yepyeni bir şekilde ve haftalık olarak yine karşınızda bulacaksınız.

Doğan Kardeş'in sevgili okuyucuları!

Şimdi 562. sayısını elinizde tuttuğunuz bu derginin ilk sayısı, bundan yirmi yıl önce, 1945 yılının 23 Nisan günü çıkmıştı. Okulunda hayata hazırlanırken 18 arkadaşıyla beraber, devrilen bir dağın altında kalan ve bu talihsizlik yüzünden, iyi insan, iyi vatandaş olmak emelleri topraklar altında kalmış bir küçük çocuğun, daima hizmet aşkıyla dolu bir insan olan Sayın Kâzım Taşkent'in oğlu DOĞAN'ın adını taşıyan bu dergi, yarıda kalmış o emeli bütün Türk çocuklarına mal etmek; hayatta daima bilgiyi, daima iyiliği, doğruluğu, güzelliği aydınlatan bir meş'ale olmak gayesiyle çıkmıştı. DOĞAN KARDEŞ dergisi tam yirmi yıl bu emeli gerçekleştirmek için çalışmıştır. Onun ilk okuyucuları, bugün otuz yaşını geçmiş, çoğu ana baba olmuş, çocuk yetiştirme görevini üzerlerine

In the introduction of this article, the previous ten years of the magazine were summarized with the phrase “good people, good citizens.” However, the following paragraphs explain the inevitable change with shiny bright terms like “zeitgeist” and “keep up with the times,” almost like asking the readers how they could expect anything to be any different. Finally, the conclusion declares the fate of the beloved periodical to be “just like *Hayat* magazine” and “naturally in full colour.” The announcement ends with a not so innocent illusion of a price reduction; for the monthly price was in fact increasing from 125 kuruş to 400 kuruş. The bridge between the “ideal child” and the “free child” was resigning in favour of a fancier position.¹⁷⁵

almış vatandaşlardır. Onlar şimdi çocuklarına DOĞAN KARDEŞ'i okututurken, eminiz ki, çocukluklarında kendilerine arkadaşlık eden DOĞAN KARDEŞ'i sevgi ile hatırlamaktadırlar.

Ama unutmayalım ki, dergiler de tıpkı insanlar gibidirler. İnsanlar bir taraftan yaşlanır, hayat boyuna değişir, ihtiyaçlar artar, yenilikler birbirini kovalarken, dergilerin eski hallerinde kalacağı düşünülebilir mi? DOĞAN KARDEŞ Dergisi de yirmi birinci yaşını sürdüğü şu günlerde, yenileşmek, tazelenmek, zamanın gereklerine uymak, okuyucularını yaşadığımız devrin hayat anlayışı içinde aydınlatmak hazırlıkları içindedir.

Gün görmüş dünyamızda feza devrinin açılması ile beraber her şey hızla değişme yoluna giriyor. Bu değişme yolunun açılmasında ise öncülüğü, bütün dünyada çocuk dergileri yapmaktadır. Nasıl çocuklar daima büyüklerden daha canlı, daha hareketli iseler, bugün, Batı medeniyetinin ön sıralarında yer almış memleketlerin çocuk dergileri de, büyükler için çıkarılan dergilerden daha canlı, daha hareketlidirler.

Size haber verelim ki, DOĞAN KARDEŞ işte bu canlılığa katılmak hazırlıklarına girişmiştir ve hazırlıklarını daha da hızlandırmak için sizlerden iki buçuk ay kadar izin rica ediyor.

DOĞAN KARDEŞ NASIL OLACAK?

Sizi fazla merakta bırakmamak için bu değişiklik üzerine biraz bilgi verelim:

23 Nisan 1966'dan itibaren DOĞAN KARDEŞ, büyüklerinizin çok iyi tanıdığı HAYAT MECMUASI boyunda, tıpkı onun gibi, dünyanın en ileri baskı tekniği olan Tifdruk baskı tekniği ile ve tabii renkli olarak basılacak ve artık aylık değil, Haftalık olacaktır. Yeni şekliyle DOĞAN KARDEŞ, çocuk dergiciliğinde bilgi sahibi, dünyadaki yenilikleri yakından izleyen, Avrupa'lı çocuk dergileriyle işbirliği yapacak yeni bir yazı heyeti tarafından hazırlanacaktır.

*Haftalık DOĞAN KARDEŞ'in fiyatı da 125 kuruştan 100 kuruşa inecektir.” “Bu sayıdan sonra Doğan Kardeş 2.5 ay kadar çıkmayacak!” (From this issue on, Doğan Kardeş will take a break of two and a half months!), *Doğan Kardeş*, no. 562 (January 1966), pp.3-4.*

¹⁷⁵ It might be stated that it was 70s' children periodical *Milliyet Kardeş* that adopted the stance of *Doğan Kardeş* in the following decade.

CHAPTER IV

“AMONG YOU, WITH YOU”¹⁷⁶

DOĞAN KARDEŞ BETWEEN 1966 AND 1978

Historical Context: Youth Movements, Politicisation, 12 March

The period between 1966 and 1978 coincided with the peak of student youth movements in Europe and America. These young people who were the Post-World War II baby boomers had key roles in the civil rights and women’s movements as well as sexual liberation and political protests and riots. The late 1960s was also the time when the meaning and connotations of the United States changed significantly. The Cold War, and consequently the Korean and Vietnam Wars, turned a considerable percentage of people against the country and what it represented. In many developed areas of the globe, the late 1960s witnessed a growth of population, followed by an uneven and uncontrollable urbanisation. The results of these developments were environmental pollution that had gone from bad to worse, and the uneven distribution of wealth between areas, countries and classes.

The May ‘68 events in Paris are considered to be one of the biggest manifestations of the youth and labour movements of the period, and they are usually

¹⁷⁶ “Aranızda Sizlerle” (Among You With You) was the title of a series of interviews made with children on the streets. This title is chosen for the representative quality of the series in reflecting the air of the period.

remembered with slogans such as “*Sous les pavés, la plage!*”, “*L’émancipation de l’homme sera totale ou ne sera pas!*” or “*Soyez réalistes, demandez l’impossible!*”¹⁷⁷ some of which were later adopted by the anti-globalist and anti-war movements in the 1990s and 2000s. Still, in popular memory, the most remarkable reminiscences of the late 1960s and 1970s are the hippies, the flower children. The Generation X has childhood memories like the Apollo 11 landing on the moon, half a million people gathering together in the Woodstock, and the Moratorium to End the War in Vietnam in months’ time in 1969.

Meanwhile, Turkey was still under the influence of the fruitful intellectual atmosphere of the 1960s. However, as the student population in the big cities increased and as the youth became politicised, the country started to polarise around the two poles of left and right politics, thus getting closer to unrest. The anti-American air of the period also reached Turkey, finding voice in the famous demonstrations against the U.S. 6th fleet and Robert Komer. Other than the youth organisations, the two poles were gathered around three radical political parties, the leftist *Türkiye İşçi Partisi* (Turkish Labour Party), Erbakan’s Islamic *Milli Nizam Partisi* (National Order Party) and Türkeş’s nationalist *Cumhuriyetçi Köylü Millet Partisi* (Republican Peasant’s Nation Party), which in 1969 changed its name to *Milliyetçi Hareket Partisi* (Nationalist Action Party). At the centre were still the *Cumhuriyet Halk Partisi* (Republican People’s Party) and the *Adalet Partisi* (Justice Party). Furthermore, there was the *Cumhuriyetçi Güven Partisi* (Republican Trust Party) founded by former CHP members, who had resigned after Ecevit adopted “left of centre” politics.

¹⁷⁷ “There is a beach under the pavement”, “The emancipation of humanity will be total, or it will never be.”, “Be realistic, demand the impossible.”

When the military declared its discomfort with the unease in the country and the Demirel government's incapability, on 12 March 1971, the Republic saw its second coup d'état, which began an erasure of the leftist movements that would last for decades to come. After the coup, a technocrat cabinet governed the country for two years until the elections in 1973, numerous people were arrested, three young men were hanged, *Devlet Güvenlik Mahkemeleri* (State Security Courts) were established, and the constitution went through changes that limited its liberal arrangements. Although the left of centre CHP won 33.30 per cent of the votes in 1973,¹⁷⁸ Ecevit resigned in 1974 after the military expedition to Cyprus, hoping for an even higher percentage. However his attempts at calling an early election failed, and this resulted in the formation of the first *Milliyetçi Cephe* (National Front) government by the *Milliyetçi Hareket Partisi*, the *Milli Nizam Partisi*, the *Cumhuriyetçi Güven Partisi* and Demirel's *Adalet Partisi*. The ballots of 1977 elections were surprising as the CHP won 41.38 of the votes.¹⁷⁹ But even more surprisingly, this resulted in the formation of the Second *Milliyetçi Cephe* government, this time securing the staffing of the primary ranks of state offices. The military's and police force's taking sides with the radical right organisations deepened the polarisation in the country, and the violence increased unbearably. The political violence and polarisation in the country frightened the average family, and thus the adolescents and children were kept safe at the price of being robbed of their freedom.

¹⁷⁸ "Türkiye Cumhuriyeti Milletvekili Genel Seçimleri" (The Republic of Turkey General Elections), http://www.tbmm.gov.tr/develop/owa/genel_secimler

¹⁷⁹ "Türkiye Cumhuriyeti Milletvekili Genel Seçimleri" (The Republic of Turkey General Elections), http://www.tbmm.gov.tr/develop/owa/genel_secimler

General Information

We hope you will enjoy the new Doğan Kardeş, which hopes to join the ranks of the famous children's periodicals of the West, and to keep up with the necessities of the space age. In these pages, you are not going to find entertainment and education side by side, but you will find them all-in-one. Our primary aim is to make knowledge appear to you at least as nice and charming as playing. Thus, you will have a lively and beneficial time with Doğan Kardeş; it will amuse you with riddles and plays that will keep you entertained and excite you from time to time, and it will organise various competitions to create opportunities where you can discover and show your talents.¹⁸⁰

After an interval of ten months, quite longer than the two and a half months promised before the break, *Doğan Kardeş* returned with a brand new image, almost unrecognisable. It was now a shining bright magazine with coloured pages, exciting comics and attractive adventures, just like “a magazine of the space age” should be. The appearance of the periodical changed dramatically as it was now printed in intagliro (tifdruck) technique,¹⁸¹ with larger page sizes and comics¹⁸² or hints of the contents on the cover, instead of merely photographs or thematic illustrations. Furthermore, the monthly period was changed into weekly, and this enabled the publication of serialised novels¹⁸³ and longer comic series.

¹⁸⁰ “Beğeneceğimizi umduğumuz yeni Doğan Kardeş, her şeyi ile Batı’nın ünlü çocuk dergileri katında yer almak, uzay çağının gereklerine uymak dileğindedir. Doğan Kardeş’in sayfalarında eğitimle eğlenceyi ayrı ayrı değil, iç içe bulacaksınız. Kardeşlerimizin gözünde, bilgiyi en azından oyun kadar sevimli ve çekici kılmak başlıca amacımızdır. Böylece Doğan Kardeş, sizlere tatlı ve yararlı bir vakit geçirecek; sizi zaman zaman güldürecek, zaman zaman heyecanlandıracak, bilmeceler, oyunlarla oyalayacak; çeşitli yarışmalar düzenleyerek, size kabiliyetinizi tanımanız ve tanıtmanız için fırsat verecek...” Doğan Kardeş’ten Kardeşlere (From Doğan Kardeş to Brothers and Sisters), *Doğan Kardeş*, no.693 (28 April 1969), p.3.

¹⁸¹ Intagliro was the technique used for *Hayat* magazine, which was introduced in the first chapter. It was an quite advanced technique for the period as it enabled the printing of bright colours. This technique was applied on high quality paper which was imported from Europe.

¹⁸² In the late 1960s, *Doğan Kardeş* was published with the comic series Ateştop on the cover (illustrator unknown). It was an adaptation of the British TV series “Fireball XL5.” The comics became so popular that many children began to refer to the magazine as “Ateştop.”

¹⁸³ For a list of novels and comics, see Appendices C and D.

The appearance and the period were not the only novelties. In 1966, the editor was still listed as Orhan Tercan, who had been the editor of the issues back in 1965. However, the staff consisted of entirely new names.¹⁸⁴ Later the position of editor was held by Yavuz Herkmen from 1967 to 1969, Sezai Solelli from 1969 to 1972, and finally Şevket Rado, the renowned editor of *Hayat* family magazine, until 1978. This was also the time that the economy began to affect *Doğan Kardeş*. Between 1969 and 1978, its price rocketed from 75 to 100, 125, 150, 250, 350, and even 500. In 1974, the ownership passed from the Yapı ve Kredi Bank to Kemal Erhan in the name of Doğan Kardeş Matbaacılık Sanayii A.Ş. (Doğan Kardeş Publishing Industries Inc.). As mentioned elsewhere, *Doğan Kardeş* ceased publication during the general strike in 1978 due to financial difficulties.

The changes in the periodical surely found their reflections in the reader profiles. Judging from the pen-pal columns and readers' letters, the average age of the readers climbed up, and the target market widened from the traditional seven to twelve, and started to reach twelve and up. There are various examples of teenagers looking for pen-pals. Furthermore, in 1967 *Doğan Kardeş* proudly announced that the number of its subscribers had reached 70,000. More data on the reader profile might be collected from the "Bu Hafta Doğan Kardeşler" (This Week's Brothers and Sisters) pages which started in April 1968, and lasted until 1976. It appears that the peak of interest in this period was between 1969 and 1973,¹⁸⁵ when an average of 25 children sent their photographs to the magazine per week.¹⁸⁶

¹⁸⁴ For a full list of contributors, see Appendix B.

¹⁸⁵ With the exception of 1971 when readers' letters dramatically decreased, coinciding with the 12 March coup.

¹⁸⁶ List of the average number of children's names published in "Bu Hafta Doğan Kardeşler" pages per week: 1968: 15, 1969: 32, 1970: 30, 1971: 8, 1972: 15, 1973: 24, 1974: 10, 1975: 14.



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Figure 40: (Unknown Illustrator), “Ateştop” (Fireball XL5), *Doğan Kardeş*, no.603 (7 August 1967), p.1.

Figure 41: “Aya Bir Adım Daha Yaklaşıldı” (One More Step to the Moon), *Doğan Kardeş*, no. 698 (2 June 1969), pp.14-15.

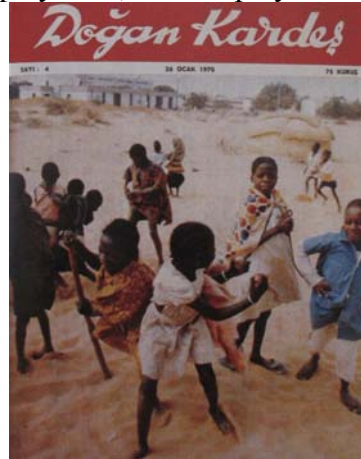
Repeated Themes

As *Doğan Kardeş* changed to keep up with the times, several of the themes still continued to find some place in the periodical, more or less. Some of these themes were loving and protecting animals, education, health and hygiene, science, and the arts. Notably, apart from loving animals, philately as an intellectually stimulating and class-distinctive hobby was perhaps the most enduring component in the history of *Doğan Kardeş*. Furthermore, there were other articles harmonious with the previous line of the periodical, such as writings about traffic regulations, or articles introducing the coming Olympic Games that targeted well-educated and well-mannered children.

Meanwhile several other themes like thriftiness, valuing merit and labour almost disappeared in this period. For example, the only example about appreciating the labour put into a product was the story “The Pudding Made by a Thousand

People,”¹⁸⁷ which was not even an original story. What was more important though was the transformation of attitude towards several themes. For example, as mentioned before, different cultures and children from different backgrounds was a popular theme in the early 1960s, and every single case was handled with an emphasis on universal friendship, equality and fraternity. However, by the 1970s, the theme was once again damaged with contempt, which was long gone since the 1950s:

While we shiver with cold over here, as you can see in the coloured picture above, African brothers and sisters romp around under the hot sun with so little clothes, almost naked. They also think of nothing but playing just like their white coevals. The African children who live in areas where education is insufficient do not know much of playing; they just horse around in the dust all day. Indeed, playing nice and neat is a matter of manners and education. Almost all of us play the games we learned during our play time, and we play with discipline.¹⁸⁸



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Figure 42: “Afrika’lı Çocuklar” (African Children), *Doğan Kardeş*, no.732 (26 January 1970), p.1.

¹⁸⁷ This is the very same story as “The Story of a Pastry” quoted in the second chapter, pp. The pastry is replaced with a pudding, and eventually the technology mentioned in the story changed to involve more complex production types. It even features a little paragraph about the importation of goods. Surprisingly, the previously anonymous author appears as Dilâra Kızıltan Özman in this version. Dilâra Kızıltan Özman, “Bin Kişinin Yaptığı Muhallebi” (The Pudding Made by A Thousand People), *Doğan Kardeş*, no.906 (28 May 1973), p.12.

¹⁸⁸ “Bizler burada soğuktan titreyişirken, yukarıdaki renkli fotoğrafta görüldüğü gibi Afrika’lı kardeşler, kızgın güneş altında adeta çıplak denemek kadar az giysilerle koşup oynarlar. Onların da beyaz akranları gibi tek düşünceleri oyundur. Eğitimin yeterli olmadığı bölgelerde yaşayan Afrika’lı çocuklar pek oyun bilmeden sabahtan akşama kadar toz toprak içinde itişip kakışırlar. Gerçekten de düzenli oyun oynamak bir görenek ve eğitim işidir. Hemen hepimiz öğrendiğimiz oyunları, oyuna ayırdığımız saatlerde ve bir disiplin içinde oynarız.” “Afrika’lı Çocuklar” (African Children), *Doğan Kardeş*, no.732 (26 January 1970), p.1.

Main Theme I: (De) Politicising Children

Indeed, the greatest difference of the period was the decline of editors' articles. Although in a sense this lightened up the air of the periodical, at the same time it reduced the dialogue between the readers and the magazine. More importantly, as the editors' articles and essays about the contemporary developments in the world diminished, simultaneously the ideological stance of the periodical significantly changed. To be exact, the choice of socialising children and bringing them up as democrats and as free and politically conscious individuals was replaced with the efforts of keeping them away from the politicisation of the era and leading them towards a "safer" ideological stance, the dominant ideology of the country, that is.

The tendency in children's literature studies is to define the body of writings that is closer to the dominant ideology as "apolitical."¹⁸⁹ However, we can surely argue that this tendency disables a more sophisticated analysis, and that there is no text without ideological connotations. Thus, the titles of (de)politicising and (re)politicising children should not be read as separate but instead as interrelated themes. It is useful to underline that the term de-politicisation refers to the exclusion and even the erasure of the values and the ideology which was dominant in the previous decades, and by no means should it be understood as the exclusion of politics and ideology in general.

¹⁸⁹ In various studies on children's literature in Turkey, the social realist genre that emerged in the 1970s is almost disparaged, and it is argued that good children's literature should be free of politics of any kind, regardless of the debates that have been sustaining on the construction-deconstruction-reconstruction of text. For more information on the social realist genre, see Chapter I: Introduction, subtitle "Children's Literature and Children's Periodicals in Turkey".

As mentioned above, the title of this chapter is derived from a series of interviews published in *Doğan Kardeş*. The significance of these interviews was not that they were made with children, but that they were made with children on the street, sometimes even literally made with children passing by on the street. The interviewees were chosen randomly, and they were asked about ordinary things, like the kind of ice cream they liked, or the school attended. In a sense, this was the welcoming of the insignificant and the everyday life in the periodical.

This new and pleasantly democratic attitude was also accompanied by the introduction of popular culture in *Doğan Kardeş*. At first, the introduction was made through famous children that starred in movies, or released records.¹⁹⁰ The children of celebrities also found place in the periodical.¹⁹¹ While they were smiling happily in the arms of their fathers and mothers, their parents were making the acquaintances of their little admirers. Sometimes, the celebrities were connected to children through their own childhood memories,¹⁹² and in other cases, they were present with New Year's greetings, or messages about loving animals.

In some cases, the presence of popular culture crossed the limits of simply informing the children, and became subject to testing the readers' knowledge about it. In 1975 *Doğan Kardeş* organised a pop-music competition, with the reward of

¹⁹⁰ A list of famous children that appeared in the magazine: Movie Stars: Yeşim Okçugil, İlker İnanoğlu (Yumurcak), Sedef Ecer, Menderes Utku, Hasan Tosun, Ömer Dönmez (Ömercik), Funda Gürçen, Nilgün Utku. Yumurcak, Erdal Kemeroğlu, Murat Ertan, Sezercik, Hakan Tanfer, Kahraman Kırıl, Arda Kardeş, Zeynep Değirmencioğlu (Ayşecik), Serkan Acar. Singer: Alper Karaböcek.

¹⁹¹ The celebrities and their children mentioned in the magazine are: Actor Öztürk Serengil - Seren, Singer Yüksel Özkasap - Gülüm, Goalkeeper İlie Datcu - Korina, Singer Orhan Gencebay - Altan, Goalkeeper Yavuz Şimşek - Ebru, Actor Nejat Uygur - Behzat, Actor Ekrem Bora - Lale, Singer Güzide Kasacı - Canan, Actress Ayten Gökçer - Aslı, Singer Esin Afşar - Pınar, Singer Özdemir Erdoğan - Yonca, Minister of Transport Ferda Güley - Arzu, Actor Müjdat Gezen - Elif.

¹⁹² A list of celebrities that appeared in the magazine: Singers: Füsün Önal, Rüçhan Çamay, Özdemir Erdoğan, Neco, Aydın Tansel, İlhan İrem. Journalist: Halit Kıvanç. Pianist: İdil Biret. Actors and Actresses: Müjdat Gezen, Hülya Koçyiğit, Ayhan Işık, Levent Kırca, Adile Naşit, Filiz Akın, Necla Nazır, Türkan Şoray.

autographed vinyl records.¹⁹³ It was a dramatic shift considering that the previous competitions held by the magazine had been about identifying passages from children's novels published by Doğan Kardeş Publications or recognising famous scientists from their portraits.

It was not only the already famous that was given place in the periodical. In 1972, *Doğan Kardeş* held a competition to create its own celebrities, the stars of its upcoming photo novel. The jury of the competition was composed of renowned names like film critic Çetin Özkırım, journalist Erol Dernek, composer Münir Ebcioglu, and artist Turan Aksoy as well as names from the periodical like Oğuz Özdeş, Nur İçözü and Sıdika Durmuş. In the following year, the photo novels “Karanlıktaki Çocuk” (The Child in the Dark) and “Düşkün Çocuk” (The Unfortunate Child)¹⁹⁴ were published, starring the two winners of the competition in the leading roles. Besides the winners, the other ten finalists of the competition were also introduced to the readers one by one, mostly with a photograph on the cover, and an exclusive interview.

The rush of popular culture into the pages of the magazine did not end with pop music, movie stars and celebrities, but also brought along photographs and articles about fashion, television and radio shows, popular sports events, and even football, which had been labelled as the one sport that was bad for children's health

¹⁹³ The questions were: “1. İlhan İrem’e Altın Plak kazandıran şarkının adı nedir? 2. Cici Kızlar’ın Eurovizyon yarışmasındaki parçasının adı? 3. Asu Maralman aşağıdaki parçalardan hangisini söylüyor? a) Ah Nerede, b) Bir Ayrılık, Bir Yoksulluk, Bir Ölüm. 4. Esmeray Toplu İğne Yarışmasını hangi şarkısı ile kazandı? 5. Deniz İzci’nin şarkısının adı nedir?” (1. With which song did İlhan İrem won his Gold Record? 2. With which song did Cici Kızlar entered the Eurovision contest? 3. Which of the following is a song by Asu Maralman? a) Ah Nerede, b) Bir Ayrılık, Bir Yoksulluk, Bir Ölüm. 4. With which song did Esmeray won the “Toplu İğne”contest? 5. What is the name of Deniz İzci’s most popular song?) “Pop Müzik Bilmecesi- Bilen Kazanıyor” (Pop Music Contest: Who Knows Wins) , *Doğan Kardeş*, no. 1017 (14 July 1975), pp.16,17.

¹⁹⁴ “Karanlıktaki Çocuk” (The Child in the Dark) and “Düşkün Çocuk” (The Unfortunate Child) were based on novels written by Kemalettin Tuğcu.

back in the 1950s and the 1960s. The 1970s was also the time when the periodical started publishing posters, thanks to the new printing technique. The variety of the subjects of these posters ranging from comic heroes to war monuments, from football clubs¹⁹⁵ to race cars reflects the atmosphere of the era.

Kemalettin Tuğcu, the author of the afore-mentioned photo novel, was another novelty of this period. In 1966, Kemalettin Tuğcu started to write novels for *Doğan Kardeş*.¹⁹⁶ The significance of this particular transfer from one children's periodical to another can only be understood considering the importance of Kemalettin Tuğcu in Turkish children's literature. As mentioned before, Tuğcu was renowned for his page turner novels based on upright poor vs. immoral rich dualities, and he was perhaps the most celebrated author in Turkey, not only of children's literature, but regardless of genre.

Although Tuğcu's presence in *Doğan Kardeş*, the most popular children's periodical of the time, might seem like a perfect match, it was quite the opposite. Tuğcu's novels with their blacks and whites, and overly tragic and sometimes even harsh depictions of poverty and suffering¹⁹⁷ were acceptable neither for Vedat Nedim's taste, nor for his belief in good and social mobility. Furthermore, Tuğcu

¹⁹⁵ What is noteworthy however, was the number of football clubs that are subject to these posters. *Doğan Kardeş* did not only hand out the posters of the famous trio of Turkey's football, the range was a lot wider. The football teams whose posters were published were (in the order of publication) the National team, Fenerbahçe S.K., Beşiktaş J.K., Galatasaray S.K., Eskişehir S.K., Trabzon S.K., Altay S.K., Kırıkkale S.K., Bursa S.K., Sivas S.K., Rize S.K., Göztepe S.K., Ankaragücü M.K.E., Bolu S.K., Gençlerbirliği S.K., Vefa S.K., Büyükdere S.K., İzmirspor K., Balıkesir S.K., Çanakkale S.K., Sebat Gençlik S.K., Sitespor K., Malatyaspor K.. Furthermore, the periodical also handed out the posters of several highschool basketball teams in addition to Eczacıbaşı basketball team.

¹⁹⁶ Between 1966 and 1976, seven novels, two photonovels and two travel records by Kemalettin Tuğcu were serialised in *Doğan Kardeş*.

¹⁹⁷ In several recent studies, Kemalettin Tuğcu is classified as the author who introduced poverty to middle class children. For detailed studies on this aspect of the author, see Ertem pp. 155-165; and Deniz Arzuk "Approaches to Poverty and the Image of the Upright Poor: Children's Novels by Kemalettin Tuğcu" (unpublished paper).

used to write for *Çocuk Haftası* periodical, which had nationalist and religious connotations. In brief, the serialisation of his novels can be seen as a symbol of the great change in the course of *Doğan Kardeş*.

Alongside Kemalettin Tuğcu's novels, several other components of popular children's literary choices made their way into *Doğan Kardeş*. To make it clear, it is useful to recall once again Vedat Nedim's strict disallowance of "malign publications."¹⁹⁸ Violent comics, thrillers, gendered literature, and the paranormal were not simply lacking from the periodical, but they had been consciously refused by Vedat Nedim in the previous decades. He had his reasons for this choice: he argued that "malign publications" kept the children away from reality, prevented them from developing deeper interest in knowledge, and led them towards violence, idleness, and ignorance.

However, as soon as Vedat Nedim left his editorial position, *Doğan Kardeş* began publishing many stories and comics which he would have classified as malign. Thrillers, adventure stories, legends about the paranormal¹⁹⁹ and "penny dreadful"s amazed the children looking for some entertainment and excitement. At the same time, it resulted in some parents' cancelling subscription for their sons and daughters.

It might be observed that until 1970, partly due to the variety of adventure comics, the number of boys reading the periodical increased, and consequently the equal proportion between genders changed in favour of the boys. This caused *Doğan Kardeş* to begin publishing comics and stories targeting specifically girls to regain

¹⁹⁸ For more information on Vedat Nedim Tör's ideas on "malign publications," see Chapter III, subtitle "Evaluating Leisure Time."

¹⁹⁹ In 1970, a comic series titled "Çözemediğimiz Sırlar" (Fathomless Mysteries) was published in the periodical. Several topics handled in the series were prophecy, dreaming, UFOs, hypnosis, telepathy, alchemy, sorcery, the mysteries of men like Leonardo da Vinci and Korean child prodigy Ungyong Kim, and several legends like yogies, Yeti, Atlantis, Tutankhamon, Dracula, and Flying Dutchman.

their attention, and resulted in the gradual gendering of the periodical. And it was not limited solely to the differentiating of the contents between boys and girls, but it also became visible in the depictions of sexualised behaviour patterns:

At first, little girls should learn to dust the chairs and tables, to water the houseplants. A girl of eight should help setting the table, and begin learning how to sew by tacking and hemming with her mother. A nineteen year old girl should properly set the table; she even should help dry the dishes, and in a few months, learn to wash some dishes by herself. Boys on the other hand, should bit by bit learn to fix the broken leg of a chair, a broken key lock, repair and old gasket by helping out their fathers. They should take over the gardening, and do some errands like going to the market or the drugstore to help ease the shopping when their mothers are not available to go out.²⁰⁰

Of course, gendering was not the only consequence of the popularisation of the works published in the periodical. The symbolic references, images and texts of the said publications formalised the new ideology of *Doğan Kardeş*.



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Figure 46: “İçinizden Biri” (Someone Among You), *Doğan Kardeş*, no. 958 (27 May 1974), p.23.

²⁰⁰ “Kız çocuklar ilkin iskemlelerin, masaların tozunu almayı, saksılardaki çiçekleri sulamayı öğrenmelidir. Sekiz yaşında bir kız yavaş yavaş sofraya yardım etmeli, bir de annesinin yanında teyeller, sürfileler, etek bastırmalarıyla dikiş öğrenme yoluna gitmelidir.

Dokuz, on yaşında bir kız çocuğu artık sofrayı tamamen kurmalı, hattâ bulaşık kurulamaya yardım etmeli, birkaç ay sonra da ufak tefek bulaşık yıkamalıdır.

Erkek çocuklar ise kırılan bir iskemle ayağının tamiri, bozulan bir kilidi, eskiyen musluk lâstiğini değiştirmeyi babaya yardım ederek yavaş yavaş öğrenmelidir. Varsa bahçe işlerini üzetine alarak, annenin çıkamayacağı zamanlarda bakkala, eczaneye giderek, alışverişe yardım etmelidir.” “Küçüklere Ev İşleri” (Housework for the Little Ones), *Doğan Kardeş*, no.729 (5 January 1970) p.30.



Figure 43: “Pop Müzik Bilmecesi- Bilen Kazanıyor” (Pop Music Contest: Who Knows Wins) , *Doğan Kardeş*, no. 1017 (14 July 1975), pp.16-17.

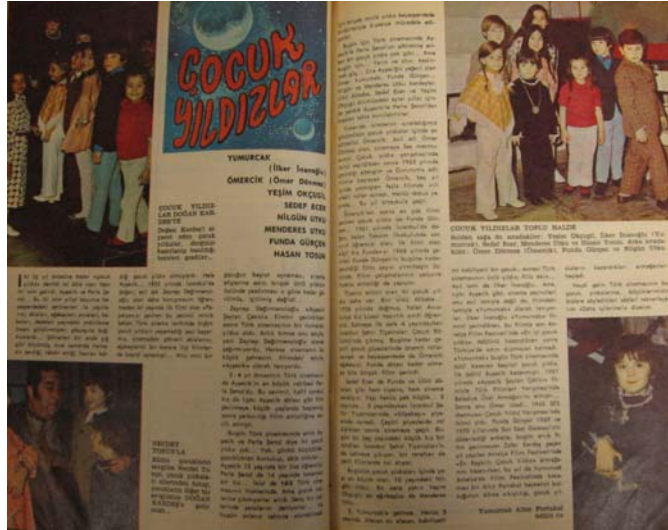


Figure 44: “Çocuk Yıldızlar”, *Doğan Kardeş*, no. 759 (3 August 1970), pp.31-32.



Figure 45: “Doğan Kardeş Fotoroman Yıldızı Yarışması Sonuçları (The Results of Doğan Kardeş Photo Novel Stars Competition), *Doğan Kardeş*, no.927 (22 October 1973), pp.22-23.

Main Theme II: (Re) Politicising Children

As mentioned above, as there is no such thing as a text without any political subtext or ideology, the simultaneous action with (de)politicising children was (re)politicising them. This brought about the entrance of violence, power, nationalism, discrimination and strict gender roles in *Doğan Kardeş* as the periodical began to shift to a more conservative standpoint.

One component of this ideology was the accelerating glorification of technology and progress. Like almost all children around the world, the readers of *Doğan Kardeş* too were convinced that the space age had started with the first steps on the moon on 20 July 1969. Thus, glorification of technology was fuelled by the influence and excitement of the space age. Furthermore, it was mingled with an admiration for development, power and speed.²⁰¹

The magazine's Americanism was yet another component. Although America had been presented as the ideal country in the 1950s, the connotations of the United States had changed strikingly during the course of twenty years with the Cold War and the hostile anti-communism of the country. What once had been the symbol of freedom and democracy was now protested by the revolutionary youth all around the globe. Apparently, *Doğan Kardeş* thought of it in a different way. For example, the winner of 1968 poetry competition was a little poem titled "Gazeteler" (Newspapers) and it described flower children as "apes dressed in human's clothes":

A mother had abandoned her child / A man was killed at the hand of a
butcher / At some early hour of the morning, / A killer smirks at me; /

²⁰¹ In the 1972 calender the theme was "Uygurluk Yolunda Oniki Adım" (Twelve Steps towards Civilisation) and these steps were listed as follows: electricity, steam engines, press, medecine, television, airplanes, cinema, motor vehicles, small inventions, space travel, computers and the discovery of the atom.

That is what I see / In the newspapers, everyday... / The world is wounded by men / The flower children, the hippies... / Apes dressed in human's clothes / Newspapers!... Newspapers!.... / When will you report / Good news?²⁰²

The publication of American comics was a media through which the country's policies were defended in more cryptic ways, like in “Yıldırım Kaptan” comic series in which alien villains resemble Vietnamese guerrillas. As a matter of fact, *Doğan Kardeş Encyclopaedia* was the source which reflected its opinion on the United States in the most direct way:

(...) in the post-war period, when the problems between the two blocs resulted in the Cold War, the United States unavoidably took sides against the Eastern Bloc. It sent manpower, capital and military aid to several civil wars and clashes around the world like the Korean and Vietnam Wars, which might have caused bigger problems if left alone.²⁰³

As nationalism rose in the 1970s, it also began to find more and more place in the periodical. As mentioned in the third chapter, *Doğan Kardeş* had never published any heroic tales of Turkish nation, unlike the stereotypical children's periodicals of the time, with the exception of 1953, the 500th anniversary of Mehmet II's conquest of Istanbul. By the early 1970s, *Doğan Kardeş* began to publish articles and stories about the heroism of the Turkish nation. As nationalism always does, the magazine turned to history, and as nationalism often does, it felt free to give a wide interpretation on historical stories. “Hedef: Vatikan!” (Destination: Vatican!) is a

²⁰² “Bir ana yavrusunu bırakmış / Bir el bir cana kıymış / Sabah sabah / Bir kaatil sırtıyor yüzüme; / Bunları görüyorum her gün / Gazetelerde... / Kanatmış dünyanın çok yerini insanlar / Çiçekçiler, hipiler... / Adı insan maymunlar / Gazeteler!... Gazeteler!... / Ne zaman yazacaksınız / Güzel haberler?” Ayşegül Taştan, “Gazeteler” (Newspapers).

²⁰³ “...İkinci Dünya Savaşı'nı izleyen yıllarda iki büyük blok arasında ortaya çıkan politik sorunlar Soğuk harbe yol açınca Birleşik Amerika da ister istemez Doğu Bloku'nun karşısında cephe aldı. Kore'de çıkan savaş, Vietnam Savaşı başta olmak üzere, dünyanın bir çok çiban başı olabilecek iç savaş ve çatışmalarına gerek asker, gerek silah, gerekse ekonomik yardım yaptı.” “Amerika Birleşik Devletleri” (United States of America), *Doğan Kardeş Ansiklopedisi* (Doğan Kardeş Encyclopedia), (İstanbul: Doğan Kardeş Yayınları: 1976) p.99.

story about the dispute between the ruler of Bizarta, Kurdoğlu Muhlisittin Bey, and Pope Leon X, and narrates Muhlisittin's attempt to invade the Vatican. Although the story reveals that the invasion was futile, it is nonetheless described as a success: "With this invasion, the glory of the Turk once again had the enemy world shiver with fear, and brought terror to their hearts."²⁰⁴ *Doğan Kardeş's* nationalist tendencies can also be traced in its the eulogy to war, and consequently to violence. Although to a lesser extent than for example *Tercüman Çocuk* periodical, articles on war machines and photographs of warships and battle planes still got into this periodical for nice boys and girls. Nationalism in the periodical reached its peak by 1974, with the disputed military expedition to Cyprus. This quote below is from an interview with a little Cypriot girl:

İnanç concluded that "Perhaps the glorious Turkish flag that you see everyday does not bring tears to your eyes; however, when we see the glorious star and crescent waving on our green island on the National Holidays, we swell with pride, and our eyes fill with tears."²⁰⁵



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Figure 49: Cover Page, *Doğan Kardeş*, no. 1020 (4 August 1975), p.1.

²⁰⁴ "Türk'ün ünü ise bu akın sayesinde düşman dünyasının kalbini bir daha yerinden oynatmış ve korku ile ürpertmişti." Midhat Sertoğlu, "Tarihteki Türk Kahramanları:Hedef Vatikan!" (Turkish Heroes in History - Destination: Vatican!) *Doğan Kardeş*, no.1011, pp.16-17

²⁰⁵ "İnanç, «Burada her gün gördüğümüz şerefli Türk Bayrağı, belki sizin gözlerinizi yaşla doldurmaz, ama Milli Bayramlarımızda Yeşiladamızda dalgalandırdığımız şanlı Ayyıldızlı bayrağımız hepimizin göğsünü gururla kabartır, gözlerimizi yaşla doldurur,» diye sözlerine devam etti." "Kıbrıs'tan gelen Küçük Mücahit Aramızda" (The Little Fighter from Cyprus is with Us), *Doğan Kardeş*, no.974 (16 September 1974), pp.24,25.



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Figure 47: (Unknown Illustrator), “Yıldırım Kaptan” (Captain Lightning), *Doğan Kardeş*, no.608 (11 September 1967), pp.14-15.



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Figure 48: Mustafa Çakırcalı, “20 Temmuz Türkün Zaferi” (20 July, The Victory of the Turk), *Doğan Kardeş*, no. 976 (30 September 1974), pp.26-27.

The Blur of the Boundaries between Children and Adults

As the manner of comparison used in this chapter reveals, if *Doğan Kardeş* between 1945 and 1966 is the experimental sample, its namesake after 1966 might be used as a control sample. In a sense, *Doğan Kardeş* after Vedat Nedim Tör, especially after 12 March 1971 coup, shows clearly what had not been in the periodical in the previous decade. Accordingly, the children it provisioned were entirely different.

The dilemma of this period, which is very similar to the simultaneous domestication and liberation of the children in the U.S. and the U.K. in the Reagan and Thatcher eras,²⁰⁶ was that it was both a step towards a freer child, and at the same time towards a more conservative, nationalist, and gendered ideology. Fed by the parents' fears of the overly political and polarised atmosphere in the country, this ideology gave rise to the familialisation of children. In other words, on the one hand it offered children relative freedom; and on the other, it constrained their existing spaces of socialisation, and disabled their means of intellectual stimulation. For example, in the 1960s the children on the covers of the periodical were depicted in the "children's universe" without the presence of adults, but in the 1970s these photographs were replaced by children surrounded by colourful toys, but in the safety of their homes and with their parents.

The comics and adventure stories published in *Doğan Kardeş* inserted a touch of sin into the idealised portrayal of the ever nice and bright children by allowing them to be naughty within certain limits. Furthermore, the popular culture products that were used to keep them in their limits blurred the assumed boundaries between

²⁰⁶ For an analysis about the effects of conservatism on children's literature, see Hendrick, *Children, Childhood and English Society 1880-1990*.

childhood and adulthood. However, this change did not result in the revolutionary inclusion of topics such as sexuality, divorce or racial and cultural discrimination. On the contrary, these controversial topics were kept away from the children more than ever.

What were presented to them were stereotypical gender roles, an increasing dose of violence, and a homogenous society that demanded uniform identities. As mentioned before, Western children's literature was influenced by the youth movements of the 1960s, and it was enriched by the debates resulting from these movements. Whereas in Turkey, at least in the example of *Doğan Kardeş*, children were pushed away from politics as the youth politicised. This was particularly interesting given that at this time when *Doğan Kardeş* turned its back on liberating politics, several writers tried to include the previously ignored social problems like poverty and child labour in children's literature.²⁰⁷

²⁰⁷ For more information on the period between 1978 and 1988, and the developments in children's literature in Turkey, see Chapter I: Introduction, pp.8-12.

CHAPTER V

“THE GREEN DINOSAURS”²⁰⁸

DOĞAN KARDEŞ BETWEEN 1988 AND 1993

Historical Context: Conservatism, Harsh Capitalism, 12 September

The 1980s was a decade of harsh capitalism and conservatism throughout the world. While Margaret Thatcher served as prime minister in the United Kingdom between 1979 and 1990, and Reagan served as the president in the United States of America between 1981 and 1989, globalisation and the dominance of the “First World” over the “Third World” escalated dramatically. Those were years of change, the years of Perestroika, Glasnost, the decline of the Warsaw Pact and the fall of the Berlin Wall. The ideals of the 1960s were then nothing more than naïve dreams as the Hippies were replaced by the Yuppies, and women’s movement and sexual liberation lost ground with the masses’ increasing return to conservatism and family values.

²⁰⁸ *Yeşil Dinozorlar* (The Green Dinosaurs) was the name of the readers’ club *Doğan Kardeş* founded in 1992, hoping to make the periodical survive a little longer. This chapter is named after the second meaning of dinosaur, as “an old-fashioned person and thing that people no longer consider to be useful” according to *Cambridge Advanced Learner’s Dictionary*.

The golden age of television was long gone, but it was now established as the mass medium after it had wiped out radio, cinema and theatre. The Gulf War was probably the first war to be seen live on TV. As millions of people watched the release of Nelson Mandela from prison, the fall of the Berlin Wall, or the Gulf War live from CNN, their children marvelled at the “cool videos” on MTV. On the other hand, television also proved successful for the spreading of consciousness of worldwide tragedies such as famines in Africa while it broadcasted Live-Aid Concerts in 1985, or AIDS while it supported campaigns. The result of this consciousness, however, was another matter. Since consumerism became the new ideology and being apolitical became the new motto of the era, and since social democracy faced its biggest crisis, ways of resistance were limited to areas like environmentalism and feminism. Meanwhile, the disoriented and gloomy youth created its own alternative sub-cultures, like grunge.

It was also in the 1980s when Turkey went through one of the most severe periods of its history. It carried the permanent mark of the 12 September 1980 coup d'état and its consequences: a constitution that restrained even basic rights and freedoms, increased authority for the president and *Milli Güvenlik Kurulu* (National Security Council), an ideology based on the synthesis of Turkism and Islamism, and limitless capitalism that destroyed every little right the working masses had earned in the previous decades. Hundreds of thousands of people were taken into custody, tens of thousands were sentenced guilty of political crimes, around ten thousand public officials including professors were dismissed or sent into exile, various newspapers and periodicals were shut down, and hundreds of movies were claimed objectionable and banned.

Finally, after three years of military rule, Turgut Özal's *Anavatan Partisi* (Motherland Party) that created an unusual synthesis of the three components of right - conservatism, liberalism, and nationalism- came to power with 45.14 percent of the votes.²⁰⁹ The media-friendly Özal family with their friends and their wives who called themselves the "*Papatyalar*" (Daisies) became public figures. The leaders of the suspended political parties returned to politics after a referendum in 1987, and Özal called for an early election hoping to catch them out. Although the *Anavatan Partisi* lost blood in 1987 when it won 36.31 percent,²¹⁰ it remained in government until 1991, a year after Özal was elected president of the Republic. In 1991, it was Demirel's *Doğru Yol Partisi* (True Path Party) and National Chief İnönü's son Erdal İnönü's *Sosyal Demokrat Halkçı Parti* (Social Democratic Populist Party) that came to power with a coalition.

The universities were paralysed with the *Yükseköğretim Kurulu* (Higher Education Council) hanging over them like a sword of Damocles. The military and politicians reaped the rewards of their constant de-politicisation policies as the privileged part of the youth and the children in the country wandered aimlessly. A generation of apolitical consumers was created successfully. The trends were now set by the newly establishing television and radio stations. Turkish pop music was once again on the rise, as it had in the 1970s, which was remarkably similar to this era. Commodore 64s and Amiga 500s were preparing the ground for the upcoming on-line age. The first generation to be trapped in a triangle of home, school and examinations was growing up in this atmosphere.

²⁰⁹ "Türkiye Cumhuriyeti Milletvekili Genel Seçimleri" (The Republic of Turkey General Elections), http://www.tbmm.gov.tr/develop/owa/genel_secimler

²¹⁰ "Türkiye Cumhuriyeti Milletvekili Genel Seçimleri" (The Republic of Turkey General Elections), http://www.tbmm.gov.tr/develop/owa/genel_secimler

General Information

They said that ‘Doğan Kardeş is yours, the children’s magazine. So we want its contents to be prepared by the children. Have them write stories, fairy tales, and poems for their magazine. Make interviews about things they are interested in. Illustrate their works themselves. Even take pictures... Have the children send each other letters, make friends through their magazine. Have them found a club. Communicate with the children from different countries. Hold festivals. Have fun together. Inform each other...’

Here’s what they said. In addition, one of them said this too: “Have them set an example for the grown-ups, too.”²¹¹

In 1988, thirteen years after the handover, and ten years after the closure of *Doğan Kardeş*, the Yapı ve Kredi Bank decided to publish a children’s periodical to sustain its name. The editor of the magazine was Turhan Ilgaz, and the owner was given as Münir Subarlas in the name of Yapı ve Kredi. The namesake of the legendary *Doğan Kardeş* was a monthly periodical published with the newest technology on high quality paper. The first issue in October 1988 was sold at a price of 1000 TL, however, the level of inflation in the late 1980s increased the price of this non-profit magazine to 10,000 TL in the course of five years.

The biggest change *Doğan Kardeş* had to face when it returned after a decade of silence was the variety of the market. During the ten years, several other children’s periodicals had begun to be published, and some like *Bando* and *Milliyet Çocuk* had been quite successful. However, the magazine was ready to meet the

²¹¹ “Dediler ki: ‘Doğan Kardeş sizlerin, çocukların dergisidir. Derginin içeriğini de çocukların hazırlamasını istiyoruz. İstiyoruz ki, öyküler, masallar, şiirler yazsınlar dergilerine. İlgi duydukları konularda röportajlar yapsınlar. Kendi ürünlerini yine kendileri resimlesinler. Hatta fotoğraf çeksinler... Birbirleriyle dergileri aracılığıyla mektuplaşınsınlar, arkadaşlıklar, dostluklar kursunlar. Sonra bir kulüp oluştursunlar. Başka ülkelerin çocuklarıyla haberleşsinler. Şenlikler düzenlesinler. Birlikte eğlensinler. Birbirlerini eğitsinler...’

İşte böyle dediler. Hatta içlerinden biri, şunu da söyledi:

‘Büyüklerle örnek olsunlar!’” “Neler Yaptık, Neler Yapacağız” (What We Did and What We Are Going To Do), *Doğan Kardeş*, no.1 (October 1988), p.4.

competition. It was equipped with astonishing illustrations and literary works of high artistic values. The arts pieces published in the periodical did not fail to step into the shoes of the eye-catching pieces of the last decades, and furthermore thanks to the advance of technology, they were even more charming than ever.

The periodical was launched into publication with great enthusiasm and hope. Many leading writers and artists of the time were more than willing to contribute to the revival of their childhood companion.²¹² The list of the 1990 art and literature competition jury shows the extent of the attention *Doğan Kardeş* attracted: Alaattin Aksoy, Avni Arbaş, Mustafa Aslıer, Aydın Erkmen, Can Göknıl, A. Murat Erkorkmaz for the arts; and Enis Batur, Nail Güreli, Gencay Gürsoy, Mehmet Ali Kılıçbay, Ahmet Oktay, Prof.Dr. Niyazi Öktem for literature.²¹³ These were the prominent representatives of their fields in Turkey. Selma Emiroğlu Aykan, who had worked for the magazine from the very beginning, agreed to write a series of articles about the old *Doğan Kardeş*, and conducted interviews with its former contributors, none of whom hesitated to support this new project.

Repeated Themes

What was more important was that *Doğan Kardeş* did not take up from where it left in 1978. Rather, it turned to a line similar to the one it had adopted before 1966. It volunteered to be the magazine of kind hearted and fair children who had the right to be naughty every once in a while, but who could always tell right from

²¹² For a list of contributors and staff, see Appendix B.

²¹³ “Geleceğin Ressamları, Geleceğin Yazarları” (Tomorrow’s Artists, Tomorrow’s Writers) *Doğan Kardeş*, no 18 (March 1990), p.5.

wrong. In 1990, an introduction of *Doğan Kardeş* was published in the brochure of International Board on Books for Young People congress. In this brochure, the editorial mission of the periodical was summarised as “to contribute to the formation of open-minded and peace-loving children and to encourage them to have an international scope.”²¹⁴ Apparently, *Doğan Kardeş* had high hopes for children and their natural goodness, it wanted to raise them up as decent, intelligent adults who would stand up for their rights as well as for those of the others. In the same brochure, the number of copies sold per issue is cited as 39,000. This was probably the peak of the magazine’s success.

In the years between 1988 and 1991, articles, illustrations and stories filled the greater part of *Doğan Kardeş*. The themes of the articles varied from mythology to zoology, and to astronomy. What they had in common was the apparent attention and scrutiny put into the works. Such attention was also paid to the stories, illustrations and the choice of comics²¹⁵ to be published. For example, “Hugo” and “Animal Farm” comics published in the periodical reflect the efforts of presenting the reader with the most distinguished examples of every genre. “Hugo,” by comic artist Bédu (pseudonym of the French artist Bernard Dumont), narrates the fantastic adventures of a medieval troubadour, and it is one of the best examples of late twentieth century European comics targeting children. The second comic created by Turkish comic artist Ercan Dinçer and adapted from George Orwell’s famous novel *Animal Farm*, is a good example of the creation of a synthesis of literature and art.

After 1990, sales began to decline, and this forced the editorial board to take same measures. Instead of making concessions in the quality of the paper or the

²¹⁴ “IBBY Brochure” *Doğan Kardeş*, no. 26 (October 1990), p.3.

²¹⁵ For a list of comics, see Appendix D.

printing to lower the expenses, *Doğan Kardeş* decided to pretend to be something it was not. The editorial board tried to make a fancy and attractive magazine out of the decent and intellectual *Doğan Kardeş*. So they adopted a new strategy of livening up the contents, and pulling the readers with popular themes. This was when articles about pop music, popular movies, and computer pages made their way into the periodical. The periodical also began to publish Doğan Kardeş tests for children preparing for high school examinations. This was more like a move to catch the parents' attention than that of the children who would rather not study for the exams if at all possible, but this tactic proved useless and it was cancelled after a few issues. However, the market was already filled with magazines that were originally designed to mesmerise children that had the sources and tools for this purpose. Thus, unable to survive, *Doğan Kardeş* was ceased for good in 1993.



Figure 50: George Orwell, Ercan Dinçer, “Hayvanlar Çiftliği” (Animal Farm), *Doğan Kardeş*, no.31 (April 1991), p.41.

Main Theme I: Intellectual Stimulation

As mentioned above, this period was like a continuation of the period between 1955 and 1966. Like that period, intellectual stimulation for children was among the primary concerns of the periodical. *Doğan Kardeş* offered its readers detailed information about anything they might have been interested in, and this information was presented in comics, stories or new reports as well as informative articles.

The topics of these works can be classified into three groups: the exact sciences, the social sciences and the arts. The first group included subjects such as astronomy, botany, zoology, biology, oceanography and technology. These were usually the subjects of informative articles. In the second group, there were history, geography, anthropology, archaeology, pedagogy and even political sciences. As it was relatively harder to attract children's attention to history than to astronomy for example, these topics were usually handled in more colourful pages like comics, stories and illustrated series of articles. The comics on the history of script and of the monetary system, or the "Dolu Dolu Anadolu" (Anatolia, Chock-a-Block) and the "Edirne'den Ardahan'a Kimliğimiz Folklorumuz" (Our Identity, Our Folklore, From the West to the East) series about the mythology and folklore of Anatolia were examples of integrating knowledge and entertainment. Third, there were articles about cinema, theatre, painting, photography, music and literature, and generally they were very detailed. For example, a series about photography contained information about shooting techniques, lenses, and film processing in the darkroom. Or a column about grammar presented the etymological roots of words, rules, idioms the word was part of, and quotes from famous literary works.

Apparently, the common point of the articles and stories in *Doğan Kardeş* was their depth. Whenever the periodical published an article about loving animals and protecting nature, it was supported with accurate data about the amount of carbon dioxide emitted to the atmosphere in a year, or how protecting nature was important for preserving the ecosystem. Nothing was taken for granted, and deeper knowledge was a must. Furthermore, as the readers' curiosity was indulged, they were also encouraged to be even more curious. They were gently directed towards consulting books and encyclopaedias, and investigating further on their own.



Figure 51: Mahmut Coşkun, “Neden Çevreciyiz?” (Why are we Environmentalists?), *Doğan Kardeş Postası*, no. 5 (July 1990), p.7.



Figure 52: “İkibin Yılında Yaşam: İklim Değişiyor” (Life in Year Two Thousand: The Climate is Changing), *Doğan Kardeş*, no.25 (October 1990), p. 14.

Main Theme II: Topicality and Consciousness of the World

From the first issue after the return, *Doğan Kardeş* paid attention to let the children learn about the recent developments and ongoing debates throughout the globe. Between 1988 and 1990, there was a news column in the first five pages of the periodical. In 1990, the news *Doğan Kardeş* wanted to share with its readers grew out of this little column. Thus, the periodical began to publish *Doğan Kardeş Postası* (Doğan Kardeş Journal), a newspaper for children.

Publishing a newspaper can be seen as a strategy to accustom the readers to reading newspapers just like their parents did, and inform them through this media. But it might also be seen as following the strategy of *Milliyet Çocuk*, which presented a children's magazine in the same format of an adults' one. Ülkü Tamer argues that they hoped such a magazine would make the children feel they were taken seriously, and thus embraced by them. At the beginning, *Doğan Kardeş Postası* had small pages, but by its second issue, it became the size of a folded newspaper.

This black and white supplement contained news about almost all the developments of the era, from the release of Nelson Mandela to fall of the Berlin Wall to the Gulf War, from the assassinations of Bahriye Üçok, Çetin Emeç and Turan Dursun to colliery explosions. Besides, it contained articles about ongoing debates about secularism, immigration, poverty, famine, terror, racism, Middle East unrest, and environmental and air pollutions. It also created a media where children could express their opinions. Several children sent their research, like third grader Bilgen Özer's essay about the first known collective agreement of labourers and

employers in the Ottoman Empire in 1766.²¹⁶ Children found the chance to reach an audience even if they were criticising the periodical itself. The quote below is from a letter from Elif Erdoğan, a reader complaining about the decrease of the articles in *Doğan Kardeş*:

Dear Doğan Kardeş, if it is too costly to use offset paper, you can use some inferior quality paper. This is not important for us as long as we have many pages to read. If it is not hard to use offset, then this shows that you are no longer different from the other magazines. Since it began to be published, I have thought of *Doğan Kardeş* as the king of magazines, as the best magazine. But, now you have begun to resemble other periodicals.²¹⁷

Still, the common denominator of numerous news and articles published in the newspaper was children. The arts pages contained articles about contemporary publications and movies for children. There were debates about the examinations, or tips about the exam date for the candidates. The policies of the Ministry of Education and the national curriculum were often brought into question, sometimes with controversial topics about the lack of sexual education. Furthermore, problems like immigration, AIDS, or famine were always handled from a child's point of view; and child poverty or child labour were investigated in relation to children's rights. This was quite different from the 1960s' attitude of informing children about several news while keeping them away from other more unpleasant and upsetting truths. This might be regarded as the increasing respect in children. The writers and editors believed that the children were able to understand anything if it was properly explained to them.

²¹⁶ Bilgen Özer, "İlk toplu sözleşmeyi Osmanlı işçileri imzaladı." (First collective agreement was reached by Ottoman labourers.) *Doğan Kardeş Postası*, no. 2 (April 1990), p.3.

²¹⁷ "Sevgili Doğan Kardeş, eğer sana 1. hamur kağıttan dergi çıkarmak masraflı geliyorsa; o zaman senin öbür dergilerden farkın kalmadı.

Ben Doğan Kardeş'i çıktığından beri dergilerin kralı, en iyi dergi olarak gördüm. Oysa, şimdi sen de diğer dergilere benzemeye başladın." Elif Erdoğan, "Derginizi Eleştireceğim" (I am going to criticise your magazine), *Doğan Kardeş Postası*, no.17 (July 1991), p.7.

If one reason for deciding to let children be exposed to the harsh realities was the respect and belief in their mental and psychological abilities, the other was the belief in actually making a difference. *Doğan Kardeş* had an unshakeable belief that if human beings were capable of causing problems, they were also capable of solving them. For example, there was a final note in the last chapter of the comic “Animal Farm”, which was not taken from the novel:

The animals were dreaming of a world in which they would live happily. They would try to build it. But it did not work. Should we fall into despair thinking our dreams will not work also? No! It is our dreams that give us the joy of living. It is only those who see reality, and dream what should be instead that make the world a better place to live. The future is a fertile field for your dreams. Begin sowing your dreams this very moment.²¹⁸

As this example shows, whenever a problem was mentioned, the means of solving it were also brought into question, and the children were encouraged to act out. In other words, they were invited to socialise and be a part of the solution.

Children’s rights movements and environmentalism were the two areas that suited the socialisation goal perfectly. First of all, they were not dangerously controversial, and they were also naïve in a good sense, and absolutely agreeable. The efforts of socialising children began with the petition for children’s rights in 1989. The readers were asked to send letters to the government to persuade them to proclaim the Declaration of the Rights of the Child. A postcard was handed out by the periodical, and it politely addressed the deputies: “Dear Majors, The proclamation of United Nations’ ‘Declaration of the Rights of the Child’ by our

²¹⁸ “Hayvanlar, daha mutlu olacakları bir dünyanın düşü kuruyorlardı. Bunu gerçekleştirmeye çalışacaklardı. Ama olmadı.

Bizler, düşlerin gerçekleştiremeyeceğini düşünüp umutsuzluğa mı kapanalım? Hayır! Yaşama sevincini bize düşlerimiz verir. Gerçekleri görüp, olması gerekeni düşleyebilen insanlar ancak dünyayı daha yaşanabilir bir yer kılarlar. Gelecek sizlerin düşleri için bir tarla. Düşlerinizi şimdiden ekmeye başlayın.” “Hayvan Çiftliği” (*Animal Farm*), *Doğan Kardeş*, no.31 (April 1991), p.41.

mighty state will be the most precious gift for us, the Turkish children.”²¹⁹ This petition also drew the attention of several columnists and it was praised by several newspapers.

In 1990, *Doğan Kardeş* organised a project competition for children. The winner of the competition was third grader Sema Özgen, who had managed to grow edible mushrooms in sacks filled with wood shavings, and she was sent to the International Child’s Day conference in New York. There were also projects about poverty or environmental pollution that were entitled prizes. Furthermore, the organisation that swelled the board of *Doğan Kardeş* with pride was the National Children’s Assembly held in 1991. Deriving from the motto “The children should have their say about their future,” the assembly brought together two representatives from each city in the country that were chosen by an essay competition about the world of which children dreamed. It was probably their first step of expressing themselves as citizens.



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²¹⁹ “Sayın büyüklerimiz, Yüce Devletimizin “Birleşmiş Milletler Çocuk Hakları Bildirgesi”ne imza koyması biz Türk çocukları için en değerli armağan olacaktır” *Doğan Kardeş*, no.12 (September 1989), p.7.

Figure 53: “Çocukların Umudu Kurultayda”, (The Assembly is the Children’s Hope)
Doğan Kardeş Postası, no. 14 (April 1991), p.1.



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Figure 54: “Başarılı Projeler Ödüllendirildi” (The Successful Projects were Rewarded), *Doğan Kardeş Postası*, no. 4 (June 1990), p.1.



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Figure 55: “Fuarda Biz de Vardık!” (We too were at the Fair!), *Doğan Kardeş*, no. 37 (October 1991), pp.6-7.

Main Theme III: Consciousness of Others

It appears that consciousness and depth were the keywords of the last period of *Doğan Kardeş*. These were also the main concerns of another theme inherited from the period between 1955 and 1966, the theme of different cultures and different children. Only this time, difference was not merely a matter of geography, but it was also a matter of culture, class and identity. Furthermore, what was being asked of the children was not only recognising the presence of others, but also empathising with them.



Figure 56: Grazia Nidasio, “Avrupa Biziz” (Europe is Us), *Doğan Kardeş*, no. 53 (February 1993), pp.12-13.

This attention paid to evoking empathy is especially apparent in introducing different countries. For example, in 1992 the periodical published an illustrated series by famous woman comic creator Grazia Nidasio.²²⁰ The series was originally created

²²⁰ Grazia Nidasio is an Italian comic artist. Her most famous comic is the series “Steffi” based on a little girl’s journal. The series was also published in Turkey by Milliyet Çocuk periodical under the title “Cimcime”.

for Italian children's periodical *Il Corriere Dei Piccoli*, and it narrated the -then-twelve member countries of the European Union from the perspectives of twelve children, one of whom was Steffi herself. This method of introducing a country as seen by its children was also adopted by Lucy Fitch Perkins in her famous *Twins of the World* series,²²¹ and proved quite successful in creating empathy through the use of a friendly and identifiable figure.

One other series was “Başka Ülkeler Başka İnsanlar” (Different Countries, Different People) written by Gülsen Dayıoğlu, and it focused on another country in every issue. These articles written in a journal diary format did not introduce countries solely by their interesting ethnographical differences like had been done in the previous decades; instead they contained humane details like the everyday lives of children in that country. However, in this series, a “whiter” and more patronising tone can be sensed in the comments of the writer when she depicts Native Americans as backward and primitive.

As mentioned above, having a deeper understanding and knowledge about others is another concern of the articles about countries around the globe. In some cases, the information presented to the reader had almost an encyclopaedic quality. For instance, in the illustrated country introduction pages, the birth rates or sanitary and educational statistics were mentioned as well as more basic information about the population and geography.

But of course the “others” of the children from urban middle-class families were not only the children from different parts of the world. The difference between them and the “less fortunate” majority of the country's children was even more

²²¹ For a detailed research on Perkins' series, see Marietta Frank, “Translating World Friendship into Children's Literature” (unpublished paper).

visible. Thus, *Doğan Kardeş* felt obliged to publish articles, stories and even comics about child labourers and poor children. What differentiated this body of writings and comics about “other” children from the writings back in the 1960s can also be explained with the concept of empathy.

In the 1960s, the “poor brothers and sisters” were described in a loving and sympathetic manner, but their working was seen as a way of helping their families, and their involvement in production and service was appreciated rather than being questioned. However, in the late 1980s and 1990s, they were seen as children that deserved to behave and be treated just like their coevals. This kind of thinking brought on a search for ways to break the vicious circle reproducing the conditions that made children poor or forced them to work. It also made readers understand that poorer children were also children just like them, and allowed them to establish more equal and more just relationships with their “less fortunate friends.” The shift from a more patriarchal discourse of “brothers and sisters” to a more egalitarian “friends” is also remarkable.

One example of the efforts to create friendly relations between the children from middle-class and poor families was Tuna Uslu’s interview with shoeshine boys on the street. The interview was awarded first prize in the magazine’s 1989 writing competition. Another and perhaps more impressive example was the comic series by Bahadır İşler, published in 1991. Each of the comics in this series focused on a different child’s fantastic adventures. Some of these were the alienated children of middle class families, and several others were children working on the streets, orphans, or homeless children living in refuse dumps. What they all shared was their childlike imaginations and naïve hopes. While the only son of a wealthy family dreamt of adventures that would save him from the dull drawing room in which he

feels trapped, the little poor girl dreamed of pleasures coming out of the trash boxes she had to carry to the waste plants. This series was a very powerful and successful example of having the child reader identify with children living different lives.



Figure 57-58: Bahadır İşler, “Bütün Kutular Boş” (All the Boxes are Empty), *Doğan Kardeş*, no. 36 (September 1991), pp.10-11.

The Return of the Universal Republic of Children

As the construction of this chapter shows, the period between 1988 and 1993 developed the conceptual definition of childhood that emerged between 1955 and 1966.²²² According to this definition, their unique perception of the world, their natural goodness and sense of justice were what differentiated children from adults. The duty of the adults besides ensuring that children enjoy basic human rights was to provide them the means of intellectual stimulation, create an awareness and consciousness of the world and other people, and encourage them to socialise.

²²² For more information, see Chapter III, subtitle “The Universal Republic of Children”.

The children *Doğan Kardeş* addressed were probably the only children of their families, and were loved generously. They were luckier than many of their contemporaries, and many of them knew it. *Doğan Kardeş* wanted them to be clever, curious, and intellectual. Most importantly, it wanted to make them continue dreaming of a better world, as the title of the 1991 competition suggested. It believed they were able to understand anything if it was explained to them, and if they knew how to deal with it. This time, the periodical followed the example of the European Union instead of the United States of America. These children would grow up to be conscious adults that knew and fought for their rights. They would have information about the world and its problems, and even if they did not have, they would learn. They would be politically correct, educated, polite, egalitarian, and secular citizens of a democratic state they would build, which resembled Northern European democracies. Unfortunately, in a sense these also meant that they were destined to be “Green Dinosaurs,” the last children of an extinct species.



Figure 59: “Bize Özel Bir Kulüp: Yeşil Dinozorlar” (Our Own Private Club: The Green Dinosaurs), *Doğan Kardeş*, no. 55 (April 1993), p.5.

Doğan Kardeş had to face that very fact in five years time. In their farewell to the readers, they explained clearly that they did not blame the children for it, but they blamed society.

Some of the points that have brought us to the contemporary situation can be defined as social. It is apparent that pedagogy was not one of our society's primary concerns judging from our history that is marked by the "fratricide law" of 500 something years ago. The target of creating an obedient community has conditioned us to handle child's education in a triangle of threat-suppression-punishment in our culture of living. Without a doubt this has changed altogether today. We now reach the child with more modern measurements. However, the old reflexes now step in at the stake of *providing them a better future* in the evident circumstances of the country.²²³

²²³ "Bizi bugünkü noktaya getiren noktaların bir kısmı 'toplumsal' olarak nitelenebilir: Pedagojinin insanlarımızın birincil kaygılarından olmadığı, 500 küsur yıl önceki "kardeş katli yasası"nın şerh düştüğü tarihimizden den belli. İtaatkar bir ümmet yaratma hedefi, yaşama kültürümüz içinde, çocuğun eğitimi de korkutma-sindirme-cezalandırma üçgeni içinde halletmeye koşullandırmış bizi. Şüphesiz, günümüzde eni konu değişti bu durum. Artık çocuğa daha çağdaş ölçülerle yaklaşıyoruz; ama eski refleksler, bu kez, ülkenin bilinen koşulları içinde, ona olabildiğince iyi bir gelecek saplama gayreti uğruna devreye giriyor." *Doğan Kardeş*, no. 63 (December 1993) pp.4.

CHAPTER VI: CONCLUSION

RESETTING MEMORY

Without testament or, to resolve the metaphor, without tradition -which selects and names, which hands down and preserves, which indicates where the treasures are and what their worth is- there seems to be no willed continuity in time and hence, humanly speaking, neither past no future, only sempiternal change of the world and the biological cycle of living creatures in it. Thus treasure was not lost because of historical circumstances and the adversity of reality but because no tradition had foreseen its appearance or its reality, because no testament had willed it for the future.

...

For remembrance, which is only one, though one of the most important, modes of thought, is helpless outside a pre-established framework of reference, and the human mind is only on the rarest occasions capable of retaining something which is altogether unconnected.²²⁴

Hannah Arendt
Between Past and Future

This study has intended to carry out a research on *Doğan Kardeş* children's periodical, and analyse its three meanings. This analysis was based on three main assertions. First of all, childhood is a social category and therefore it has close-knit connections with other social categories like gender and class. Second, children are also the agents of the social construction of childhood and thus, they should also be considered agents of history. And third, children's literature is an important tool and medium for the construction of childhood and children's experiences.

²²⁴ Hannah Arendt, *Between Past and Future: Eight Exercises in Political Thought* (New York: Viking Pres, 1968). pp5-6

The main chapters of this study followed a periodisation and a chronological order. These chapters contain a detailed inventory of the crescendos and decrescendos of the dominant themes in the periodical as well as their continuities. This inventory is constructed on the textual and conceptual analyses of the primary source. In doing so, it is hoped to come up with a more sophisticated understanding of the formation of middle class ideology in Turkey, and define the first meaning of *Doğan Kardeş*, a project of its creators.

Each of the main chapters concluded with an analysis of the depiction of children and conception of childhood in *Doğan Kardeş* in the said period. This should be read as an attempt to comprehend the perception of childhood from a certain perspective of modernity adopted by the periodical. For it is this perception of childhood, this study claims, that is the key to understanding how and why *Doğan Kardeş* could become a part of children's culture. In answering these questions, this study hoped to ponder further on childhood experiences in Turkey, and the second meaning of *Doğan Kardeş*, a part of children's culture.

When *Doğan Kardeş* began publication in 1945, the country, along with the rest of the world, was trying to recover after decades of war and depression. Thus, this was a time for "building our homeland," and the predominant themes in the periodical were harmonious with this aim. The theme of development and progress included emphasis on consuming national products, thriftiness, hard work, and solidarity, but it also included a belief in social mobilisation. The United States was presented as the ideal liberated country, while the internal and external demands made the theme of participation and thus democracy essential. In this period, the children were already perceived as individuals. However, as society stood above the individual, they were expected to be upright, responsible, and hard working. In other

words, children had to behave almost as adults in order to enjoy the privileges of free individuals.

In 1955, *Doğan Kardeş* changed its appearance, and to a certain extent, its content. The primary goal of this new period was raising the children up as “good people, good citizens.” With a utilitarianism/pragmatism approach, the children were given the right to access knowledge and actualise themselves, but it was not based on the idea of rights; rather it was the belief that in doing so, the children would grow up to be productive, empowered and informed members of society. The dominant themes became intellectual stimulation, news, politics, and acknowledging different cultures. This was the peak of the modernity adopted by the creators. It was a point in the periodical’s history when modernity’s component of control was weakened in favour of its other component, self realisation. Children were seen as individuals with a unique perception of the world, and it was this that differentiated them from adults. This understanding of childhood, and the belief in the goodness of children brought the idea of the “universal republic of children”, which considered that all children were connected to each other with intrinsic commonalities, and were entitled to the rights materialised in the Declaration of the Rights of the Child adopted by the General Assembly of the United Nations.

However, in 1966, *Doğan Kardeş* changed its course altogether and adopted the motto “among you, with you.” As the youth became polarised and political violence escalated, the children were (de)politicised with popular culture, and (re)politicised with the components of the dominant ideology. The periodical’s increasing respect of children’s popular tastes and choices was an illusion of freedom. In fact, the children’s freedom was being limited, for the children were not allowed access to knowledge as they had been before, and were presented with fewer

options from which to choose. While the adults and children shared the same popular culture, the assumed boundaries between them blurred. But at the same time, the gulf between them widened as the children were pushed outside socialisation.

After a silence of ten years, *Doğan Kardeş* returned in 1988 with a new format and new staff. This time, the line of the periodical was almost identical to that between 1955 and 1966. The themes also resembled those of that period, and intellectual stimulation, topicality, consciousness of the world, and consciousness of others became predominant concerns. Although the last period might be seen as an essential heir of the 1960s, it should be noted that a more internalised belief in the rights of children replaced the utilitarianism/pragmatism approach. That is to say, the children were given rights and freedom for their selves instead of the greater good of the society. Furthermore, nourished with the decades of accumulation in western children's literature, these themes were handled with greater ingenuity. However, the *Doğan Kardeş's* audience were "the green dinosaurs" of their generation, and the periodical that could not find compensation for its efforts and finally it was closed down in 1993.

Judging from the analyses summarised above, this study argues that *Doğan Kardeş* was part of a liberal, democratic and humanist project that was founded on the basis of a liberal notion of citizenship and tended to determine the life style and ideology of the new middle and upper classes. The perception of childhood from this perspective shaped *Doğan Kardeş's* attitude towards children. And it was because of this attitude that the children themselves made *Doğan Kardeş* a part of their lives and cultures.

In the introduction chapter, how a continuous flow in the West has gradually introduced the child's perspective and debated topics to children's literature over the

decades was discussed. The analysis of *Doğan Kardeş* reveals that this periodical was a part of this flow until the mid-1960s. In 1966, with an interruption in its continuity, the periodical came closer to a more conservative stance. In the 1980s, it tried to rebuild the stance it had had before that breakdown, but this time it was left unanswered by the audience.

Today, it can be observed that this flow is weakening in countries like the United Kingdom and the United States of America, which have experienced traumatic periods of conservatism. In such countries, the debates on childhood are focusing on issues like child abuse or child delinquency that catch children in a vicious circle of fear, protection, familialisation, and alienation from society. In a sense, childhood experiences in Turkey might be seen as similar to those in such countries. Presently, the perception of childhood is marked with images of street children, who are either ignored or seen as objects of fear, or the images of children trapped between home, school, courses, computers and television. However, the flow mentioned above continues to affect childhood experiences in other parts of the world like Scandinavia. In such countries, childhood debates focus on dramatically different issues like welfare, individualisation, or political correctness in children's literature.

It is this observation of the disappearing tradition carried out by *Doğan Kardeş* from which this study derives its arguments about collective memory. This study claims that in Turkey, the tradition of a certain conceptualisation of childhood has been constantly reset to zero just like women's movements or leftist movements. In this sense, this study argues, 1960, 1971 and 1980 coups were interruptions of continuity both historically and historiographically. These turning points strikingly resemble the image of grand doors separating one period from the other.

These interruptions were enforced by efforts to distort history, erase memory, hence resetting the tradition. The word “distortion” might immediately bring to mind organised and conscious efforts like formal statements or history books. Yet, observing its effects on such a “naïve” area as childhood experiences, and on subjective and precious objects like the childhood memories of individuals reveals the extents of this distortion. This also dramatically underlines to what extent this construction of collective memory is internalised. Certainly there are some cases when forgiving and forgetting is essential for the coexistence in a society. However, overcoming the past can only be maintained by remembering it in the first place, and then working it out.

This study has claimed that *Doğan Kardeş* is after all a remembered figure. If it is not possible to remember an object while ignoring its meaning completely, it may be concluded that a set of values must have remained among that pale image of *Doğan Kardeş* itself. The point here is, although this set of values has remained an ideal, at least for some parts of society, they never came to life. They vanished, just like our memories of them did during its never ending resetting.

To quote Arendt once again, “without tradition -which selects and names, which hands down and preserves, which indicates where the treasures are and what their worth is- there seems to be no willed continuity in time and hence, humanly speaking, neither past no future.” What remains, as identified by George Orwell in *1984*,²²⁵ is the eternal present of totalitarian regimes. Or in Alexander Pope’s words, it is the “eternal sunshine of the spotless mind”²²⁶ of an amnesiac society.

²²⁵ George Orwell, *1984* (New York: The New American Library, Inc., 1961).

²²⁶ Alexander Pope, “Eloisa to Abelard” Available [online] at <http://rpo.library.utoronto.ca/poem/1630.html> [21 June 2007] l.209.

This is where history begins. This study was an attempt of remembering through a text, which might hopefully prevent oblivion. Texts definitely do change; they are not the same in another point in time, covered with layers of social and subjective meanings. Yet, they still shelter the meanings they had for another reader in a different context. In a sense, their textual reality sustains, even if their contextual reality disappear. And it is with the help of those texts that we can bring in what is lost from the memory to history, and then perhaps back again into memory itself. In this sense, remembering and reminding are forms of resistance.

APPENDICES

A- The Changes in the tag of *Doğan Kardeş* Periodical

B- A List of Contributors to *Doğan Kardeş* Periodical

C- A List of Novels Serialised in *Doğan Kardeş* Periodical

D- A List of Comics Published in *Doğan Kardeş* Periodical

E- A List of Thematic Cover Titles of *Doğan Kardeş* Periodical

F- A List of Books Published by Doğan Kardeş Yayınları

G- A Proposed Sketch for Cornerstones in Children's Literature

APPENDIX A:
THE CHANGES IN THE TAG OF *DOĞAN KARDEŞ* PERIODICAL

Issue 1 (April 1945) – Issue 5 (September 1945)
Monthly Children’s Periodical, 32 pages.

Owner and Editor: Vedat Nedim Tör
Price: 50 kuruş (Annual 5, 6 Monthly 3 Liras)

Issue 6 (1 October 1945) – Issue 52 (15 September 1947)
Fortnightly Children’s Periodical 24+4 pages.

Owner and Editor: Vedat Nedim Tör
Price: 25 kuruş (Annual 5, 6 Monthly 3 Liras)

Issue 53 (2 October 1947) – Issue 419 (7 October 1954)
Weekly Children’s Periodical, 12 pages.

October 1947 – January 1950
Owner and Editor: Vedat Nedim Tör
Price: 15 kuruş (Annual 750, 6 Monthly 400, 3 Monthly 200 kuruş)

January 1950 – December 1950
Owner: Kazım Taşkent
Editor: Şükrü Enis Regü
Price: 15 kuruş (Annual 750, 6 Monthly 400, 3 Monthly 200 kuruş)

December 1950 – March 1953
Owner: Manisa M.P. Kazım Taşkent
Editor: Şükrü Enis Regü
Price: 15 kuruş (Annual 750, 6 Monthly 400, 3 Monthly 200 kuruş)

March 1953 – October 1954
Owner: Kazım Taşkent
Editor: Şükrü Enis Regü
Price: 15 kuruş (Annual 750, 6 Monthly 400, 3 Monthly 200 kuruş)

Issue 420 (14 October 1954) – Issue 429 (16 December 1954)
Weekly Children’s Periodical, 20 pages.

Owner: Kazım Taşkent
Editor: Şükrü Enis Regü
Price: 25 kuruş (Annual 12, 6 Monthly 6, 3 Monthly 3 Liras)

Issue 430 (January 1955) – Issue 562 (January 1966)
Monthly Children's Periodical, 52 pages.

January 1955- February 1956
Owner: Kazım Taşkent
Editor: Şükrü Enis Regü
Price: 50 kuruş (Annual 6, 6 Monthly 3 Liras)

March 1956 – March 1959
Owner: Kazım Taşkent
Editor: Şükrü Enis Regü
Price: 100 kuruş (Annual 12, 6 Monthly 6 Liras)

April 1959 – January 1961
Owner: Kazım Taşkent
Editor: Şükrü Enis Regü
Price: 125 kuruş (Annual 10 Liras)

February 1961 – January 1964
Owner: Kazım Taşkent
Editor: Vedat Nedim Tör
Price: 125 kuruş (Annual 10 Liras)

February 1964 – May 1965
Owner: Kazım Taşkent
Chief Editor: Vedat Nedim Tör
Editor of the Issue: Onat Kutlar
Price: 125 kuruş (Annual 10 Liras)

June 1965
Owner: Kazım Taşkent
Chief Editor: Vedat Nedim Tör
Editor of the Issue: Orhan Tercan
Price: 125 kuruş (Annual 10 Liras)

July 1965 – November 1965
Owner: Kazım Taşkent
Chief Editor: Vedat Nedim Tör
Editor: Orhan Tercan
Price: 125 kuruş (Annual 10 Liras)

December 1965 – January 1966
Owner: Kazım Taşkent
Chief Editor: Sadi Abaç
Editor of the Issue: Orhan Tercan
Price: 125 kuruş (Annual 10 Liras)

Issue 563/1 (31 October 1966) – Issue 692/130 (21 April 1969)
Weekly Children's Periodical, 20 pages.

31 October 1966 s 563/1 – January 1967 s 573/11

Owner: Kazım Taşkent

Editor: Orhan Tercan

Price: 50 kuruş (Annual 25, 6 Monthly 12,5, Abroad: Annual 38 Liras)

January 1967 s 574/12 – 21 April 1969 s 692/130

Owner: Kazım Taşkent,

Editor: Yavuz Herkmen

Price: 50 kuruş (Annual 25, 6 Monthly 12,5, Abroad: Annual 38 Liras)

Issue 693/1 (28 April 1969) – Issue 1174/28 (3 July 1974)

Weekly Children's Periodical, 32 pages.

28 April 1969 s 693/1 – 10 November 1969 s 721/29

Owner: Kazım Taşkent

Editor: Yavuz Herkmen

Price: 75 kuruş (Annual 40, 6 Monthly 20; Abroad: Annual 55, 6 Monthly 27,5; Abroad: uçak Annual 86, 6 Monthly 43)

17 November 1969 s 722/30 – 10 January 1972 s 834/2

Owner: Kazım Taşkent

Editor: Sezai Solelli

Price (after 16 August 1971) 100 kuruş (Annual 60, 6 Monthly 30; Abroad: Annual 90, 6 Monthly 45)

17 January 1972 s 835/3 – 30 September 1974 s 976/40

Owner and Editor: Şevket Rado

Price (after 2 April 1973) 125 kuruş (Annual 70, 6 Monthly 35; Abroad: Annual 110, 6 Monthly 55)

Price (after December 1973) 150 kuruş

7 October 1974 s 977/41 – 3 July 1974 s 1174/28

Owner: (In the name of Doğan Kardeş Matbaacılık Inc.) Kemal Erhan

Editor: Şevket Rado

Price (after 13 October 1975) 250 kuruş (Annual 100, 6 Monthly 50; Abroad: Annual 200, 6 Monthly 100)

Price (after 17 October 1977) 350 kuruş (Annual 160, 6 Monthly 80; Abroad: Annual 250, 6 Monthly 130)

Price (after 10 April 1978) 500 kuruş (Annual 220, 6 Monthly 110; Abroad: Annual 430, 6 Monthly 220)

Issue 1 (October 1988) – Issue 12 (September 1989)
Monthly Children’s Periodical, 44 pages.

Owner: (In the name of Yapı Kredi Yayınları Inc.) Münir Subarlas
Editor: Turhan Ilgaz
Price: 1000 Liras (1500 Liras after March 1989)

Issue 13 (October 1989) – Issue 27 (December 1990)
Monthly Children’s Periodical, 52 pages.

Owner: (In the name of Yapı Kredi Yayınları Inc.) Ömer Kayalıoğlu
Editor: Turhan Ilgaz
Price: 2500 TL

Issue 28 (January 1991) – Issue 63 (December 1993)
Monthly Children’s Periodical, 64 pages.

Owner: (In the name of Yapı Kredi Yayınları Inc.) Ömer Kayalıoğlu
Editor: Turhan Ilgaz
Price: 4000 Liras
(8000 Liras after September 1991, 10000 Liras after March 1993)

APPENDIX B:

A LIST OF CONTRIBUTORS TO *DOĞAN KARDEŞ* PERIODICAL

List of Contributors between 1945 and 1954

Adem Şakar	Münir Aysu
Agah Sekizler	Müşerref Teyze
Ayhan Büker	Nahit Tendar
Aykut Görkey	Nebahat Karaosman
Ayla Kutman (Ayla)	Neş'e Onural
Ayşe Abla (Neriman Hızır)	Nezahat Nurettin Ege (N.E.)
Ayşe Özden	Nezihe Araz (Araz Abla)
Ayten Gürün	Nihal Yalaza Taluy
B. Selhan	Nur Cihan Kesim (Nur. Kes., Nur
Beyhan İnci	Cihan, Nur Abla, Ne. Ke., N. Kesim)
Böğürtlen Abla	Nur Gülen
Bülent Tunakan	O. I. Yön
C. Tantürk	O. Şevki Yüksel
Cemal Nadir (Güler)	Orhan Azizoğlu
Cevat Gobi	Orhan Bahattin
Çağlayan Yörük	Oscar Wilde
Dan Curescu (Giurescu)	Ömer Selçuk
Dorothy Blatter	P.A.
Dr. Abbas Sakarya	Ran Bosilek
E.M. Çistyakova	Raşide Polatkan
Eflatun Cem Güney	Rıza Çavdarlı
Engin Tör	Rıza Çavdarlı
Enver Naci Gökşen (Enver Naci)	S. Esler
Ertem Türker	S. K. Emre
F. Girgin	Sacide Taştan
Fahrünnisa Seden	Selma Emiroğlu
Gönül Güler	Selma Kural
Gülseren Gök	Sevinç Tör
Güngör Kabakçıoğlu	Sevinç Uğur Ayata
Hale Taştan	Suat Erler
Hikâyecî Teyze	Suzan Abla
Hikmet Duruer	Şükrü Enis Regü (Sekreter) (Ş.E.,
Ion Creanga	Ş.E.R.)
Kevenoğlu	Tevfik Fikret
Klaus Eckstein	Tezer Oktay
M. Can	Tolstoy
Mesude Gürel	Türker Acaroğlu
Mine Elbi	Vedat Nedim Tör (V.N., V.N.T.)
Muammer Özsoy	Vefa Şerefli (V.Ş., V. Şerefli)
Münevver Alpar	Yaman Koray

List of Contributors between 1955 and 1966

A.R.	Meraklı Amca
A.R.B.	Meral Gökdeniz
Adli Moran	Mesude Gürel
Adnan Özyalçın	Mıstık (Mustafa Eremektar)
Anastas Bandis	Mustafa Baydar
Ansiklopedici Amca	N. B.
Ansiklopedici Teyze	Necla Seyhun
Arman Atuf Kansu	Neş'e Onural
Avni Başman (A.B.)	Nevfel Aker
Aydos Türk	Nevzat Süer
Ayhan Birand	Nezihe Araz
Ayşe Nur	Nihal Yalaza Taluy
Böğürtlen Abla	Nurcihan Kesim
Burhan Akdoğan	Oğuz Ülkü (O. Ülkü, Oğuz Ü.)
Celal Alnıgeniş	Onat Kutlar
Dr. Kâmrân Şenel	Orhan Kutlugil
Edip Yüksel	Orhan Şevki Yüksel
Enver Naci Gökşen	Orhan Tercan
Ergun Evren	Önder Tüzcet
Fazilet Doğan	R. Tomris
Ferit Öngören	S. Türkis Noyan
Filiz Başaran	Saadet Bektöre
Füsün Topçugil	Selma Erses
Gülen Olut	Semra Emiroğlu
Gülen Oktay	Semra Özin
Güngör Kabakçıoğlu	Sevil Akdoğan
Hikâyeci Teyze	Suzan Esler (Suzan Abla)
Hikmet Feridun Es	Ş. E.
İbrahim Ersaraç	Ş. Şahinoğlu
İdil Özerdem	Tahir Kutsi Makal
İpek Erden	Te. Ct.
Kemal Peker	Vedat Nedim Tör (V.N., V.N.T.)
Kerim Yund	Vefa Şerefli
Kitapçı Amca	V. H.
Konur	Yüksel Erkekli
M. Hekimoğlu	Zerrin Yaşar
M. Yankı	

List of Contributors between 1966 and 1978

A. Aslan Aslaner	İdil Gültekin
A. İhsan Bahçıvanlıgil	İhsan Ozanoğlu
A.R. Wetjen	James B: Connolly
Afşin Şahin	John Quill
Akşit Göktürk	John Steinbeck
Alâettin Metin	Jolana DiLeo
Angus Hall	Kayahan Okay
Aslı Can	Kemalettin Tuğcu
Ayla Başkurt	L. Gurlitt
Ayşe Bilge	M. Ali Canbek
Ayşe Şenel Girgin	M. Ali Kayabal
Ayşegül Kakinç	M.H. Munroe
Aziz K. Versan	Madelaine Teherne
Azize Bergin	Masalcı Nine
Azmi Koçak	Mehmet Alp
Bilgi Kingir	Mehmet Sürenkök
Bülent	Mikhail Sostschenko
Celâl Kandemiroğlu	Mithat Sertoğlu
Cem Atabeyoğlu	Mustafa Aköz
Cemil Ata	Mustafa Ersoy
Çiğdem Özenli	Mümtaz
D.H. Lawrence	Nail Tekin Önder
Demet	Nathaniel Hawthorne
Dilara Kızıltan Özman	Necdet Rüştü Efe
Dilaver Özman	Nevfel Aker
Edgar Allen Poe	Nilgün Arançer
Eflâtun Cem Güney	Nur İçözü
Efraim Kışon	Nurettin Nur
Engin Köseoğlu	Orhan Özdemir
Er.Sev.	Orhan Tercan
Ercan Akyol	Ömer Sevinçler
Erden Güley	Özcan Eralp
Erich Käestner	Pekcan Türkes
Erman Or	Pierre Loti
Erol Arısal	Ragıp Tuğtekin
Erol Dernek	Raymond Wilson
Eser Tütel (E. T.)	Richard Burke
F.Y. Knopp	Richard Busher
Fikret Arıt	Richard Busher
Fusun Yener	Richard Harding Davis
Gianni Rodari	Rudyard Kipling
Güner Kuşdoğan	Ruth McKinney
Günvar Otmanbölük	S. Künmat
H.E. Bates	Salâhsun Hekimoğlu
H.J. Williams	Sedat Alkan
Hadi Besleyici	Sedat Tuna
Heinz Ritcher	Semih Akdal

Semra Karaibrahimgil
Semra Tuna
Senan Bilgin
Serpil
Sezai Solelli
Sıdıka Durmuş
Stephen Leacock
Suar Seylan
Şenol Kirpikçioğlu
Thomas Hardy
Tomris Uyar (T.U.)
Turhan Celkan
Türkan Münir
Uğur Durak
Ulufer Şahin
Ülker Sokollu Köksal

Ülkü Öztürk
Vahibe Sevim
Val Teal
Vefa Çağan
Vefa Şerefli
Washington Irwin
William Hayes
William Saroyan
Y.F. Birkins
Yakup Kamer
Yaşar Erşanlıgil
Yavuz Herkmen
Yıldız Konur
Yurdagün Göker
Zehra Er

List of Contributors between 1988 and 1993

A. A. Milne
A. H. Benjamin
Abbas Cılga
Abbas Güçlü
Adnan Çakmakçioğlu
Adnan Özyalçiner
Ahmet Güven
Ahmet Kaygısız
Ahmet Keskin
Ahmet Namık Parlak
Ahmet Salman
Ali Murat Erkorkmaz
Alphonse Daudet
Antoine de Saint Exupery
Arif Aşçı
Arthur C. Clarke
Aslı Niyazioğlu
Aslı Özer
Aslı Tülüoğlu
Ateş Sunay
Aydın Gönel
Ayşe Kilimci
Ayşegül Gürel
Ayşegül İldeniz
Ayşegül Koşan
Ayşenaz Erkay
Aytül Akal
Aziz Karadeniz
Aziz Nesin

Bahadır İşler
Barış Günersel
Behiç Ak
Behice Balta
Beren Tuncay
Bergen Coşkun
Berrin Aydın
Birim Bozok
Bora Çiftçi
Buket Uzuner
Burak Ünlü
Burçin Adıyaman
Burhan Bolan
Çağla Erdoğan
Çağlayan Örgü
Cahit Ak
Cahit Külebi
Can Göknıl
Cem Akas
Cenk Koyuncu
Ceyhun Atuf Kansu
Christina Björk
Çiğdem Aksoy
Deniz Kalkancı
Didar Arslan
Dilara Akıncı
Dilek Çokluk
Dyan Sheldon
Ege Madra

Elgin Başar
Elvan Pektaş Deniz
Emel İnci
Emine Bora
Enis Batur
Enis Temizel
Enver Demircigil
Ercan Dinçer
Erdal Çetin
Erdoğan Sakman
Erdoğan Uğurlu
Erhan Bener
Esen Bağırkan
Esin Düzakın
Fahrettin Kerim
Faik Ertener
Faruk Alpkaya
Fatih Erdoğan
Fazıl Hüsnü Dağlarca
Felice Holman
Feridun Oral
Ferruh Doğan
Fikriye Taşpolatoğlu
Fusun Evcim İyicil
George Orwell
Gönül Çapan
Gözdem yıldırım
Gülçin Alpöge
Gülgün Ayrıl
Gülsüm Akyüz
Gülten Dayıoğlu
Gülüş Gülcügil
Güngör Kabakçioğlu
H. Seven Sezer
Hakan Alacalı
Haldun Genç
Halil İncesu
Hamid Mirghanbari
Hans Christian Andersen
Hasan Aydın
Hatice Günel
Hulki Aktunç
Hülya Delibaş
Hümeysra Özalp
İbrahim Yılmaz
İshak Reyna
Işık Kansu
Işıl Çelik
İskender Sorgun

İsmail Gülgeç
Jacob Grimm
Keiko Nonoko
Kemal Aydabol
Kemal Gökhan Gürses
Keziban Çapkı Ersoy
Krita Curi (Prof.Dr.)
La Fontaine
Lalegül Ergun
Lena Anderson
Mehmet Ali Kılıçbay
Mehmet Başaran
Mehmet Güler
Mehmet Sevinç
Mehmet Ulusel
Melih Cevdet Anday
Melis Alemdar
Merve Oflaz
Mümtaz Arıkan
Münir Subarlas
Mustafa Çağırır
Mustafa Eremektar
Muzaffer Buyrukçu
Muzaffer İzgü
Muzaffer Kurt
N. Yavuz
N. Zeynep Yelçe
Nabey Önder
Nadir Ergin Telci
Nahit Ulvi Akgün
Nazan Erkmén
Nazar Büyüm
Necla Kızılçeç Baş
Nedim Gürsel
Nesrin Baraz
Neva Boyacıoğlu
Nevzat Basım
Nezihe Meriç
Nil Karadağ
Nural Birden
Nurettin İğci
Nuriye Ege
Nursen Karas
Oktay Akbal
Orhan Bursalı
Orhan Büyükdoğan
Orhan Önal
Orhan Veli Kanık
Oya Aytemiz

Patricia Rae Wolf
Pelin Aykut
Pelin Yavuz
Piyale Madra
Refik Durbař
Rengin Zembak
Roald Dahl
Rosemary Border
Ruhiye Kayra
Sadi Kapısız
řahin Erkoçak
řakir Göçebağ
Salim řengil
Seçil Bükur
Seda Baybara
Sefa Tařpolatoğlu
řefika Çoruh
řehrazat Karagöz
Selin Alemdar
Selma Emiroğlu Aykan
Sema Polat Öğüt
Sencer
Sennur Sezer
Sevda Fırat Ak
Sevim Ak

řeyma Gencil Doğramacı
Sinan Öğüt
řule Tankut
Suna Balkancı
Susan Salimi
Tan Oral
Tansel Baybara
Tarık Günersel
Ted Hughes
Toby Joan Rosentrauch
Tuncay Batıbeki
Turhan Ilgaz
Türkel Minibař (Doç.Dr)
Ülkü Tamer
Üstün Alsaç
Veli Kahraman
Wilhelm Grimm
Yağmur Karadeniz
Yalçın Emiroğlu
Yeřim Hamzalar
Yeřim Müderrisoğlu
Yıldırım Derya
Yonca Ataç
Yüksel Cořkun
Zeynep Arslan

APPENDIX C:
A LIST OF NOVELS SERIALISED IN *DOĞAN KARDEŞ* PERIODICAL

Novels serialised between 1945 and 1954¹

Original novels:

Adem Şakar, *Tılsım*.
Enver Behnan Şapolyo, *Alp Arslan*.
Hikâyeci Teyze, *Bir Köpeğin Hikâyesi*.
Hikmet Feridun Es, *Afrika Ormanlarında 101 Gün*.
NurCihan (Pseudonym of Nur Cihan Kesim), *Ateş Ülkesi*.
O.A.- (Pseudonym of Orhan Azizoğlu), *Deniz Altı Ülkesi*.
Şükrü Enis Regü, *Binfen Ahmet Uçuyor*.
Şükrü Enis Regü, *Fatih İstanbul'u Nasıl Aldı*.
Şükrü Enis Regü, *İlk Türk Paraşütçüsü*.

Novels serialised under the title “Heyecanlı Romanlar” (Exciting Novels):

Dorothy Clewes, *Vahşi Ormandaki Kulübe*, trans. Füsün Barbarosoğlu.
George Eliot, *Kaybolan Çocuk «Silas Marner»*, trans. Füsün Barbarosoğlu.
Jack O'Brien, *Gümüş Kaptanın Dönüşü*, trans. Füsün Barbarosoğlu.
Victor Hagen, *Kızıl Derili Kahraman!*, trans. Füsün Barbarosoğlu.

Other translated novels

Unknown Author, *Adanın Esrarlı Köşkü*, trans. Nihal Yalaza Taluy.
Unknown Author, *Adsız Kahraman*, trans. Nihal Yalaza Taluy.
Unknown Author, *Av Peşinde*, trans. Nihal Yalaza Taluy.
Unknown Author, *Dar Geçit*, trans. Nihal Yalaza Taluy.
Unknown Author, *Göldeki Ev*, trans. Nihal Yalaza Taluy.
Unknown Author, *Hırsız Kim?*, trans. Nihal Yalaza Taluy.
Unknown Author, *Kahraman Sedef*, trans. Nihal Yalaza Taluy.
Unknown Author, *Küçük Heykeltraş*, trans. Nihal Yalaza Taluy.
Unknown Author, *Kulübedeki Misafir*, trans. Nihal Yalaza Taluy.
Unknown Author, *Tehlikeli Plan*, trans. Nihal Yalaza Taluy.
Unknown Author, *Tipki Filmlerdeki Gibi*, trans. Nihal Yalaza Taluy.
Unknown Author, *Yıldırım'ın Aya Seyahati*, trans. Nihal Yalaza Taluy.
F. H. Burnett, *Küçük Prenses*, trans. Nihal Yalaza Taluy.
L. Guny, *Adını Unutan Kız*, trans. Nihal Yalaza Taluy.
Rudyard Kipling, *Beyaz Kobranın Hikâyesi*, trans. Nihal Yalaza Taluy.
Rudyard Kipling, *Korkunu Doğuşu*, trans. Nihal Yalaza Taluy.

¹The authors' names written in paranthesis were not mentioned in the periodical, but they were taken from the published copies of the novels. Unfortunately, there is no information available about the authors of some novels. Although many novels were announced before serialization, the writers were not mentioned unless they were thought to be the guarantee for the reader's attention.

Rudyard Kipling, *Kurt Çocuk*, trans. Nihal Yalaza Taluy.
(C.I. Sylain), *Kaybolan Kız*, trans. Nihal Yalaza Taluy.
(E. Granstroem), *Issız Adada Bir Yıl*, trans. Nihal Yalaza Taluy.
(Elsa Muchg), *Kırmızı Saçlı Çocuk*, trans. Nihal Yalaza Taluy.
(G. de Larigordie), *Kumlar Çiçeği*, trans. Nihal Yalaza Taluy.
(Mad H. Giraud), *Heyecanlı Bir Yaz Tatili*, trans. Nihal Yalaza Taluy.
(O. Barker), *Küçük Robinsonlar*, trans. Nihal Yalaza Taluy.
(P.J. Stahl), *Gümüş Patenler*, trans. Nihal Yalaza Taluy.
(Pierre Mael), *Dağ Faresi*, trans. Nihal Yalaza Taluy.
(S. Line), *Ormandaki Ev*, trans. Nihal Yalaza Taluy.
(T. Nohler), *Çamlı Köşk*, trans. Nihal Yalaza Taluy.

Novels serialised between 1966 and 1978

Original novels:

Aslan Aslaner, *İşte Böyle*.
Fikret Arit, *Transfer Ahmet*.
Hadi Besleyici, *Değirmenin Esrarı*.
Kemalettin Tuğcu, *Annelerin Çilesi*.
Kemalettin Tuğcu, *Arsadaki Demir Kapı*.
Kemalettin Tuğcu, *Çiftlikteki Sürgünler*.
Kemalettin Tuğcu, *Çocuksuzlar*.
Kemalettin Tuğcu, *Dedemin Evi*.
Kemalettin Tuğcu, *Düşkün Çocuk*, (photo novel).
Kemalettin Tuğcu, *Karanlıktaki Çocuk*, (photo novel).
Kemalettin Tuğcu, *Sokak Köpeği*.
Kemalettin Tuğcu, *Yabancı Adam*.
Sezai Solelli, *Ali Baba'nın Kırk Küpü*.

Translated Novels

Unknown Author, *Kafesteki Bülbüller*, (trans. unknown).
Unknown Author, *Porselen Deniz Kızı*, trans. Semra Tuna.
Unknown Author, *Sarıkaya'daki Define*, trans. Aslı Can.
Unknown Author, *Tehlikenin Ortasında*, trans. Tomris Uyar.
Unknown Author, *Uzay Korsanları*, trans. Azize Bergin.
Unknown Author, *Uzaydan Gelen S.O.S.*, (trans. unknown).
Unknown Author, *Yıkık Evin Esrarı*, trans. Eser Tütel.
A. Stevenson, *Kanatlanan Çocuklar*, trans. F. Arit.
Edgar Allen Poe, *Altın Böcek*, trans. Tomris Uyar.
Frank Crisp, *Batık Geminin Esrarı*, (trans. unknown).
Hélène Gauvenet, *Martılı Plaj*, trans. Ülkü Öztürk.
Hilda van Stockum, *Tuzak*, trans. Nilgün Arit.
Louis Grasset, *İki Küçük Dedektif*, (trans. unknown).
Maria Zanelli, *Denizaltı Okçusu*, trans. Füsün Yener.
Melicent H. Lee, *Martılar Adası*, trans. Semra Tuna.
Rabelais, *Gargantua*, comp. :Jacques Fiot, trans. Türkân Münir.

APPENDIX D:

A LIST OF COMICS PUBLISHED IN *DOĞAN KARDEŞ* PERIODICAL

1945 - 1949:

Amcabey (by Cemal Nadir Güler), Tarzan (Tarzan by Ross Channing), Karakedi Çetesi (by Selma Emiroğlu), Cin'le Can, La Fontaine'den Resimli Maceralar (by Dan Giurescu), Hop Hop Tavşanın Maceraları, Eskimolar Memleketinde (by Hikmet Duruer), Nil'deki Türk Çocuğu (by Hikmet Duruer), Işıklı Mağara (by Hikmet Duruer).

1950:

Baga'nın Serüvenleri (by Yalçın Emiroğlu), Bir Varmış Bir Yokmuş (by Yalçın Emiroğlu), Kara Kedi Çetesi (by Selma Emiroğlu), Don Kişot'un Serüvenleri, Köpekler Adası (by Hikmet Duruer), Ninenin Hikayesi (by Güngör Kabakçioğlu), Ateşle Fatoşun Dünya Gezisi (by Güngör Kabakçioğlu), Kaybolan Çocuk (by Hikmet Duruer), Küçük Çiftlik (by Hikmet Duruer), Bilgin Olacağım: Giyom Tell (compiled by Nihal Yalaza Taluy), Pisi-Pisi (compiled by Nihal Yalaza Taluy), Bücür'le Bodur, Harabedeki Define, Acele Mektup, Altın Arayıcısının Kızı.

1951:

Besler Ailesi, Ali'nin Başına Gelenler, Yüksel ile Kara Karga (by Selma Emiroğlu), Afacan Kardeşler, Esirin İntikamı, Güneş Tapınağı (Tintin by Hergé), İşaretli Mağara (by Hikmet Duruer), Uçan Daire ile Gökyüzünde Seyahat (by Mıstık), Hamarat Filiz, Köpek Peşinde (by Hikmet Duruer), Küçük Kahraman (by Mıstık), Tintin Kongo'da (Tintin by Hergé), Karlar Altında (by Hikmet Duruer).

1952:

Bir Kedinin Maceraları (by Güngör Kabakçioğlu), Cüce Muk'un Serüvenleri (by Mıstık), Bediş'in Yaramazlıkları, Cingöz Fare (by Güngör Kabakçioğlu), Leylek Hakan (by Mıstık), Tintin Korsan Gemisinin Sırrı (Tintin by Hergé), Ali ile Veli, Beydaba'nın Hikayesi: Güvercin, Tilki ve Leylek (by Güngör Kabakçioğlu), Tehlikeli Plan, Perili Ev (by Mıstık).

1953:

Yıllardan Sonra, Yeşil Hazine, Fareler Arasında (by Güngör Kabakçioğlu), Uğursuz Şato, Çölde İki Arkadaş (by İsmet Kırdar), İyi Kalbli Çoban (by Mıstık), Esrarlı Değirmen, Kalenin Hortlağı, Akıllı Eşek (by Mıstık), Define Adası, Küçük Tavşanlar, Yaramaz Deniz (Dennis the Menace by Hank Ketcham), Kaya ile Oya, Pamuk Prenses (Snow White by Walt Disney), Vakvaka Kardeş (Donald Duck by Walt Disney), Pekhoş'un Serüvenleri (Goofy by Walt Disney), İkizlerin Köpeği, Cingöz ile Tavşan, Engin'in Denizaltısı, Üç Arkadaş, Korsanlar Arasında, İkizler, Edi ile Būdū, Gak-Gak, Demirel Ailesi Esrarlı Adada, Altın Saçlı Şeytan, Yaramaz Maymunlar, Yaman Ağabey'in Maceraları, Hop-Hop Tavşan Walt Disney, Fatoş, Akıllı Koko, Ayşe ile Arap, Küçük Şehzade, various comic stripes without titles (like Woody Woodpecker by Walter Lantz).

1955:

İsviçreli Robinson, Yaman Ağabey'in Maceraları, Gökler ve Denizler Altında, Vakvaka Amca (Donald Duck by Walt Disney), İkizler, Kaptan Strong'un Çocukları, Pluto (Pluto by Walt Disney).

1956:

Can Amca, Tilkiciğin Maceraları, Tini Mini (by Walt Disney), Fino, Pluto (Pluto by Walt Disney), Vakvaka Amca (Donald Duck by Walt Disney), Tehlikeli Yolculuk, Güney Kutbu Üzerinde İlk Uçuş, Sihirli Halı, Miki (Mickey Mouse by Walt Disney), Ali ile Veli.

1957:

Dumbo (Dumbo by Walt Disney), Uçarı (Lady and the Tramp by Walt Disney), Tilkicik, Kimsesiz Çocuk, Yangın Adası, Endülüs Fatihi Tarık, Şirin Amca (Thimble Theater -the first strip Popeye appeared- by Elzie Crisler Segar).

1958:

Dede ile Torun (by Cemal Nadir), Alemdar Mustafa Paşa, Vakvaka Kardeş (Donald Duck by Walt Disney), Avcı Dayının Maceraları, Cin'le Can, Kahraman Uçarı (Lady and the Tramp by Walt Disney), Pluto (Pluto by Walt Disney), Küçük İkizler (by İbrahim Ersaraç), Kara Burun, Küçük Panço, Yaramaz Penguen, Miki ile Tiki (Tom and Jerry by William Hanna and Joseph Barbera), Nine ve Torun, Nasrettin Hoca (by İbrahim Ersaraç).

1959:

Hop Hop Tavşan (Thumper -a character from Bambi- by Walt Disney), Vakvak Amca (Donald Duck by Walt Disney), Tilkicik, Avcı Dayı, Kurnaz Kanarya (Tweety by Friz Freleng and Bob Clampett), Nasrettin Hoca (by İbrahim Ersaraç), Pluto (Pluto by Walt Disney), Uçarı ile Haşarı (Lady and the Tramp by Walt Disney), Marsık.

1960:

Marsık, Prens Şımarık, Tik-Tak Amca.

Educational Strip Cartoons: Amadeus Mozart (composer), Michelangelo (artist), Christopher Columbus (navigator and explorer), Kiçimatsu (Kokichi) Mikimoto (inventor of the cultured pearl), Ferdinand Magellan (explorer), Herman Geiger (Canadian opera director), Franz Liszt (composer), Amelia Earhart (American aviator), Hippocrates (Ancient Greek physician), James Cook (British navigator), Rin Tin Tin (the performer dog).

1961:

Alev ile Ateş (by Mıstık), Tik-Tak Amca, Şen Gemiciler, Okyanus Diplerinin Sırrı Çözülüyor.

Educational Strip Cartoons: Alfred Nobel (scientist and Nobel Price institutor), Guiseppe Verdi (composer), Robert Fulton (American engineer and inventor), George Washington (first president of the United States), Gioachino Antonio Rossini (composer), George Stephenson (English mechanical engineer- inventor of steam locomotive), Edwin Drake (first person to drill oil in the United States), USS Nautilus (the submarine), The Liberation of the Israelites.

1962:

Alev ile Ateş (by Mıstık), Tik-Tak Amca, Şen Gemiciler, Rehber Amca, Minikler (by İbrahim Ersaraç), Dünyada Garip Adetler, Çizgili Yemek Tarifleri.
Educational Strip Cartoons: William Phips (colonial governor of Massachusetts), Fridtjof Wedel-Jarlsberg Nansen (Norwegian explorer- artist: Jean Bernardo- Unesco Features-), Sarah Bernhardt (French stage actress), Jean Henri Fabre (French entomologist), John Rockefeller (American industrialist and philanthropist), Rembrandt van Rijn (painter), Jacque Thibaud (French violinist), Yangınla Savaşın Tarihi (The History of Fire-fighting) , Dev Sürüngenler (Giant Reptiles), Otomobilin Tarihi (The History of Automobiles), İmparatorluk Devrinde Roma (The Age of the Roman Empire), Vikingler (The Vikings)

1963:

Memo Dayı, Rehber Amca, Minikler (by İbrahim Ersaraç), Alev’le Ateş (by Mıstık), Akıllı Fatoş, Afacanlar, Don Kişot, Çizgili Yemek Tarifleri.
Educational Strip Cartoons: Mongolfier Kardeşler (Montgolfier Brothers- inventors of the hot air balloon), Esop (Aesop- Ancient Greek fabulist), Georges Méliès (French filmmaker), Otto Lilienthal: Çağımızın İkarusu (The Ikarus of Modern Times: Otto Lilienthal- German aviator), Esrarlı Makine: İnsan (Mysterious Machine: The Human Body), Gökyüzünde İlk Motör (The First Engine in the Sky), İlk Maraton (The First Marathon), Pearl Harbour (The attack that brought the United States to WWII).

1964:

Afacanlar, Alev’le Ateş (by Mıstık), Akıllı Fatoş, Minikler (by İbrahim Ersaraç), Aslan Asker, Fırça Kuyruklar, Perili Köy (by Mıstık), İkizler, Cin Hakkı’nın Başına Gelenler (adopted from Mark Twain’s The Adventures of Huckelbery Finn by Ferit Öngören), Sihirbazlığın İçyüzü, Yok Edilen Cephanelikler, Kahraman Köpekler, Bilgin Amcanın Meraklı Notları (Interesting Facts told by Uncle Savant).
Educational Strip Cartoons: John F. Kennedy (35th President of the United States), Alain Gerbault (French aviator and tennis champion), Michelangelo (Italian Renaissance artist and engineer), Uzayda Üç Tur (Three Space Travels), Balina Avcılığı (Whale Hunting), Balık Adamlar (The Divers), Antropoloji (Anthropology).

1965-1966:

Cin Hakkı’nın Başına Gelenler (adopted from Mark Twain’s The Adventures of Huckelbery Finn by Ferit Öngören), Rehber Amca, Karakedi Çetesi (by Selma Emiroğlu), Afacanlar, Denizin Dibinden Dünya Turu, İkizler, Sihirli Göz, Küçük Mühendis, Yavru Fare Kedi ve Horoz, Altın Avcıları, Fındık Kurtları (drawn over Peanuts by Charles Schulz), Gözüpekler, Budala Karga, Bilgin Amcanın Meraklı Notları.
Educational Strip Cartoons: Madame Curie (Polish-French chemist Marie Curie), Kaptan James Cook (British explorer Captain James Cook), Dünya Yuvarlaktır (The Earth is Round), En Yakın Komşumuz Aydede (Our Nextdoor Neighbour: the Moon), Uçaklar Nasıl Uçar (How the Planes Fly), Roma’yı Kurtaran Savaş (The War that Saved Rome), Telgrafla Haberleşme (Telegraphic Communication), Tarih Öncesi Devirlerde: Memeliler, Buzullar ve İnsanlar (Mammals, Glaciers and Humans in the Prehistoric Ages).

1967:

Ateştop (Fireball XL5 by unknown illustrator), Akdeniz Şahini (written by S. Künmat, illustrated by Özcan Eralp), Ormanlar Hakimi Tarzan (Tarzan by Russel Manning), Kaptan ve Çocukları Edi ve BÜdü (The Katzenjammer Kids by Rudolph Dirks), Yıldırım Kaptan, Alish Maviş (by Sedat Alkan), Uçan Adam (Superman by Jerry Siegel and Joe Shuster), Profesör Nitro-Zum, Uğursuz Elmas, Gıdı Gıdı (by Mıstık), Korkunç Yenge, Deniz Ejderi, Tango Lingo (by Sedat Alkan), Nasrettin Hoca (by Necdet Rüştü Efe)

1968:

Tango ile Lingo (by Sedat Alkan), Akdeniz Şahini, Kaptan ve Çocukları Edi ve BÜdü (The Katzenjammer Kids by Rudolph Dirks), Nasrettin Hoca (Necdet Rüştü Efe), Yıldırım Kaptan, Cicican (Dennis the Menace by Hank Ketcham), Tarzan (Tarzan by Russel Manning), Ateştop (Fireball XL5 by unknown illustrator).

1969:

Zerox, Ateş Kaptan, Karıncaezmez, Tarzan (Tarzan by Russel Manning), Sokak Kedisi Karamaça, Turist Amca, Şeytan Çekici Pen, Cici Can (Dennis the Menace by Hank Ketcham), Profesör Okuryazar, Turist Amca (Max L'Exporateur by Bara AKA Guy Herzog).

1970:

Zerox, Tarzan (Tarzan by Russel Manning), Küçük Kovboy Kit Kat, Define Adası (R. Louis Stevenson's Treasure Island by unknown illustrator), Rüyalar Ülkesinde (Frank Baum's Wizard of Oz by unknown illustrator), Minifare, Ateş Kaptan, Şeytan Çekici Pen, Süper 3, Profesör Okuryazar, Hayvanlar Arasında: Avcı Baytekin Anlatıyor (by F. Guinovart from Sellecciones Illustradas), Peter Pan (Barrie's Peter Pan by unknown illustrator), Denizaltı Dünyasının Fethi, Amerika Tarihinden Meraklı Sayfalar, Fındikkıran, Turist Amca, Altın Madalya - Olimpiyat Oyunları, Yüzüm Kızardı mı? (by Mümtaz Arıkan), Tekir (by Mümtaz Arıkan), Cimi ile Timi Define Peşinde, Fındık Faresi ile Yaprak Bacı, Tom Sawyer'in Serüvenleri (Mark Twain's Tom Sawyer by unknown illustrator), Denizi ve Denizciliği Sevenlerin Romanı Yelkenler Fora, İstanbul'un Fethi (by Mümtaz Arıkan), Çözemediğimiz Sırlar: Kehanet, Çözemediğimiz Sırlar: Rüya, Çözemediğimiz Sırlar: Uçan Daire, Çözemediğimiz Sırlar: Da Vinci, Çözemediğimiz Sırlar: Unyong Kim (Korean child prodigy), Çözemediğimiz Sırlar: Hipnotizma, Çözemediğimiz Sırlar: Telepati, Çözemediğimiz Sırlar: Simya, Çözemediğimiz Sırlar: Büyü, Çözemediğimiz Sırlar: Yogiler, Çözemediğimiz Sırlar: Sao Devletleri, Çözemediğimiz Sırlar: Yeti, Çözemediğimiz Sırlar: Atlantis, Çözemediğimiz Sırlar: Tutankhamon, Çözemediğimiz Sırlar: Dracula, Çözemediğimiz Sırlar: Flying Dutchman.

1971:

Altın Madalya - Olimpiyat Oyunları, Kara Panter Güneşin Oğlu (by Juan G. Quiros), Zerox, Tarzan (Tarzan by Russel Manning), Süper 3, Küçük Kovboy Kit Kat, Cimi ile Timi, Fındık Faresi ile Yaprak Bacı, Yüzüm Kızardı mı? (by Mümtaz Arıkan), Kaptan ve Çocukları Edi ve Būdū (The Katzenjammer Kids by Rudolph Dirks), Devler Ülkesi, Tekir (by Mümtaz Arıkan), Toni ile Tedi (Suske en Wiske by Karel Boumans AKA Kabou), Öksüz Tay Alev, Bale Yıldızı, Gülliver (Jonathan Swift's Gulliver's Travels by unknown illustrator), Alis Harikalar Ülkesinde (Lewis Carroll's Alice in Wonderland by unknown illustrator), Bingo Gökyüzünde, Hortlak Adası, Taş Devri (The Flintstones by William Hanna Joseph Barbera), Pembe Melek, Küçük Sihirbazlar, Parmak Çocuk, Korkak Kovboyun İntikamı, Tom Terror, Simbat, Giyom Tell, Suzi.

1972:

Mohiganların Sonu, Cimi ile Timi, Toni ile Tedi (Suske en Wiske by Karel Boumans AKA Kabou), Bilmediğimiz Amerika, Pembe Melek, Devler Ülkesi, Suzi, Marko Polo, Genç Kızlar, Zıt Nuri, Japon Asker Taka Toka, Foto Çakır (by Celal Kandemiroğlu), Kahraman Osman (by Celal Kandemiroğlu), Can ile Canan (by Celal Kandemiroğlu), Fırtına Kuşları, Küçük İzçiler, Zamanın Ötesinde, Kaplanlar Vadisi, Dağların Kızı, Coni ile Ding Dong'un Maceraları, Küçük Balerinler.

1973:

Tarzan (Tarzan by Russel Manning), Küçük Balerinler, Coni ile Ding Dong'un Maceraları, Minik (by Şenol Kirpikçioğlu), Ali ile Ayşe (by Erol Arısal), Kaplanlar Vadisi, Zamanın Ötesinde, Fırtına Kuşları, Foto Çakır (by Celal Kandemiroğlu), Korkusuz Kahramanlar, Sihirli Yüzük, Cavit Bey ve Minik Adamlar (by Celal Kandemiroğlu), Haşarı Melekler, Altın Ayaklar Çiftliği, Mantar Cüceleri (Schtroumpfs- Smurfs by Pierre Culliford AKA Peyo), Kaptan Kondor (Captain Condor by Frank S. Pepper), Zerox, Suzi, Badi ile Büyükboğa, Cancan ile Afacan Sipru (Spirou et Fantasio created by: François Robert Velter, illustrated by André Franquin), Kartal Göz, Görevimiz Tehlike (Dell Comics' Mission Impossible), Tagar'ın Hazineleeri.

1974:

Maceralar Okulu, Balık Çocuk, Sipru (Spirou et Fantasio created by: François Robert Velter, illustrated by André Franquin), Stingrey, Mantar Cüceleri Ştrumplar (Schtroumpfs- Smurfs by Pierre Culliford AKA Peyo), Cancan ile Afacan, Cin Ali'nin Maceraları (written by N. Işıltan, illustrated by Yakup Kamer), Tobi ve Ben, Ali ile Ayşe (by Erol Arısal), Becerikli Karganın Öyküsü (by Erol Arısal), Şu Bizim Şemsi Bey, Bir Yabancı Gibi, Cin Kardeşler, Gizli Ajan.

1975:

Tobi ve Ben, Cancan ile Afacan, Stingrey, Korkusuz Şerif, Sipru (Spirou et Fantasio created by: François Robert Velter, illustrated by André Franquin), Tehlikeli Yolculuk, Tarzan (Tarzan by Russel Manning), Ştrumplar (Schtroumpfs- Smurfs by Pierre Culliford AKA Peyo), Ölüme Kanat Açanlar, Yaman Gazeteci (by Orhan Özdemir), Kahraman Şerif King, Zip Nolan Kahraman Polis (Zip Nolan Highway Patrol by Joe Colquhorn AKA Joe “Charley’s War” Colquhorn), Sihirli Ayakkabı, Kafa Kamil (by Uğur Durak), Valerian, Nasrettin Hoca (by Erol Arısal), Kafadarlar, Dick Turpin, Jerry Spring, Hızlı Yaşayanlar.

1976:

Hızlı Yaşayanlar, Kafadarlar, Ştrumplar (Schtroumpfs- Smurfs by Pierre Culliford AKA Peyo), Sihirli Ayakkabı, 4 As ve Kurukuru, Jerry Spring, Cancan ile Afacan, Yaman Gazeteci, Zırtop Ali (by Hakan Çelik), Balık Çocuk, Bahar ile Bora (drawn over Richie Rich by Alfred Harvey), Gulliver (Jonathan Swift’s Gulliver’s Travels by unknown author), Uzaydan Saldırı, Spor Yıldızları, Sipru (Spirou et Fantasio created by: François Robert Velter, illustrated by André Franquin), Orhan Arpacıoğlu Nasıl Futbolcu Oldu?, Arkadaş Balina, Çıtır-Pıtır, Buz Pateni Yıldızı, Dick Turpin, Tarzan (Tarzan by Russel Manning), Kartal 8479 (by Suar Seylan), Spor Okulu.

1977:

Spor Okulu, Kahraman Şerif King, Sihirli Ayakkabı, Mantarcıklar (Schtroumpfs- Smurfs by Pierre Culliford AKA Peyo), Kartal 8479 (by Suar Seylan), Dick Turpin, Çekirge Kaçıyor, Sipru (Spirou et Fantasio created by: François Robert Velter, illustrated by André Franquin), Maceracı, 4 As, Cancan ile Afacan, Oliver Harikalar Diyarında, Koruyucu Melek.

1978:

Ömer ve Köpeği, Dağların Kızı Heidi (Johanna Spyri’s Heidi by unknown illustrator), Vahşi Çocuk, Sihirli Ayakkabı, Kahraman Şerif King, Cancan ile Afacan, Sipru (Spirou et Fantasio created by: François Robert Velter, illustrated by André Franquin), Leylek Padişah, Uğurlu Yıldız.

1988 - 1989:

Topaç (Tortax by Alain Boullion AKA DuBoullion), Hugo (Hugo by Bernard Dumont AKA Bédou), Pofuduk (by Ahmet Güven), Gezegenlere Yolculuk (written by Tarık Günersel, illustrated by Kemal Aydabol), Ormangiller (by İsmail Gülgeç), Dedem ve Ben (by Kemal Gökhan Gürses), Sevgili Kardeşim (by Ercan Dinçer).

1990:

Sevgili Kardeşim (by Ercan Dinçer), Bir Dağ Masalı (by Ercan Dinçer), Hugo (Hugo by Bernard Dumont AKA Bédou), Profesör Tonton (Monsieur Eduard by Didier Chardez AKA Didgé), İnsanlık Tarihi (written by Mehmet Ali Kılıçbay, illustrated by Tuncay Batıbeki), Hayvan Çiftliği (George Orwell’s Animal Farm illustrated by Ercan Dinçer), İtir Monet’nin Bahçesinde (Linnea in Monet’s Garden written by Christina Björk, illustrated by Lena Andersson, translated by Ayşegül İldeniz).

1991:

Hayvan Çiftliği (George Orwell's Animal Farm illustrated by Ercan Dinçer), Çekirdek, İkiz Kardeşler İvon ile İven, Hugo (Hugo by Bernard Dumont AKA Bédu), Yeşil Bir Yer (by Bahadır İşler), Körfez(by Bahadır İşler), Okul Gezisi(by Bahadır İşler), Uçtu Uçtu Fabrika Uçtu(by Bahadır İşler), Sinan'ın İşi Var(by Bahadır İşler), Boacı Çocuklar(by Bahadır İşler), Yavuz'un Trampeti Yok(by Bahadır İşler), Bütün Kutular Boş(by Bahadır İşler), Hayallerim Var(by Bahadır İşler), Dağınık Çocuk(by Bahadır İşler), Kel Hasan (by Burhan Bolan).

1992:

Benimle Oynar mısın? (by Bahadır İşler), Hugo (Hugo by Bernard Dumont AKA Bédu), İkizler, Kaplan (by Bud Blake), Çok Bilmiş (by Boltinoff and Burnett), Borner'in Gemisi (by Addison and Frank Johnson), Profesör Tonton (Monsieur Eduard by Didier Chardez AKA Didgé), Akdeniz'in Çocukları (by Ahmet Kaygısız).

1993:

Profesör Tonton (Monsieur Eduard by Didier Chardez AKA Didgé), Akdeniz'in Çocukları (by Ahmet Kaygısız), Timoti, Avrupa Biziz (by Grazia Nidasio), Nabukodinozor (by Herle and Widenlocher), Haylaz'ın Garip Serüvenleri (by Ercan Dinçer), Vampi (by Ersoy Uçar, Mehtap Ulucan, Paçoro, İlkay Uçar).

APPENDIX E:

A LIST OF THEMATIC COVER TITLES OF *DOĞAN KARDEŞ* PERIODICAL

1945

- | | |
|------------------------------|--------------------------------------|
| 1. – | 6. Okul Yolunda |
| 2. Aydınli Dostumuz | 7. Çıktık Açık Alınla |
| 3. Vişneli Var, Kaymaklı Var | 8. Güler Yüzlü Fotoğraf Çektiriyoruz |
| 4. Yüzmek Öğreniyoruz | 9. Doğan Kardeş Müsameresinde |
| 5. İzci Olduk | 10. Kış Baba |

1946

- | | |
|-------------------------------|----------------------------|
| 11. Yeni Yıl Kutlu Olsun | 23. Kampımız |
| 12. Kebap Kestaaane | 24. Sandal Safası |
| 13. İyi Kardeşler | 25. Harman Safası |
| 14. Dede, Doğan Kardeşimi Ver | 26. Bayrağımız Şanımız |
| 15. İlk Çiçekler | 27. Şeker Bayramında |
| 16. Ağaç Dikiyoruz | 28. Balık Avlıyoruz |
| 17. Bizim Uçak Uçurtma | 29. Artık Ben De Okulluyum |
| 18. Bizim Bayramımız | 30. Yaşasın Cumhuriyet |
| 19. Papatya Tarlasında | 31. Kitap Kurtları |
| 20. Güzel Vücutlu Olacağız | 32. Bir Varmış Bir Yokmuş |
| 21. Köyü Ziyaret | 33. Limonata İçiyoruz |
| 22. Ressam Çalışıyor | 34. A... Kar Yağıyor |

1947

- | | |
|----------------------------|-------------------------------|
| 35. Yeni Yılın İlk Günü | 51. İzmir Fuarında |
| 36. Ocak Başı | 52. Okula Hazırlık |
| 37. Dolmuşa Buyrun | 53. Doğan Kardeş 15 Kuruş |
| 38. Resim Dersi | 54. Okula Doğru |
| 39. Küçük Heykeltraş | 55. Artık Benim De Dergim Var |
| 40. Leylekler Geliyor | 56. Bayrağımızın Gölgesinde |
| 41. Kır Sofrası | 57. Çalışkanlık Yarışını Ben |
| 42. Bizim Bayramımız | Kazanacağım |
| 43. Doğan Kardeş 3 Yaşında | 58. Anneye Yardım |
| 44. İp Atlıyoruz | 59. Rüzgarın Yaptıkları |
| 45. Hoş Geldin Güzel Tatil | 60. Oh Sobamız Ne Güzel |
| 46. Güzel Yolculuklar | 61. Güzel Vücutlu Olacağız |
| 47. Koleksiyon Merakı | 62. Kışlıklarımızı Örüyoruz |
| 48. Plaj Sefası | 63. Ekşici Bozaaa |
| 49. Beni Tutamazsın | 64. Kışlık Kilerimizde |
| 50. Paten Kayıyoruz | 65. Ah, Bir Tanesi Benim Olsa |

1948

66. Yeni Yılın Sabahında
67. Köyden Misafirler
68. Uludağ'da
69. Masa Tenisi Maçımız
70. Bizim Kukla Tiyatrosu
71. Voleybol Oynuyoruz
72. Anneleri Görmesin
73. Nezle Olan Kardeş Okula Gidemez
74. Cemal Nadir Amcamızı Unutmadık
75. Kitaplığım Ne Güzel
76. Oh, Çiçeğim Açıyor
77. Vücudumuzu Çalıştırıyoruz
78. Bahar Uyanıyor
79. Nisan Yağmuru
80. Kuzularım
81. Oynamak Ne Güzel
82. Bayramınız Kutlu Olsun
83. Doğan Kardeş 4 Yaşına Bastı
84. Abone Yarışına Giren Kardeşin Tatlı Rüyası
85. Güllerimiz
86. Çıktık Açık Alınla
87. Karneler Dağılıyor
88. Gel Keyfim Gel
89. Sergimize Buyurun
90. Dalları Bastı Kiraz
91. Harman Sefası
92. Deniz Bayramı
93. Balık Tutuyoruz
94. Kurabiye Karpuz
95. Afiyet Olsun Efendim
96. Balık Gibi
97. Şeker Bayramında
98. Adada Olimpiyat
99. Fuarda
100. Yaşasın Şanlı Ordumuz
101. Dön Baba Dönelim, Hacılara Gidelim
102. Geliyoruz, Varda
103. Dondurmam Kaymak
104. Pupa Yelken
105. Sevgili Okulum Seni Çok Özledim
106. Yeni Kitaplarımız
107. Kurban Bayramı
108. Kestaneci Baba
109. Sevgili Cumhuriyetimiz Şerefine
110. Lodos
111. Ay Dede
112. İlk Konseri
113. Oh, Portakala Kavuştuk
114. Tiyatroculuk Oynuyoruz
115. Para Biriktiriyoruz
116. Çok Çalışıyoruz
117. Küçük Binici
118. Kış Günleri

1949

119. Annem Lahana Turşusu Yapıyor
120. Anne Havuç Almayı Unuttuk
121. Kışın Da Keyfi Başka
122. Ninem Mısır Patlatıyor
123. Kardeşimizin İlk Adımı
124. Dişlerimize İyi Bakarız
125. Orkestramız
126. Biz Erken Yatarız
127. El El Üstünde Kimin Eli Var
128. Aaa Samur Yavrulamış
129. Trencilik Oynuyoruz
130. Bak Anneciğim, Bahar Gelmiş
131. Yağmurda Bir Çarpışma
132. Çember Yarışı
133. Bahçede İş Birliği
134. Bayramımıza Hazırlık
135. Bahar Gezintisi
136. Kardeş Bana Da Pas Ver
137. Aman Kıpırdamayın
138. Yaşasın Gençlik Bayramı
139. İmtihanlara Hazırlanıyoruz
140. Okula Veda
141. Yaşasın Tatil
142. Meyva Topluyoruz
143. Yaşasın Domates
144. Şair Kardeşimiz
145. Tatil Eğlenceleri
146. Denize Kavuştuk
147. Sandalımız
148. Kamp Ateşi
149. Yüzücü Kardeşler
150. Gooool

151. Dut Topluyoruz
152. Aman Ne Tatlı Mısır
153. Bağ Ziyaret
154. Hoşgeldin Sonbahar
155. Annemize Yardım
156. Mis Gibi Köy Somunu
157. Hayvanat Bahçesinde
158. Sınıfa İlk Giriş
159. Yazlıklar Sandığı
160. Ah Bu Yağmur
161. Cumhuriyet Bayramına Hazırlık

1950

171. Biz Kardeş Kardeş Oynarız
172. Araştırmacı Kardeşler
173. Müzik Dostları
174. Evde İşbirliği
175. Abla Bize Daha Süt Ver
176. Erkek Kardeşin Odası
177. Kız Kardeşin Odası
178. Yeni Ayakkabılarımız
179. Bahar Sevinci
180. Çocuk Saati
181. Babam Ağaçları Buduyor
182. Artık Orman Uyanıyor
183. Şehirde Sabah
184. Köyde Sabah
185. Abla Ağaçlarımız Giyindi
186. 23 Nisan Geliyor
187. Doğan Kardeş 6 Yaşına Bastı
188. Hint Filini Böyle Karşılایاçağız
189. Açık Havaya Kavuştuk
190. Kiraz Bayramı
191. Mahallemizin Takımı
192. Hepimiz Geçtik
193. Güzel Tatil Hoş Geldin
194. Parkta
195. Resim Sergisinde
196. Limanda

1951

223. Hoş Geldin Safa Geldin
224. Hoş Geldin Mohini Kardeş
225. Kore'deki Kahraman Babaya Mektup
226. Postacı Doğan Kardeşimizi Getirdi
227. Köyümüzde Kış

162. Evde Saklambaç
163. Atamız Seni Unutmayız
164. Okul Kapısında
165. Abla Ağaçlarımız Neden Soyundu
166. Buyurun Meyvalarımıza
167. Benim Balonum Yeşil Olsun
168. Ormanda Kış
169. Hoş Geldin Kış Baba
170. Yeni Yıl Doğuyor

197. Kümesimiz
198. Denize Kavuştuk
199. Şeker Bayramında
200. Yüzmek Öğreniyoruz
201. Bisiklet Gezisi
202. Büyük Tenis Maçı
203. Kes Kes Al, Kes Kes Al
204. Kır Gazinosu
205. 30 Ağustos Şerefine
206. Sonbaharın Habercisi
207. Taze İncir Bal Gibi
208. Basketbol Maçı
209. Ormanda Sonbahar
210. Köy Okulu
211. Yeni Kitaplarımızı Alırken
212. Sonbaharın Son Çiçekleri
213. Yaşasın Cumhuriyet
214. Göç
215. Yeni Yağmurluklarımız
216. Kitap En Büyük Dostumuz
217. Sebzecinin Asansörü
218. Hayata Alışıyoruz
219. Hastalanmak Ne Fena
220. Hamarat Kardeşler
221. Pasaklı Kız
222. Eski Yılı Uğurluyoruz

228. Göçmen Kardeşlerimize Yardım
229. Kavgacı Kediler
230. Ah, Dişim
231. Hoş Geldin Papatya Kardeş
232. Berberde
233. Sabah Hazırlığı
234. Köy Sofrası

235. Yoğurtçu Dayı
236. Aaa Tavuğumuz Yumurtlamış
237. Nisan Yağmuru
238. Doğan Kardeş 7 Yaşına Bastı
239. Oh Güzel Güneş
240. Bahar Bayramı
241. Çocuk Bahçesinde

242. Spor Bayramına Hazırlık
243. Uçtu, Balonum Uçtu
244. Son Müsameremiz
245. Ne Kadar Büyümüştük
246. Salıncak Kuruyoruz
247. Yaz Alışverişi

APPENDIX F:

A LIST OF BOOKS PUBLISHED BY DOĞAN KARDEŞ YAYINLARI

no.	Seri	Kıtap Adı	Yazar	Yıl	Türkçeleştiren	Resimleyen
1		Tolstoy'dan 17 Hikâye	L. Tolstoy	1946	Vâlâ Nurettin- Vâni	
2		Ejderhanın Dışları	Nathaniel Hawthorne	1946	Şevket Rado	Şevki Aktören
3	Bu Toprağın Masalları	Nar Tanesi	Eflatun Cem Güney	1946		
4	Bu Toprağın Masalları	Karayılan ve Karagölmez	Eflatun Cem Güney	1946		
5		Bayram Yeri: Çocuk Şiirleri	Şükrü Enis Regü	1947		
6	Bu Toprağın Masalları	Akil Kutusu	Eflatun Cem Güney	1947		
7		Boğa Başı Canavar	Nathaniel Hawthorne	1947	Şevket Rado	
8	Bu Toprağın Masalları	Sabırtası	Eflatun Cem Güney	1947		
9	Bu Toprağın Masalları	Altın Heybe, Kül Kedisi, Felek Sillesi	Eflatun Cem Güney	1948		
10		Fener Bekçisi	Heynrik Sienkieviç	1948	A. Şakar	Selma Emiroğlu
11		Gölge, Çakmak, Kelebek	Hans Christian Andersen	1948	Şevket Rado	
12		Mandalı Çocuklar	Pearl S. Buck	1948	Mebrure Alevok	
13	Bu Toprağın Masalları	Zümrütüanka	Eflatun Cem Güney	1948		
14		Altın Böcek	Edgar Allen Poe	1948	Nâzım Dersan	
15		Devi Öldüren Çocuk ve Başka Masallar	P.C. Ambjörnson	1948	Nazım Dersan	
16		Oğuz Destanı ve İki Masal	Hıfzı Tevfik Gönençay	1948		
17		La Fontaine'nin Masalları	Jean de la Fontaine	1948	Orhan Veli Kanık	
18		Hamlet ve Venedikli Tüccar	William Shakespeare	1949	Şehbal Erdeniz, Orhan Veli Kanık	
19		Fin Masalları	Zachris Topelius	1952	Müşerref Hekimoğlu	
20	Bu Toprağın Masalları	Açıl Soframı Açıl ve Congoloz Baba	Eflatun Cem Güney	1949		
21	Çağlar Boyunca Büyük Adamlar	Beethoven		1970		
22	Çağlar Boyunca Büyük Adamlar	Napoleon		1971		
23	Çağlar Boyunca Büyük Adamlar	Victor Hugo		1971		
24	Çağlar Boyunca Büyük Adamlar	Kristof Kolomb		1971		
25	Çağlar Boyunca Büyük Adamlar	Chopin		1971		
26	Çağlar Boyunca Büyük Adamlar	Sezar		1971		
27	Çağlar Boyunca Büyük Adamlar	Goethe		1971		
28	Çağlar Boyunca Büyük Adamlar	İslamın Büyük Peygamberi Hz. Muhammed		1971		
29	Çağlar Boyunca Büyük Adamlar	Gahile		1972		
30	Çağlar Boyunca Büyük Adamlar	Washington		1972		
31	Çağlar Boyunca Büyük Adamlar	Dante		1972		
32	Çağlar Boyunca Büyük Adamlar	Buda		1972		
33	Çocuk Klasikleri Serisi	Kurşun Asker	Hans Christian Andersen	1966	Orhan Şevket Yüksel	
34	Çocuk Klasikleri Serisi	Parmak Çocuk	Charles Perrault	1966	Bülent Bekdik	
35	Çocuk Klasikleri Serisi	Pinokyo	Carlo Collodi Lorenzini	1966	Bülent Bekdik	
36	Çocuk Klasikleri Serisi	Çocuklar İçin Masallar	La Fontaine	1967	Orhan Tercan	Nardini
37	Çocuk Klasikleri Serisi	Ormanda Uyuyan Güzel	Charles Perrault	1967	Bülent Bekdik	Nardini
38	Çocuk Klasikleri Serisi	Pamuk Prenses	Jacob Ludwig Karl Grimm, Wilh	1967		
39	Çocuk Klasikleri Serisi	Parmak Kız	Hans Christian Andersen	1968	Orhan Şevket Yüksel	
40	Çocuk Klasikleri Serisi	Şiirli Flüt	R. Browning	1968	Bülent Bekdik	Guido Astorre Lupatelli
41	Çocuk Klasikleri Serisi	Keloglan: Altın Heybe	Eflatun Cem Güney	1969		
42	Çocuk Klasikleri Serisi	Alâettin'in Lambası		1971	Orhan Şevket Yüksel	Guido Astorre Lupatelli
43	Çocuk Klasikleri Serisi	Kırmızı Kükülekli Kız	Charles Perrault	1971	Orhan Şevket Yüksel	
44	Çocuk Klasikleri Serisi	Külkedisi	Charles Perrault	1971	Orhan Şevket Yüksel	
45	Doğan Kardeş Çocuk Romanları	İssız Adada Bir Yıl	E. Granstroem	1951	Nihal Yalaza Taluy	
46	Doğan Kardeş Çocuk Romanları	Küçük Prenses	F.H. Burnett	1951	Nihal Yalaza Taluy	
47	Doğan Kardeş Çocuk Romanları	Kurt Çocuk	Rudyard Kipling	1951	Nihal Yalaza Taluy	
48	Doğan Kardeş Çocuk Romanları	Küçük Robensonlar	O. Barker	1951	Nihal Yalaza Taluy	
49	Doğan Kardeş Çocuk Romanları	Kumlar Çiçeği	G. de Larigordie	1951	Nihal Yalaza Taluy	
50	Doğan Kardeş Çocuk Romanları	Kaybolan Kız	C.I. Sylain	1951	Nihal Yalaza Taluy	
51	Doğan Kardeş Çocuk Romanları	Küçük Ocakçı: Dağ Faresi	Pierre Mael	1951	Nihal Yalaza Taluy	
52	Doğan Kardeş Çocuk Romanları	Heyecanlı Bir Yaz Tatili	Mad H. Giraud	1951	Nihal Yalaza Taluy	
53	Doğan Kardeş Çocuk Romanları	Kelebek Okulu	M. Georgius	1951		
54	Doğan Kardeş Çocuk Romanları	Gümüş Patenler	P.J. Stahl	1952	Nihal Yalaza Taluy	
55	Doğan Kardeş Çocuk Romanları	Çamlı Köşk	T. Nohler	1952	Nihal Yalaza Taluy	
56	Doğan Kardeş Çocuk Romanları	Çalınan Gerdanlık	Mad H. Giraud	1952	Nihal Yalaza Taluy	
57	Doğan Kardeş Çocuk Romanları	Mavi Madalyon	M. Jeanne	1953	Nihal Yalaza Taluy	
58	Doğan Kardeş Çocuk Romanları	Şiirbaz Kulesi	Alette de Mailane	1953	Nihal Yalaza Taluy	
59	Doğan Kardeş Çocuk Romanları	Kobralara Karşı	Rudyard Kipling	1953	Nihal Yalaza Taluy	
60	Doğan Kardeş Çocuk Romanları	Balina Avcıları	H.W. Kingston	1953		
61	Doğan Kardeş Çocuk Romanları	Brahmanın Gözü	Miriam Catalany	1954	Nihal Yalaza Taluy	
62	Doğan Kardeş Çocuk Romanları	Dedektif Çocuklar	Erich Kaestner	1954	Nurcihan Kesim	
63	Doğan Kardeş Çocuk Romanları	Esrarlı Şato	W.D. Smedley	1954	Nurcihan Kesim	
64	Doğan Kardeş Çocuk Romanları	Mağara Çocuğu	E. D'Herbilly	1954	Nihal Yalaza Taluy	
65	Doğan Kardeş Çocuk Romanları	Ormandaki Kava	Rudyard Kipling	1955	Nurcihan Kesim	
66	Doğan Kardeş Çocuk Romanları	Kaçırılan Çocuk	Mad H. Giraud	1955	Nihal Yalaza Taluy	
67	Doğan Kardeş Çocuk Romanları	Taff'nin Mektubu	Rudyard Kipling	1955	Nurcihan Kesim	
68	Doğan Kardeş Çocuk Romanları	Yalnız Dolanış Kedi	Rudyard Kipling	1955	Nurcihan Kesim	
69	Doğan Kardeş Çocuk Romanları	Vahşi Orman	Dorothy Clewes	1955		
70	Doğan Kardeş Çocuk Romanları	Alp Dağlarının Çocuğu	Jeanne Cazin	1955	Nihal Yalaza Taluy	
71	Doğan Kardeş Çocuk Romanları	Kızılderinli Çocuk	Viktor Hagen	1955		
72	Doğan Kardeş Çocuk Romanları	Kılavuzun Dönüşü	Jack O'Brien	1955		

no.	Seri	Kitap Adı	Yazar	Yıl	Türkçeleştiren	Resimleyen
73	Doğan Kardeş Çocuk Romanları	Uç Kertenkele	Mme Laverriere	1955	Nihal Yalaza Taluy	
74	Doğan Kardeş Çocuk Romanları	Adım Unutan Kız	L. Guny	1957	Nihal Yalaza Taluy	
75	Doğan Kardeş Çocuk Romanları	Kırmızı Saçlı Çocuk	Elsa Muchg	1957	Nihal Yalaza Taluy	
76	Doğan Kardeş Çocuk Romanları	Ormandaki Ev	S. Line	1957	Nihal Yalaza Taluy	
77	Doğan Kardeş Çocuk Romanları	Jennifer Teyzenin Anahtarları	Augusta Huiell Seaman	1959	Nihal Yalaza Taluy	
78	Doğan Kardeş Çocuk Romanları	Kaçırılan Doktor	Francine Laurent	1959	Jale Candan	
79	Doğan Kardeş Çocuk Romanları	Marko Polo	Haz: Eloise Lowmbery	1959	Ayhan Brand	
80	Doğan Kardeş Çocuk Romanları	Doğan Kardeş'in Çocuk Romanları	Derleme	1957		
81	Dünya Çocuk Romanları	Çalınan Taç	Mark Twain	1953	Talat Sait Halman	
82	Dünya Çocuk Romanları	Kaptan Paşa: Roman	J. de Toqueville	1954	Orhan Şevket Yüksel	
83	En Güzel Türk Masalları	Kerem ile Aslı: Türk Halk Hikâyeleri	Der. Şevket Rado	1972	Bülent Düzgüt	
84	En Güzel Türk Masalları	Bir Varmış, Bir Yokmuş	Eflatun Cem Güney	1973		Yalçın Emiroğlu
85	En Güzel Türk Masalları	Evvel Zaman İçinde	Eflatun Cem Güney	1973		Yalçın Emiroğlu
86	Grimm Kardeşlerden Masallar	Kahraman Terzicik	Jacob Ludwig Karl Grimm, Wilh	1958	Orhan Şevket Yüksel	
87	Grimm Kardeşlerden Masallar	Sihirli Sopa	Jacob Ludwig Karl Grimm, Wilh	1958	Orhan Şevket Yüksel	
88	Grimm Kardeşlerden Masallar	Becerikli Kardeşler	Jacob Ludwig Karl Grimm, Wilh	1958	Orhan Şevket Yüksel	
89	Grimm Kardeşlerden Masallar	Altın Saçlı Şeytan	Jacob Ludwig Karl Grimm, Wilh	1958	Orhan Şevket Yüksel	
90	Grimm Kardeşlerden Masallar	Hansel ve Gretel	Jacob Ludwig Karl Grimm, Wilh	1958	Orhan Şevket Yüksel	
91	Grimm Kardeşlerden Masallar	Pamuk Prenses	Jacob Ludwig Karl Grimm, Wilh	1958	Orhan Şevket Yüksel	
92	Grimm Kardeşlerden Masallar	Çalgıcı Dostlar	Jacob Ludwig Karl Grimm, Wilh	1958	Orhan Şevket Yüksel	
93	Grimm Kardeşlerden Masallar	Parmak Çocuk	Jacob Ludwig Karl Grimm, Wilh	1959	Orhan Şevket Yüksel	
94	Grimm Kardeşlerden Masallar	Pembe Gül ile Al Gül	Jacob Ludwig Karl Grimm, Wilh	1959	Orhan Şevket Yüksel	
95	Grimm Kardeşlerden Masallar	Rapunzel	Jacob Ludwig Karl Grimm, Wilh	1959	Orhan Şevket Yüksel	
96	Grimm Kardeşlerden Masallar	Demir Adam	Jacob Ludwig Karl Grimm, Wilh	1959	Orhan Şevket Yüksel	
97	Grimm Kardeşlerden Masallar	İğ, Mekiç, İğne	Jacob Ludwig Karl Grimm, Wilh	1959	Orhan Şevket Yüksel	
98	Grimm Kardeşlerden Masallar	Danseden Pabuçlar	Jacob Ludwig Karl Grimm, Wilh	1959	Orhan Şevket Yüksel	
99	Grimm Kardeşlerden Masallar	Su Perileri	Jacob Ludwig Karl Grimm, Wilh	1959	Orhan Şevket Yüksel	
100	Grimm Kardeşlerden Masallar	Karga Burunlu Kral	Jacob Ludwig Karl Grimm, Wilh	1959	Orhan Şevket Yüksel	
101	Grimm Kardeşlerden Masallar	Uç Dil	Jacob Ludwig Karl Grimm, Wilh	1959	Orhan Şevket Yüksel	
102	Güzel Kitaplar Serisi	Don Kişot	Miguel de Cervantes Saavedra	1950	Reşat Nuri Güntekin	
103	Güzel Kitaplar Serisi	Tabiât-Ana Anlatıyor	Karl Ewald	1950	Beyhan Eczacıbaşı	
104	Güzel Kitaplar Serisi	İstanbul	Othmar Pierschy	1951		
105	Güzel Kitaplar Serisi	Küçük Prens	Antoine de Saint Exupery	1953	Ayşe Nur	
106	Güzel Kitaplar Serisi	Andersen'den Masallar	Hans Christian Andersen	1957	Sabri Esat Siyavuşgil	Tabea Schmoll
107	Güzel Kitaplar Serisi	Masal Bahçesi		1957	Orhan Şevket Yüksel	
108	Güzel Kitaplar Serisi	Birbir Gece Masalları		1957	Halit Fahri Ozansoy	
109	Güzel Kitaplar Serisi	Dede Korkut Masalları	Neşet Günel, Eflatun Cem Güney	1958		
110	Güzel Kitaplar Serisi	Dünyanın Çehresini Değiştiren 12 Adam	Egon Larsen	1958	Behçet Cemal	
111	Güzel Kitaplar Serisi	Allah Rahatlık Versin: En Güzel Gece Masalları	Jella Lepman	1959	Selma Türkis Noyan	Günther Strupp
112	Güzel Kitaplar Serisi	Dünyanın Dört Bucağından Dostlar: Bir Hayvanat Bahçesinin Romanı	Felix Salten	1959	Burhan Arpad	
113	Güzel Kitaplar Serisi	Bufalo Bill: Batılı Süvari	Mario Giussani	1960	Asım Baltacıgil	
114	Güzel Kitaplar Serisi	Gökten Uç Elma Düştü	Eflatun Cem Güney	1960		
115	Güzel Kitaplar Serisi	Halime: Bir Anadolu Kızının Romanı	Grace Rasp-Nuri	1960	Tahir Alangu	
116	Güzel Kitaplar Serisi	Wilhelm Tell	Mario Giussani	1960	Asım Baltacıgil	
117	Güzel Kitaplar Serisi	Gümüş Kanat	Cahit Uçuk	1962		
118	Güzel Kitaplar Serisi	Gundula	Marie-Louis Fischer	1966		
119	Güzel Kitaplar Serisi	Hayvan Hikâyeleri		1968	Orhan Şevket Yüksel	
120	Güzel Kitaplar Serisi	Keşifler ve İcatlar Ansiklopedisi: 10.000 Yıl Boyunca	Bruno Kaiser	1969	Şükran Var	
121	Güzel Kitaplar Serisi	Açıl Sofram Açıl ve Congoloz Baba	Eflatun Cem Güney	1957		Vicki Saint-Gudjian
122	İşık Kitapları	Artık Yoldaş Değiliz	Andor Heller	1957	Sadık Balkan	
123	İşık Kitapları	Kahramanlık Rubu	Charles A. Lindbergh	1957	Arif H. Özbilgen	
124	İşık Kitapları	Yol Üstündeki Oda	Godfrey Blunden	1958	Ayşe Sarıalp	
125	İşık Kitapları	Büyük Tecrübe	Frank Thistlewaite	1958	Selma F. Ocaktan	
126	İşık Kitapları	1984	George Orwell	1958	Vahit Turhan, S. Tonguç	
127	İşık Kitapları	Cesaret Madalyası	Stephen Crane	1958	Nilüfer P. Deriş	
128	İşık Kitapları	Fazilet Mücadelesi	John F. Kennedy	1958	Arif H. Özbilgen	
129	İşık Kitapları	Kurtuluş Çatı	John Hershey	1959	Ekin Kardam	
130	İşık Kitapları	Einstein ve Evren	Lincoln Barnett	1959	H. Aydın	
131	İşık Kitapları	Bulutların Otesinde	Ernest Kellog Kann	1959	Arif H. Özbilgen	
132	İşık Kitapları	Sındalye Kavgası	Cameron Hawley	1960	Pervin Adatas	
133	İşık Kitapları	Baba Ocağı	Borden Deal	1961	Arif H. Özbilgen	
134	İşık Kitapları	Gizli İsim	Lin Yutang	1962	Suzan Akpınar	
135	Nedir? Niçin? Nasıl?	Ses Nedir?	Berta Morris Parker	1949		
136	Nedir? Niçin? Nasıl?	Hava Nedir?	Berta Morris Parker	1949		
137	Nedir? Niçin? Nasıl?	Ateş Nedir?	Berta Morris Parker	1949		
138	Nedir? Niçin? Nasıl?	Bulut, Yağmur, Kar Nedir?	Berta Morris Parker	1949		
139	Nedir? Niçin? Nasıl?	Yer Çekimi Nedir?	Berta Morris Parker	1949		
140	Nedir? Niçin? Nasıl?	Gökyüzü Nasıldır?	Berta Morris Parker	1949		
141	Nedir? Niçin? Nasıl?	Miknats Nedir?	Berta Morris Parker	1949		
142	Nedir? Niçin? Nasıl?	Fen Adamları Nasıl Çalışır?	Berta Morris Parker	1949		
143	Nedir? Niçin? Nasıl?	Acayip Hayvanlar Nasıl Yaşar?	Berta Morris Parker	1949	Cevat Gobi	
144	Nedir? Niçin? Nasıl?	İnsan Neden Yapılmıştır?	Berta Morris Parker	1949		
145	Nedir? Niçin? Nasıl?	Su Nedir?	Berta Morris Parker	1949		
146	Nedir? Niçin? Nasıl?	Isı Nedir?	Berta Morris Parker	1950		

no.	Seri	Kitap Adı	Yazar	Yılı	Türkçeleştiren	Resimleyen
147	Nedir? Niçin? Nasıl?	Elektrik Nedir?	Berta Morris Parker	1950		
148	Nedir? Niçin? Nasıl?	Canlılar Nasıl Yaşar?	Berta Morris Parker	1950		
149	Nedir? Niçin? Nasıl?	Makineler Nasıl İşler?	Berta Morris Parker	1950		
150	Nedir? Niçin? Nasıl?	Dünyamızın Komşuları Nelerdir?	Berta Morris Parker	1950		
151	Nedir? Niçin? Nasıl? İkinci Seri	Yeryüzü Nasıl Değişir?	Berta Morris Parker	1952		
152	Nedir? Niçin? Nasıl? İkinci Seri	Bitkiler, Hayvanlar Niçin Faydalıdır?	Glenn Blough	1952		
153	Nedir? Niçin? Nasıl? İkinci Seri	Dünyamız Nasıl Bir Hazinedir?	Berta Morris Parker	1952		
154	Nedir? Niçin? Nasıl? İkinci Seri	Rasathane Nedir?	Berta Morris Parker	1952		
155	Nedir? Niçin? Nasıl? İkinci Seri	Başlangıçta Dünyamız Nasıldı?	Berta Morris Parker	1952		
156	Nedir? Niçin? Nasıl? İkinci Seri	Ağaç Nedir?	Berta Morris Parker	1952		
157	Nedir? Niçin? Nasıl? İkinci Seri	Böcekler Nasıl Yaşar?	Berta Morris Parker	1952		
158	Nedir? Niçin? Nasıl? İkinci Seri	Göküzü Nasıldır?	Berta Morris Parker	1952		
159	Nedir? Niçin? Nasıl? İkinci Seri	Su Nedir?	Berta Morris Parker	1952		
160	Nedir? Niçin? Nasıl? İkinci Seri	Toprak Nedir?	Berta Morris Parker	1953		
161	Nedir? Niçin? Nasıl? İkinci Seri	Yer Çekimi Nedir?	Berta Morris Parker	1953		
162	Nedir? Niçin? Nasıl? İkinci Seri	İnsan Neden Yapılmıştır?	Berta Morris Parker	1953		
163	Nedir? Niçin? Nasıl? İkinci Seri	Ses Nedir?	Berta Morris Parker	1953		
164	Nedir? Niçin? Nasıl? İkinci Seri	Hava Nedir?	Berta Morris Parker	1953		
165	Nedir? Niçin? Nasıl? İkinci Seri	Bulut, Yağmur, Kar Nedir?	Berta Morris Parker	1953		
166	Nedir? Niçin? Nasıl? İkinci Seri	Güneş Nedir?	Glenn Blough, J. Pencier	1954		
167	Nedir? Niçin? Nasıl? İkinci Seri	Tarihten Önceki Hayvanlar Nasıldı?	Berta Morris Parker	1954		
168	Nedir? Niçin? Nasıl? İkinci Seri	Bitkiler Nedir?	Berta Morris Parker	1954		
169	Nedir? Niçin? Nasıl? İkinci Seri	Miknats Nedir?	Berta Morris Parker	1954		
170	Nedir? Niçin? Nasıl? İkinci Seri	Termometre Nedir?	Berta Morris Parker	1954		
171	Nedir? Niçin? Nasıl? İkinci Seri	Evcil Hayvanlara Nasıl Bakmalı?	Berta Morris Parker	1954		
172	Nedir? Niçin? Nasıl? İkinci Seri	Ateş Nedir?	Berta Morris Parker	1958		
173	Nedir? Niçin? Nasıl? İkinci Seri	Canlılar Nasıl Yaşar?	Berta Morris Parker	1958		
174	Nedir? Niçin? Nasıl? İkinci Seri	Isı Nedir?	Berta Morris Parker	1958		
175	Nedir? Niçin? Nasıl? İkinci Seri	Nasıl Besleniriz?	Berta Morris Parker	1958		
176	Öğretici Kitaplar	Çocuklar İçin Elektrik Kitabı	Alfred Morgan	1953	Şehbal Erdeniz	
177	Sanat Şaheserleri: En Büyük Ressamlar	Rubens		1968		
178	Sanat Şaheserleri: En Büyük Ressamlar	Renoir		1968		
179	Sanat Şaheserleri: En Büyük Ressamlar	Delacroix		1968		
180	Sanat Şaheserleri: En Büyük Ressamlar	Van Gogh		1968		
181	Sanat Şaheserleri: En Büyük Ressamlar	Braque		1969		
182	Sanat Şaheserleri: En Büyük Ressamlar	Manet		1969		
183	Sanat Şaheserleri: En Büyük Ressamlar	Michel-Ange		1969		
184	Sanat Şaheserleri: En Büyük Ressamlar	Titien		1969		
185	Sanat Şaheserleri: En Büyük Ressamlar	Modigliani		1969		
186	Sanat Şaheserleri: En Büyük Ressamlar	Toulouse-Lautrec		1969		
187	Sanat Şaheserleri: En Büyük Ressamlar	Matisse		1969		
188	Sanat Şaheserleri: En Büyük Ressamlar	Boticelli		1969		
189	Sanat Şaheserleri: En Büyük Ressamlar	Rembrandt		1969		
190	Sanat Şaheserleri: En Büyük Ressamlar	Bruegel		1969		
191	Sanat Şaheserleri: En Büyük Ressamlar	El Greco		1969		
192	Sanat Şaheserleri: En Büyük Ressamlar	Goya		1969		
193	Sanat Şaheserleri: En Büyük Ressamlar	Leonardo da Vinci		1969		
194	Sanat Şaheserleri: En Büyük Ressamlar	Utrillo		1969		
195	Sanat Şaheserleri: En Büyük Ressamlar	Giotto		1969		
196	Sanat Şaheserleri: En Büyük Ressamlar	Picasso		1969		
197	Türk Şairlerinden Seçmeler	Yunus Emre	Der. Şevket Rado	1972		
198	Türk Şairlerinden Seçmeler	Karaca Oğlan	Der. Şevket Rado	1974		
199	Yardımcı Tabiat Bilgisi Tabloları	İnsan		1957		
200	Yardımcı Tabiat Bilgisi Tabloları	Hayvanlar		1957		
201	Yardımcı Tabiat Bilgisi Tabloları	Bitkiler		1957		

no.	Seri	Kitap Adı	Yazar	Yılı	Türkçeleştiren	Resimleyen
202		Denemeler	Fatma Esen	1949		
203		Nasrettin Hoca Hikayeleri: 70 Manzum Hikâye	Orhan Veli Kanık	1949		
204		Ahmetle Mehmedin Yaptıkları: Okula Yeni Başlamış Çocuklara Yaşama Bilgisi		1950		
205		Amerikan Masalı	Şevket Rado	1950		
206		Doğan Kardeş Ansiklopedisi		1950		
207		Güneşli Okul	Rollier	1950	Bilâl Aziz Yankıoğlu	
208		Yabancı Meşhur Adamlar		1951		
209		Aşık Garip	Eflatun Cem Güney	1952		Hikmet Duruer
210		Bir Küçük Dere Vardı: Çocuk Şiirleri	Sadun Tanju	1952		Hikmet Duruer
211		Altın Basamak I		1952		
212		İki Arkadaş		1954		
213		Kon-tiki: Pasifik Okyanusunda Bir Sul Yolculuğu	Thor Heyerdahl	1954	Behçet Cemal	
214		Atlantis	Hans Dominik	1955	Behçet Cemal	
216		Babanz Atatürk	Falih Rıfkı Atay	1955		
217		Bilgi Hazinesi		1955		
218		Boyaçının Penguenleri	Richard Atwater, Florence Atwater	1955		
219		Gemici Sinbad'ın Maceraları		1955		
220		Denizler Altında Bir Ay	Tancréde Vallerey	1955	Orhan Sacit	
221		Fen ve Tabiat Ansiklopedisi		1955		
222		Kurt Kam: Roman	Jack London	1955	Behçet Cemal	
223		Doğru Düşün, İyi Çalış, İyi Dinlen	Fritz Pacher, Heinz Graupner	1958	Selahattin Sürel	
224		Eşyaların Hikâyesi	Hasan Ali Ediz	1958		
225		Pembe Evin Kedisini	Mad H. Giraud	1958	Nihal Yalaza Taluy	
226		Şiir Bahçesi: Çocuklar İçin Atatürk, Memleket, Tabiat ve Aile Şiirleri		1958	Derl: Şükrü Enis Regü	Selma Emiroğlu
227		Yeşil Mühürülü Mektup	N. Tani	1958	Nihal Yalaza Taluy	
228		Benim Atatürk'üm	Mualla Uzman	1959		
229		Bir Daba: Şiirler	Munis Faik Özansoy	1959		
230		Işık Hikâyesi	Hasan Ali Ediz	1959		
231		Nasıl Okudum?	Tevfik Sağlam	1959		
232		Saatin Hikâyesi: Saatin Tarihi	Hasan Ali Ediz	1959		
233		Doğan Kardeş Kimya Laboratuvarı		1960		
234		İki Kere İki Ne Uç Eder Ne De Beş	Helen Macinnes	1960	Mustafa Eriem	
235		Yazının Hikâyesi	Hasan Ali Ediz	1962		
236		Az Gittim Uz Gittim	Eflatun Cem Güney	1962		
237		Çocuklar İçin Görgü	Derl. Esin Talu Çelikkhan	1962		
238		Daldan Damlalar	Kemal Gönen	1962		
239		Evvel Zaman İçinde	Eflatun Cem Güney	1962	Yalçın Emiroğlu	
240		Gri Şapkalı Adam	Berthe Bernage	1962	Nihal Yalaza Taluy	
241		Küçük Lord	F.H. Burnett	1962	Asım Baltacıgil	
242		Leylek Dede	Jean Webster	1962	Semra Özün	
243		Modern İngiltere		1962		
244		Serzeniş: Şiir	Mucip Ataklı	1962		
245		Yaşamış Hikâyeler		1962	Orhan Ş. Yüksel	
246		Bir Varmış Bir Yokmuş	Eflatun Cem Güney	1963		
247		Çitlembik	Charles Vildrad	1963	Müeyyet Mudi	
248		Gözlüklü Kedi: En Güzel Gece Masalları	Jella Lepman	1963	Selma Türkis Noyan	
249		Kurtları Yıldırın Kış: Grönland ve Alaska Arasında Geçen Maceralı Bir Hayatın Hikâyesi	Kurt Lügen	1963	Selma Türkis Noyan	
250		Mutluluk: Şiir	Rengin Nadir Ünü	1963		
251		Sıcak Ülkeler Doktoru	Pierre Fourre	1963	Sermet Sami Uysal	
252		Andersen'den Masallar	Hans Christian Andersen	1964	Zeynep Menemenci	Yalçın Emiroğlu
253		Aslan	Joseph Kessel	1964	Rezzan A. Emin Yalman	
254		Baharı Getiren Kurlangıç	Maurice Genevoix	1964	Zeynep Menemenci	
255		Güneşlerin Şarkıları: Şiirler ve Resimler	İdil Özerdem	1964		
256		Sıncaplı Kız		1964		
257		Klementine Teyzenin Arabaları	Friedrich Rosenfeld	1965	Laika Öztoprak	
258		Küçük Prenses	F.H. Burnett	1965	Nihal Yalaza Taluy	
259		Noktacık ile Anton	Erich Kaestner	1965	Semra Ögel	
260		Sevgiye Özlem	John A. Morasa	1965	Seniha Çançar	
261		Toby Tyler: Sirkte On Hafta	James Otis	1965	Semra Özün	
262		Babanz Atatürk	Falih Rıfkı Atay	1966		
263		Çizmeli Kedi	Charles Perrault	1966	Bülent Bekdik	
264		Bir Zamanlar	Hamdi Akalın	1967		
265		Şiirler: Bir Başlangıcın Hikâyesi	Şevket Rado	1970		
266		Fotoğraflarla Atatürk'ün Hayatı: Doğumundan Ölümüne Kadar		1971		
267		İpekkulak	Fahriünissa Elmalı	1973		

APPENDIX G :
A PROPOSED SKETCH FOR CORNERSTONES IN
CHILDREN'S LITERATURE

- 1865 - Lewis Carroll, *Alice in Wonderland*.
1868 - Louisa May Alcott, *Little Women*.
1869 - Jules Verne, *Vingt Mille Lieues sous les Mers* (*Twenty Thousand Leagues Under the Sea*).
1876 - Mark Twain, *The Adventures of Tom Sawyer*.
1880 - Johanna Spyri, *Heidi*.
1880 - Carlo Collodi, *Pinocchio*.
1888 - Oscar Wilde, *The Happy Prince and Other Stories*.
1894 - Rudyard Kipling, *The Jungle Book*.
1900 - Frank L. Baum, *The Wonderful Wizard of Oz*.
1902 - Beatrix Potter, *The Tale of Peter Rabbit*.
1905 - Frances Hodgson Burnett, *A Little Princess*.
1906 - Selma Lagerlöf, *Nils Holgerssons Underbara Resa Genom Sverige* (*The Wonderful Adventures of Nils*).
1907 - Ferenc Molnár, *A Pál Utcai Fiúk* (*The Paul Street Boys*).
1913 - Eleanor H. Porter, *Pollyanna*.
1926 - A. A. Milne, *Winnie the Pooh*.
1933 - Erich Kästner, *Das Fliegende Klassenzimmer* (*The Flying Classroom*).
1937 - J.R.R. Tolkien, *The Hobbit*.
1943 - Antoine de Saint-Exupéry, *Le Petit Prince* (*The Little Prince*).
1945/1970 - Tove Jansson, *Mumintrölet* (*Moomintrolls- series*).
1945 - Astrid Lindgren, *Pippi Långstrump* (*Pippi Longstocking*).
1962 - Harper Lee, *To Kill A Mockingbird*.
1964 - Roald Dahl, *Charlie and the Chocolate Factory*.
1975 - Christine Nöstlinger, *Konrad- Oder das Kind aus der Konservenbüsche* (*Conrad: The Factory Made Boy*).
1979 - Peter Härtling, *Ben Liebt Anna* (*Ben Loves Anna*).
1997/2007 - J.K. Rowling, *Harry Potter- series*.
1999/2006 - Lemony Snicket, *A Series of Unfortunate Events*.

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