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Araştırma Makalesi • Research Article

Animal Myths in Children's Books

Çocuk Kitaplarında Hayvan Mitleri

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ÖZ

Çocuk edebiyatı eserlerinde geçen hayvanlara hangi mitolojik yüklemeler ve anlamlandırmaların yapıldığını tespit etmek, mitolojik hayvanların eserlerde nasıl yer aldığını ortaya koymak amacıyla yapılan çalışmada mitolojinin çocuk edebiyatındaki yeri belirlenmeye çalışılmıştır. Bu amaçla Millî Eğitim Bakanlığının 2005-2018 yılları arasında ilköğretim okulları için okutulmasını tavsiye ettiği "100 Temel Eser" listesinde yer alan Türk Edebiyatına ait eserler (61 eser), mitolojik ve mitolojik anlam yüklenen hayvanları tespit etmek amacıyla okunmuştur. Doküman analizi ile belirlenen mitolojik hayvanlarla ilgili ögeler betimsel analiz ile yorumlanmıştır. İncelen çocuk edebiyatı eserlerinin hayvan miti çeşitliliği bakımından zengin olduğu görülmüştür. Nitekim eserlerde mitolojik hayvanlardan ejderha da dâhil olmak üzere 24 farklı türe mitolojik olarak yaklaşıldığı tespit edilmiştir. Çalışmada biri mitolojik kuş olan Zümrüdüanka da dâhil olmak üzere 7 farklı türüyle eserlerde mitolojik olarak en fazla işlenen hayvan, kuş olarak tespit edilmiştir. Kuş mitiyle toplumumuzun bilinçaltında kuş olup dertlerden uzaklaşma imajının yatmakta olduğu belirlenmiştir. At ve yılan; 100 Temel Eser seçkisinde kuştan sonra en fazla işlenen mitolojik hayvanlardır.

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ABSTRACT

The target was to determine the place of mythology in children's literature in this study which aimed at presenting how mythologic animals took place in works and which mythologic meanings and interpretations were laid on animals in children's literature books. For this purpose, 61 books were read in order to determine the mythologic animals and the animals which were attributed a mythological meaning. The books belonged to Turkish Literature within the list of "100 Basic Works" that were recommended by The Ministry of Education through 2005-2018 to be read at primary schools. The elements regarding mythologic animals were determined with document analysis and interpreted through descriptive analysis. It was seen that the works of children's literature being analysed were rich in terms of animal myth variety. Thus, it was identified that there were 24 different types of mythologic animals which were mythologically approached including dragons in the works. In the study, the bird was identified as the animal which was mentioned mythologically the most in the works with 7 different types including one of the mythological birds, Phoenix. It was found that the reason for using bird myth was the idea of flying away from troubles like a bird in our society's subconscious. The horse and the snake were the most discussed animals within 100 Basic Works anthology after bird.

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Introduction

Myths are the products of an individual's struggle to interpret himself, the universe and the goings-on (Gökben Saluk, 2016:7). The history of myths is the same with the history of humankind. If there are human beings, there are myths, too. Because myths are the manifestation of the idea of creation in human mind. They are the "real" answers to "why" and "how" questions about creation. For this reason, they have existed each place where humans existed from the most primitive clans to the most developed societies (Ergun, 2016: 110). Myths are narratives in which why and how questions find answers regarding past events (Ayaz, 2016: 257). A myth is an imaginary folk tale which spreads traditionally or is shaped by a society's imagination and has a narrative which enables creation of gods and the birth of universe in mind (Uğurlu, 2012).

Myths are divided under various categories in terms of their content. They are analysed under different headings such as cosmogony myths that explain the creation of the universe and the world, eschatology myths that contain myths and legends narrating the future of human beings, the universe and the world, apocalypse, death and life after death, theogony myths that explain the roots of divine creatures and gods (Gökben Saluk, 2016: 10; Çoruhlu, 2012:14; Uğurlu, 2012), etiology myths that explain the roots of creatures and objects (Gökben Saluk, 2016: 10; Uğurlu, 2012) and anthropogony myths that explain the roots and creation of human beings (Gökben Saluk, 2016: 10; Çoruhlu, 2012: 14). Uğurlu adds ethical myths (the fight between good and bad, angels and demons), "sociological and psychological myths" to this list (2012).

We see myths as various verbal codes, symbolic shapes, writings, expressions and practices within common behavioural manners of humanity (various ceremonies, rituals and festivals such as birth, wedding, death, urban), their descriptions based on time and place (calendar, cave paintings, architecture etc.) and valuable, sacred objects including especially verbal cultural products (poem, epic, fairy tale, legend etc.) (Gökben Saluk, 2016:8). As you can see, mythical meanings can exist in everything which belongs to life and humans. In this study, mythologic view of Turkish society about animals is analysed.

There are no unchangeable rules in the world of myths; objects, animals, everything can become alive, all changes are possible in this world; a single entity, a single object can change into different forms; this world is the world of meaning (Uğurlu, 2012:20). Each society has achieved this meaning through their codes, mathematics and aesthetic, dreams, future fancies and fantasies and thus, the myths of societies have differentiated from each other.

The starting point of this study is that researchers complain about how Turkish mythology couldn't find expression in artworks (Çoruhlu, 2012:11). So, in this study it was aimed at finding the answers for the questions of how our society considered animals mythologically and which mythological meanings they laid on animals in "100 Basic Works" that were recommended by the Ministry of Education for primary schools for 13 years. The reflections of mythology in Turkish Children's Literature were revealed based on local works in "100 Basic Works". Because how foreign cultures considered animals mythologically was excluded from the study, foreign works of world literature weren't analysed but they were still kept within the anthology.

When we look at the roots of the word mythology, we see that there are three words not just one word for the concept of statement in Ancient Greek: one is 'mythos', the other one is 'epos' and the third one is 'logos'. Mythos is the statement that is said or heard; it means fairy tale, story, legend. Epos is the statement that is said, read according to a specific order and

meter. While mythos is the content of the words being uttered, the story being told, epos is the metric, fancy and balanced form of it that is shaped naturally. The fact that legends of ancient times have reached today is possible thanks to successful unity of epos and mythos. Nowadays logos has become an addition which is used in order to express the scholar and science in any research branch (Uğurlu, 2012: 25-26). After adding-logos (statement, knowledge) word to myth root, the word mythology is created which means “the science of myth” (Çoruhlu, 2012: 14; Gökben Saluk, 2016: 8). In other words, the word mythos in Ancient Greek has become “myth” in Western languages, “mythology” has become the branch of science which studies “myths” or “mythos” (Ocak, 2009:139).

Mythology is a nation’s way of perceiving the world in the past. It describes individuals’ ideals, experiences and common expressions about life with a symbolical language by mentioning the core-main faith elements (Gökben Saluk, 2016:7). Mythology is the discipline which interprets and analyses the creation of Earth, natural events, the narratives and meanings people have produced with their imagination regarding human and everything about life, together with human in history. It is possible to see the mythos of a society in its traditions, customs, architecture, both in tangible and moral cultural elements. It can be seen in its products that how a society makes sense of life. This study aims at analysing how societies consider animals based on their written products. This study which aims to reveal mythical meanings that are ascribed to animals by our society enables us to better understand our society’s subconscious, view of life, perception of life.

While some researchers trace the origin of myths to religion (Çoruhlu, 2012: 13), some of them don’t limit mythology with only religion, legends or fairy tales. According to Gökben Saluk (2016:8-9), mythology is a field of symbols that has spread into a nation’s lifestyle, perceptions, traditions and customs. In this respect, every kind of cognitive, affective and practical allegorical definition or expression which is sacred and corresponding to a nation’s world perspective falls into the research field of mythology. Uğurlu claims that real interest area of a true mythos is nature. Mythos describe how humans, animals, trees, flowers, the Sun, The Moon, stars, storms and earthquakes are (2021: 44-45). In this study, only animals are discussed and it is aimed at identifying how they are considered by the society.

In the studies that were carried out in the context of children’s literature, mythology and 100 Basic Works, some studies regarding a specific animal type were identified. Şahmaran (Basilisk) is one of them. Gedik (2019) states that when we analyse the mythologies of different societies, we can see similar mythological creatures like Şahmaran; the reason is that during history societies have interacted with each other in various ways and a cumulative conscious has occurred. It is remarkable to see many studies about birds and bird types in literature. Thus, Türkteş (2017) confirmed a rich bird species (francolin, hoopoe, crow, owl, partridge, olive bird, bald ibis, swallow, dragonfly, collared dove, chicken, bat, pelican ruddy shelduck, pigeon) through the studies he had analysed and he identified that positive aspects of birds were highlighted compared to negative aspects, and it was quite common to change and turn into a bird. Yalçınkaya concluded that mostly women and children turned into a bird and birds were considered as the protective owner of women and children. Armutak (2004) watched that fish species and reptiles had less place in mythological stories compared to animals with wings (bird, crow, pigeon, eagle, hawk, peacock, falcon, owl, stork, swan, goose, chicken and bat). Armutak expressed that dragons and Phoenix which were accepted as mythological animals occurred mostly as a synthesis of animals’ best, strongest or most terrifying features as a result of human imagination. In the studies that were carried out without specifying a certain animal species while detecting animals with mythologic features, Yeşil (2019) detected seven

mythologic animal figures as horse, eagle, deer, snake, crow, “ghoul”, phoenix; in his study analysing 21 fairy tales, Ateş (2017) detected horse, dragon, snake and phoenix.

As mythology is the product of societies’ struggle to make sense of life, naturally the studies are carried out on a certain faith system and a nation. Also, these studies are done generally on animal patterns or a specific animal myth. Because this study was carried out to determine how animals took place mythologically in the mind of Turkish society, the study included works of Turkish literature. Unlike other studies that were done mostly on a writer’s books or a few works, this study included the works (61 works) in the list of 100 Basic Works of Turkish literature which were recommended by the Ministry of Education through 2005-2018. So, this study is different from the others in terms of the numerosity of books. It can also be said that this study didn’t focus only on a certain or a few animal patterns but instead it was comprehensive in terms of its content as it aimed at detecting all animals.

In order to make students acquire reading habit, the Ministry of Education prepared the first list for 5th, 6th, 7th and 8th grades based on the works which had been determined as a result of researches by field experts on childhood and early youth period literature (URL1). In 2012, the work, *Barbaros Hayreddin is Coming* (URL2) and in 2014 *Yonca Girl* (URL3) were excluded from the list of 100 Basic Works. Another work being excluded from the list was *Stories with Memories* by İbrahim Zeki Burdurlu. Instead of the works that had been excluded, the works *Selections from Mehmet Akif Ersoy* and *Selections from Necip Fazıl Kısakürek* were included into the list (URL4). The works having been excluded aren’t included in this study. While the book *Selections from Mehmet Akif Ersoy* was included in this study, *Selections from Necip Fazıl Kısakürek* wasn’t evaluated in the study because we weren’t able to have access to the book. Thus, there were 61 books in the study instead of 62 works.

There were various reactions towards this selection in the society. Based on teacher opinions Arıcan and Yılmaz (2010) stated that forcing students to read “100 Basic Works” would affect reading habit of students negatively. After the discussions on the works in public opinion, Ministry of Education declared that activities and applications regarding the of 100 Basic Works were abolished with the circular dated 17.12.2018 (URL5).

Many activities like reading exercises, activities and competitions were carried out with these books -as they were recommended by the Ministry of Education-. Considering the number of book editions, the demand on this list of books is clearly understood. Many studies were carried out about these works that were in force for 13 years. In their study about determining the level of demand on these books in the 100 Basic Works selection, Okur and Arı (2014) detected that the most preferred local books were fairy tales. The topic about the works that was studied the most was values and themes of them. Çalışkan (2016) revealed the values in 30 world literature works in the selection for specifying the values within 100 Basic Works. There were also studies analysing the values in terms of quantity. Kantar (2014) stated that in 20 works within 100 Basic Works the most common value was helpfulness; the least common ones were patriotism, hospitality and liberty. There were also works analysing how these themes and values were discussed. Türkyılmaz and Kuş (2014) underlined the majority of negative statements regarding child rights in 10 books being read the most within 100 Basic Works selection.

It is seen that the researches on “100 Basic Works” are mostly about reading attitudes of students, themes and a specific topic. There have never been any research studying these works which were effective in educational environment for primary and secondary schools for a long time, 13 years, in terms of mythology. This study that was carried out on animal myths addressed the works with a mythological point of view.

Method

Research data collection was carried out through document analysis. Document analysis includes the analysis of written materials that contain information about the target phenomenon and phenomena to research (Yıldırım and Şimşek, 2011: 187). In this respect, the answers for the questions how our society considered animals mythologically and which mythological meanings they laid on animals were analysed based on “100 Basic Works” of Turkish children’s literature which were approved by the Ministry of Education and, they were presented under headings. The works that had been analysed were listed after bibliography section.

Data Analysis

In this study, data from “100 Basic Works” that were approved by the Ministry of Education was presented through descriptive analysis. The purpose in such an analysis is to present the findings in an organized and interpreted way to readers (Yıldırım and Şimşek, 2011: 224). In the works, the animals belonging to the same family were discussed under one heading. Based on this information, while rooster/chicken, ram/sheep were discussed under the same heading, sub-headings were created for different bird species myths. The interpretations on the data which was collected through the analysis of regarding books were presented in findings section.

Findings

Turkish literature works in the list of 100 Basic Works that were selected for primary schools were read and analysed without being conditioned to look for any specific animal species. The target was to detect mythological meanings which were laid on animals. It was seen that sometimes animal names weren’t said clearly in the works; people recommended a saint (evliya) to sacrifice an animal to get rid of illnesses (W33:55). There was also no information about which animals Sarı Kız, who was left in Kaz Mountains by her parents, became friends with, talked to and joked around (W51:78).

In many works, “wolf bird” reduplication was seen; the statements were like being prey for a wolf and a bird, wolves and birds fell asleep (W49: 112, 127). In the poems, we see that wolves and birds could talk (W50: 27); it was also said that you could learn all the troubles during the occupation of Anatolia from wolves and birds (W50: 37).

In this section, all the animals that had been mentioned clearly in these 61 works were listed in alphabetical order:

Bee

Bee myth was mentioned in 2 different fairy tales. It is seen that mythological bees in fairy tales are lame:

In a fairy tale where Keloğlan is having a competition about lying, Keloğlan’s lame bee runs away from the hive, becomes friends with a water buffalo and ploughs. Then, Keloğlan arrives and wants his right of plough rent (W43: 25). A lame bee with one wing organizes other bees against Nemrut, who scares people to death, and sends all bees against his army. It succeeds to kill him by going through his nose into his skull (W57). In this fairy tale, it is stated that the end of Nemrut, one of the most powerful and cruel kings in the world, is by a lame bee.

Horse

According to Turkish Mythology, a horse takes shamanists to sacred powers and it stands near God. A horse is the symbol of death and intuition; it has a place both in sky and on land. In order God to help people, its existence is necessary. It is the animal representing a

mystical world on Earth. It is the best friend of shamanists and humans (Seyidoğlu 1996: 55). Thus, Osman Bey feels a great pain when his horse dies because it is his best friend in wars and conquers while he is making his sacred ideals come true (W45: 354-355).

In fairy tales, horses are wise animals, which give advice, guide and talk. They run like the wind:

The horse tells sultan's son not to take the bird's wing but he doesn't listen. When he gets into trouble, the horse gives advice reminding that it warned him before. It explains how to go to Mount Kaf and catch the sultan of the birds (W23: 60).

When fake sultan's son is worried that people will understand she is a girl, the horse pities her tears and starts to talk. It tells her that it will take her away from the country and it rides a six-month distance in just one day. It gives her three strands of its hair and tells that when she is in trouble, she should rub these strands and it will come to help her (W44).

Turning into a horse is discussed mostly. Men turn into a horse:

They keep going a bit more and suddenly the boy becomes a horse. What a horse! Each hair is golden purl, its tail is ornamented with pearls and its shoes are made of diamonds. It is impossible to look at it under the sun and its gleam dazzles everyone who looks at it (W23: 53).

“When the barn is desolate, the horse shakes off and becomes a fifteen-year-old boy.” (W29: 127).

After learning dirty tricks (Ali Cengiz tricks), a young boy disguises himself as a horse and asks his mother to sell him to the sultan. He tells her mother that she should take his halter and goes home back with it (W44: 244).

Furthermore, according to Turkish and Mongolian faith who embraced Shamanism, a horse is a sacred animal that comes down to Earth from the sky (Uraz, 1994: 145). In the works, it is seen that horses fly:

“What do you say? Are there flying horses? I heard a woman saying it in the bazaar this morning. Like a cloud in moonlight, she saw it fly.” (W28: 29).

“A wooden horse comes alive suddenly, takes off and starts to fly in the sky while carrying the sultan's son on its back.” (W21: 7).

“Nemrut, who claims to be God, rides his flying horse and goes to sky.” (W57: 8).

Nemrut's horse is different from other horses in terms of physical features:

Nemrut's horses don't look like other horses. Front legs of the horse are short and this feature makes it unique. Its front legs are short because Nemrut doesn't want it to go back while climbing a mountain. At the same time, its front legs become long like a giraffe's legs while climbing down a mountain (W57: 7).

Among the works, there is only one negative feature that is laid on horses mythologically in one work and it is that a horse is used for evilness through sorcery. Apart from this, positive, nice and strong features are laid on horses:

The sultan casts a spell on his runaway daughter in order to catch her. He sends a black stallion after her runaway daughter. This enchanted stallion blows like wind and goes by spirting flames from its nose (W44: 231).

Horses appear mythologically in 5 fairy tales, 1 play and 1 novel, totally in 7 different books. A horse is an animal which talks, flies, goes like wind, and struggles for the good of other people mostly. In only one tale, it is seen that a horse is used for evilness through sorcery.

Bear

Bears appear mythologically in only a work, a fairy tale. A girl has a dream about bears. In her dream bears are clean and tidy and she is influenced by that dream. Whenever she is untidy, she remembers the bears and becomes clean and tidy.

Bears talk and live like humans in the fairy tale called “The House of the Bears”. A little girl goes to the bears’ house in her dream. When she witnesses the hospitality, neatness and hygiene of bears, she starts to become clean and neat from that day (W21).

Fish

The anecdote between Prophet Abraham and cruel Nemrut is reminded in 2 works, one of them is a fairy tale and a poem:

Nemrut wants to kill the boy who broke the icons and rebelled against him. He lit a fire to burn him but the wood in the fire become colourful fish (W57: 39).

The verses about the fish in Urfa’s legendary water address to Halil İbrahim Legend (W50: 71).

It is seen that in some works there are idioms in which animals are used mythologically. One of them is the story of “Warm by Stars” by Nasreddin Hodja. The phrase “when fish climb up a poplar tree” is used for impossible things (W39: 58).

Gazelle

In the tale by referring to the anecdote of Prophet Abraham, it is narrated that a baby boy who escaped from the cruelty of Nemrut is fed by a gazelle:

Based on the dream of Nemrut, all the boys in the country are killed. A mother escapes from the cruelty of Nemrut and leaves her son in a cave and then, a gazelle comes and feeds the boy (W57: 16).

In the works, there is the story of turning into a gazelle:

By stating that the ones who drink water from magical fountains of our country turn into a gazelle, love for the country is expressed and water of the country is praised (W50: 42).

“Whoever drinks its water/ becomes a beautiful gazelle!” (W8: 120).

Camel

Camel appears mythologically in just one tale.

Camels disappear in a pumpkin in fairy tales (W43: 25).

Pig

In two different fairy tales, the story is discussed as turning into a pig. It is the punishment for an evilness:

The boy asks the sultan to give permission to marry his daughter and tells him that if he doesn’t give permission, he will turn into a pig (W23: 54).

It is stated that people who are stingy, mean and call their guests as pigs will turn into pigs in afterlife (W43: 184-185).

Dragon

Even though dragons are considered as a part of Chinese mythology and art in whole world, they have a great place in Turkish mythology and art. They are accepted as a symbol of

fertility, welfare, power and strength for Turks in especially early periods (Çoruhlu, 2012: 154). They appear in 1 fairy tale. The dragon is described as a mythological animal with seven heads, 24 eyes which spirts flames, stands in front of a fountain and eats young girls:

A dragon lies down in front of a fountain and doesn't let water run. Once a year a girl is left for it. The dragon tears her apart and eats her (W44: 154). This dragon is mentioned as an animal with seven heads, fourteen lightening eyes on each of the seven heads, forked tongues that spirt flames while whistling (W44: 156).

Donkey

In the tale, a donkey turns into a handsome young man:

“Its head falls and shakes off. At the fourteenth of the month, it becomes a handsome young man.” (W29: 146)

Mouse

In one tale, mythological meanings are laid on a mouse. In *Keloğlan Tales*, a mouse speaks with Keloğlan. Keloğlan asks the mouse to tear his lady's dowery apart but it doesn't accept (W43: 142).

Deer

A deer occupies an important place in also Turkish cultural life. It is one of the animals which is seen in Turkish epics and considered as sacred. As it is a sacred animal, it is known that deer horns are hung on the Wall for good luck in some houses (Tanpolat, 2016: 51).

In the works, deer myth is seen as turning into a deer:

“The next day the boy turns into a fallow deer in front of his mother. Its horns are golden and shoes are made of diamond.” (W23: 53).

In the tale it is told that the deer feed babies:

He looks and sees that a deer is climbing down the mountain: Its breasts are full of milk. Father Dervish holds its breasts, gives one of them into a baby's mouth and the other breast to the other's mouth. The deer breastfeeds the babies well and then leaves... This deer starts to come each day and night (W29: 108).

It is seen that the deer are enchanted and0, used for evilness:

“The sultan casts a spell on a fallow deer so that it will follow the runaway girl. The fallow deer is an enormous animal whose hair is multi-coloured, shiny and its fourty forked horns sparkle to everywhere (W44: 232).

Rooster/Chicken

While a rooster appears in just one tale, a chicken appears in 2 tales. The rooster is used as a mount like a horse:

In the tale “Beardless Miller and Keloğlan” where Keloğlan competes in a lying competition, Keloğlan saddles the rooster and rides it (W43: 26).

Chicken myth appears in 2 tales as turning into a chicken. In one of the tales, an ogre becomes a chicken and eats millet (W23: 54). In the other tale, when Ali Cengiz sees that Keloğlan turns into a millet, he turns into a chicken to catch him (W43: 177).

Cow

It is seen in 3 different fairy tales. While a cow is presented as protective and nutritious like a mother, at the same time, it can be the hardest punishment tool because people who want to do harm turn into a cow:

The yellow cow which is called “My Purl” becomes a mother for this orphan; It gives honey from one breast and kajmak from another breast.” (W17: 11). This phrase affirms the finding of Tanpolat (2016: 38) that a cow takes place in different myths as a maternal animal besides being fertile and strong.

It is narrated that a shepherd pastures only his animals and doesn’t feed other animals that are entrusted to him in this world. His hair and beard will be eaten by a cow instead of grass and his eyes will be drunk instead of water in the afterlife (W43: 186).

In the tale *Al’lı and Firfiri*, Al’lı who wants to catch the beautiful girl turns into a heifer and tells the girl that he will eat her (W41).

Cat

It appears in one tale. We can see a cat talk in the work *Keloğlan Tales*. Keloğlan asks the cat to catch the mouse, the cat doesn’t accept (W43: 143).

Ram/Sheep

It is seen that in 3 different fairy tales there are mythological references. In the tales, mythological view of Ancient Turks regarding rams or sheep is clearly seen. It is an important detail that there are different interpretations based on colours. There is a difference between white ram/sheep and black ram/sheep; and the meaning changes based on colours. In the tales, it is narrated that in order to get out of the well it is necessary to ride on a white ram and reach the white sheep at the bottom of the well so that it can be possible to reach Earth. If you ride on the black ram or fall on the black sheep at the bottom of the well, you will go seven layers bottom of Earth (W23: 70-71; W44: 151). It is expressed that white ram and sheep are tools for reaching Earth, on the other hand, black ram or black sheep are tools for going seven layers bottom. Çoruhlu expresses that Ancient Turks used to sacrifice white rams for White God, and Beltirs, one of the current Shamanists societies, sacrifice white sheep or goat at their ceremonies for the sky; because sheep or goats that are not white are considered as the animals of underground god, it is known that they are sacrificed especially at mourning ceremonies for underground (2012: 174).

Sheep are presented as loyal animals which can talk:

“For all these years, you treated me like a dog and threw a piece of meat in front of me; then, a stranger came and gave me a Belters bunch of grass; now if I forget this favour and play a trick on him, what would Allah say?” (W17: 78).

In the tales, there is the story of turning into a ram. In both tales, the characters turn into a ram when they learn Alicengiz tricks. After having learnt Alicengiz tricks, Keloğlan and a young boy turn into a ram in order to earn money and they ask their mothers to sell them in bazaar (W43: 175; W44: 245).

Dog

It takes place in 3 different fairy tales. It is seen as turning into a dog in 2 tales and as talking in one tale. It is the animal which was assigned as the guard by God Ülgen for human beings together with the snake in creation myth of Altaic Turks. The dog is mythologically important because it gives its name to one of the years in the twelve animals calendar (Dilek,

2014: 91). In the Epic of Creation, God Ülgen puts a dog in charge of protecting human beings from the evilness of Erlik. However, as a result of its nature Erlik is able to deceive the dog (Sakaoğlu and Duymaz, 2011: 162-172).

It is presented as turning into a dog:

“The ghost cloud chased Kara Seyfi till the other bank of the river, then, it turned back, entered the garden and took shape of a furry shepherd dog (W23: 32).

The hound myth, one of dog breeds, appears in works as turning into a hound:

Keloğlan learns Ali Cengiz tricks and he takes shape of a hound. He asks his mother to sell him to hunters in order to get money from the hunters chasing rabbits (W43:174).

It is narrated that the ones who don't listen to parents' advice, show respect and the ones who oppose and harm everyone in this world will turn into a dog in the afterlife (W43: 185).

It is seen that dogs talk and ask questions to its master in tales:

“I have been standing in front of your door for years. Have you ever thought of whose dog it is and given a piece of food to me? You just put some grass in front of me and left me to starve.” (W43: 185).

Swan

It is seen in 1 tale. Young boys are turned into swans through sorcery:

“The stepmother turned eleven brothers of the girl into swans through sorcery. These poor boys are humans at night but as soon as the sun rises, they become swans and fly.” (W8: 28).

Frog

It appears in 1 fairy tale. It is witnessed that people who are mean turn into frogs. Thus, the wife of the sultan turns into a frog because of her evilness (W21: 69).

Bird

Birds and their types in these 61 works were classified under one heading. According to this classification, there are seven different types of birds which are pigeon, duck, crow, eagle, swallow, sparrow and Phoenix under the bird myth. Without stating any specific type of bird, they are seen totally in 6 different works, 3 fairy tales, 2 poems and 1 novel.

In these works, the theme of turning into a bird is seen:

“Because they are afraid of their step mother, two siblings pray to God for being a bird and running away from the high window. And their pray is accepted; they become collared doves.” (W56: 41).

“What a magic! It seems their step mother make them look like birds so much that when the sun sets and water is black, they become human beings and show themselves.” (W17: 102).

When she shakes off suddenly/ Changes her shape/She becomes a bird, a flower/ Sometimes a butterfly (W12: 23).

Birds and their wings are considered as sacred:

Sultan's son sees something shiny on the ground. That shiny object is the wing of a bird; he grabs and looks at it carefully. He thinks that it will be useful someday. He hears a strange voice coming from nowhere. The voice says that if he takes the wing, he will be in trouble (W23: 58).

In the works, there is information about that birds can talk. In the verse that is taken from the poem, it says “Flying birds say liberty”. (W50: 96).

There is a bird which knocks at the window of a beautiful girl and talks. The bird tells the girl that she will wait near a dead person and her dream will come true after forty days. The bird grasps the girl while she is asleep and leaves her in a palace (W44: 86-87). As one can see, the bird not only speaks with the girl but also helps her and moves her to another place in the tale.

Pigeon

In the tales, pigeon myth is seen as turning into a pigeon:

“The ogre grasps the halter of the mare but the boy becomes a pigeon quickly.” (W23: 54), “As the girl can’t keep the secret, the boy turns into a pigeon.” (W29: 128) and “The daughter of the sultan puts a golden basin in the middle of the room, pours water from silver pitcher. A pigeon coming through the window goes into the basin and then it turns into a very handsome young man” (W44: 69). As we can see from these citations, in the tales boys turn into pigeons, while in “Two fairies become two white pigeons and throw themselves into fire.” (W8: 70) tale fairies become pigeons.

Tanpolat (2016: 128) explains the mythological meanings that were laid on pigeons with Prophet Noah, pigeons and olive branch like this:

The fact that pigeons and olive branches are the symbols of peace depends on the legend of Noah in Torah. In order to survive the flood which is the wrath of Gods, Noah builds a giant ark for his family and each type of animal. Then, he releases the pigeons to find a land for settlement. Finally, the pigeon comes back with an olive branch in its mouth and Noah understands that it has found a piece of land. For this reason, pigeons have become the peace envoy between gods and human beings. Pigeons and olive branches are the symbols of peace.

The anecdote that Prophet Noah releases a pigeon and it comes back to the ark with an olive branch in its mouth is told in the tale (W52: 15). Pigeons have some mythological features that were laid on them in history such as guiding, finding an exit in tough times and going after goodness; and these features are seen also in the novels. In the novel *Silver Wing*, a pigeon with silver wings guides and helps Kemal solve his problems because Kemal’s father had to leave his job after an unfortunate accident and his family is having hard times. Even, Kemal sees the pigeon in his dream, and it advises him to find a job (W35).

Duck

In 2 different tales, there is mythological approach towards duck. The sound of ducks is understood as actual words (vrak sound as birak in Turkish) in the tale (W43: 12) and ducks are considered to speak. In the other tale, two lovers who don’t come together turn into two beautiful ducks in the endless lake (W51: 26).

Crow

It is seen that in only one tale, there is mythological attribution to crows. It is narrated that a man marries two women and causes them to feel hatred and grudge towards each other; so, in the afterlife he becomes a crow and walks sounding “gak gak, vah vah” (W43: 185). As we can see in the tale, turning into a crow is a punishment for evil behaviours.

Eagle

Eagles appear in 4 works in total, 1 poem and 3 different tales. There are 3 different mythological attributions to eagles which are going up to Earth with an eagle, turning into an eagle and an eagle with a thousand and one heads.

Eagles appear as extraordinary birds that can speak and take human beings up to Earth from underground in tales. For example, an eagle says “Ask me whatever you want” to the boy who saves his babies. Then, the boy asks the eagle to take him up to the Earth (W23: 73-74). In the other tale, it is stated that it is only possible to go up to the Earth from underground with only an eagle:

“Son, there is an eagle in that place. Go and look, if that eagle is still there, tell the eagle what you want. It is the only thing that can take you up to the Earth (W29: 101).

An eagle is one of the animals to which humans turn into in Ali Cengiz tricks. When Ali Cengiz sees that Keloğlan becomes a sparrow, he turns into an eagle in order to catch him (W43: 176).

In the poem, the metaphor of the eagle with a thousand and one heads is seen in the verse like “How can a canary carry an eagle with a thousand and one heads?” (W50: 465).

Swallow

It is seen that a bee grows and turns into a swallow in one tale. In the tale about Prophet Abraham anecdote, the bee which goes into the nose of Nemrut to kill him keeps growing in Nemrut’s head and becomes a swallow. Whenever it flaps its wings, Nemrut is in great pain. The soldiers want to save Nemrut from the pain; and, as they believe that he is immortal, they cut his head off (W57: 62).

Sparrow

It appears in 2 different tales. The myth of sparrow is processed as turning into a sparrow and speaking of a sparrow:

It is seen that when Keloğlan wants to escape from Ali Cengiz, he turns into a sparrow from a ram (W43: 176). In the other tale, a sparrow speaks with the hunter who wants to shoot it. It convinces the hunter not to shoot it by saying that it will help him and even it will save his life (W60). In this tale, it is expressed that it is wrong to underestimate sparrows because of their size; it is said that sparrows are clever, intelligent and loyal enough to save a human from a swamp when it’s necessary.

Phoenix

In the mythologies of all great nations, a giant and extraordinary bird exists. This fantastic animal can be said to breed from each other basically despite of being in different cultures. It is expressed that Phoenix is seen mainly in Egyptian mythology (Çoruhlu, 2012: 153) or Greek mythology (Duymaz, 1998: 91). Simurg exists in Iranian mythology. The reflection of it in Arabic-Islamic culture is Phoenix. Garuda is in Indian mythology. In Turkish mythology, especially griffons with eagle heads are seen commonly; they are called as “tuğrul”, black eagle or eagle (Çoruhlu, 2012: 153; Duymaz, 1998: 91). Another name of the mythological bird in Turkish culture is Alp Black Eagle. According to the legend in some Turkish societies, Alp Black Eagle lives on the tree of world at the vast and dark place behind Mount Kaf (Karadavut, 2010: 77).

It is written in the tale that the bird, which is called as Phoenix, is the sultan of the birds and collects all birds in the foothill of Mount Kaf annually (W23: 60).

Phoenix is mentioned in tales as a unique bird which is admired by everybody because of its beauty and greatness:

“The beak of the bird is like an eagle’s; its head is tufted, its claws are big spurred, its large eyes look like human eyes; the feathers on its wings and back have seven colours. Its tail is long and curly.” (W44: 162).

Phoenix is an extraordinary bird that can speak and travel from seven layers bottom of the ground to the Earth. The sultan’s son who is thrown to seven layers bottom of the ground kills the yellow snake that goes to the nest of Phoenix every year in order to kill the babies of the bird. Thus, the bird starts to talk and says “Ask me whatever you want”. The young boy asks the king of the birds to take him up to the Earth. Phoenix carries sultan’s son to the brim of the well, in other words, to Earth (W44: 162-163). Phoenix is a sacred bird because it is one of the saints, holy persons (W44: 164).

According to Çoruhlu (2012: 154), the citations about godsend bird (Huma bird) in the works is probably the same with Phoenix. So, it seems quite appropriate to mention about it under the Phoenix heading:

“Allah looks at his face; a godsend bird will come and you will have good luck, be ready for it!” (W17: 30).

“... it is certain that we consider fortune as something invisible. Even sometimes we think that fortune is a bird that comes on the head of a human and, we watch some people with envy by saying “A godsend bird has come to them” (W38: 122).

Osman Bey considers Mount Kaf as their blessed ideal and goal, and he needs the Phoenix in order to cross Mount Kaf (W45: 104). Osman Bey is about to marry Malhun Hatun, the daughter of Sheikh Edebalı. He thinks of her not only a wife, a life companion but instead a source of life to reach blessed ideals, the red apple ideal.

Among 61 works that were analysed, Phoenix is seen in 5 different ones, 3 fairy tales, 1 dialogue and 1 novel.

In general, the myth of bird is the most common type of animal that is seen in the works. With 7 different types, the myth of bird is the most discussed animal myth which is seen in 16 works in total, 9 different tales, 3 different novels, 2 poems, 1 story and 1 dialogue. The bird has an important role for our society. The bird is a significant animal which saves humans from their troubles and bothers, guides them, moves them from one place to another and even though it is small in size it saves people from troubles thanks to its wisdom. It is especially Phoenix that carries people who fall into a well and live there from the bottom of the well to the ground or saves people from seven layers bottom of the ground and take them up to Earth. In tough times, people wish to become a bird and fly away from all those troubles and Allah accepts this wish. In these works, it is witnessed that sometimes two siblings who want to escape from their step mother or two lovers who cannot come together turn into birds. It is seen that mostly boys, sultan’s sons become birds in the works that were analysed. In our society there is negative attribution on only one type of bird, the crow. It is seen in the works that the man who marries two women and doesn’t treat them equally will turn into a crow in the afterlife and walk around saying “gak gak”. This is the divine punishment for the man in the conscious of the society.

Spider

“The Legend of Seven Sleepers” is reminded with the myth of spider in 1 novel. It is narrated that the spider hides Seven Sleepers and their dog Kitmir in a cave by making a spider web on the cave’s gate (W56: 94).

Fly

It appears in 1 tale as turning into a fly. Al'lı that wants to eat the beautiful girl collects vigilance essence of people in the mansion and tries to lock them in endless sleeps by turning the essences into flies with blue wings (W41: 15).

Rabbit

The myth of rabbit appears in 1 tale as turning into a rabbit:

“The boy becomes a rabbit suddenly and tries to run and jump in front of his mother. What a nice rabbit it is with snow-white fur, coral red eyes and upright ears” (W23: 51).

Fox

The myth of fox is seen in 3 works, 1 novel and 2 different tales.

Within the fairy tale in the novel called “*The Warbler*”, it is understood that the fox is a spiteful, vindictive and cunning animal. In this tale, a piece of paper stick on the forehead of a fox and when a bear sees it, it shrieks with laughter. The fox resents being laughed at and says that it is the property deed of his vineyard; then, it takes the bear to there. The bear eats so much grapes that his stomach protrudes. When the owner of the vineyard comes, the fox runs away through the hole they come. Because of his big stomach, the bear can't go through the hole and he is beaten badly by the owner of the vineyard. The bear shouts desperately and wants the fox to show the deed to the man. The fox accuses the dust while it is running and shouts “The deed isn't read because of the dust!” (W56: 47-48).

It is seen as turning into a fox. Mostly, it appears as turning into a fox in order to kill a chicken:

When Ali Cengiz notices that Keloğlan has turned into pieces of millet, he becomes a chicken to catch him. After things go wrong, Keloğlan turns into a red fox, catches the chicken and swallows it (W43: 177).

“The last piece of millet becomes a fox, jumps on the chicken and kills it (W23: 54). It is also seen in tales that foxes become human beings (W23: 54).

Snake

The myth of snake takes place in 6 works in total, 5 tales and 1 poem. “The snake is a symbol related with underground god Erlik in Turkish Shamanism” (Çoruhlu, 2012: 157; Tanpolat, 2016: 56). So, a snake is mostly equal to evil but in some works, it is seen that snakes can do favours:

“The snake: “Whenever you are in trouble, you will say “On Allah's decision, on Gray Snake's words” and your wish. I will do whatever you wish.” As it is seen in the tale (W29: 152) snakes are extraordinary animals that can speak and make dreams come true.

In the Epic of Creation of Altaic Turks, the snake is among the guards that were employed by God. However, as they couldn't achieve this mission, they were punished by God and sent out of heaven (Sakaoğlu and Duymaz, 2011: 169). Also in Islamic mythology, they were the animals that caused Adam and Eve to be dismissed from heaven. “The apple” which caused Adam and Eve to be dismissed from heaven was described as the apple being served in a snake's mouth in order to make Eve do the forbidden (Akyıldız, 2017: 144-145). In the poem, there is a reference to Adam and Eve anecdote with the verses “The apple in the mouth of the snake” (W50: 405).

In the works, there is also information about the king of snakes Şahmaran with the citation that “It asks the boy how he could come there. It says that it is the house of Şahmaran, the sultan of snakes.” (W23: 68).

There is also reference to becoming a snake. We see that in one tale (W23: 31) a thistle turns into a snake while step daughter of the sultan turns into a snake because of sorcery in another tale (W21: 63). In other tales, it is told that the snake turns into the sultan’s son:

“After Snake Bey takes off the fortieth shirt, it will become a beautiful boy (sultan’s son). You won’t be able to take your eyes off him.” (W8: 65).

The girl who marries the snake boy grabs the skin of the snake and burns it in the stove in order to save people from the evilness of the snake. When the skin is burnt completely, the snake becomes a handsome, young boy on the fourteenth of the month (W44).

Conclusion and Discussion

In this study, among from 100 Basic Works selection that were read by the recommendation of Ministry of Education in elementary schools for 13 years, only 61 works belonging to Turkish Literature were analysed in terms of mythological animals. The animals in Turkish mythology were determined as bee, horse, bear, fish, gazelle, camel, pig, dragon, donkey, mouse, deer, rooster/chicken, cow, cat, ram/sheep, dog, swan, frog, bird, spider, fly, rabbit, fox and snake in alphabetical order. 24 different mythological animals were found in the works. Besides, 7 different bird types, pigeon, duck, crow, eagle, swallow, sparrow and Phoenix, were analysed under the myth of bird heading. The works were rich in terms of including various mythological animals.

Among seven mythological animals in literature which were horse, eagle, deer, snake, crow, ghou, phoenix within the studies for determining mythological animals (Yeşil, 2019) all animals were found in this study except for ghou. Besides horse, dragon, snake and Phoenix that were detected in 21 tales (Ateş, 2017), in this study 24 different mythological animals were determined with the myth of bird including also 7 different bird types. Çoruhlu (2012) stated the animals in Turkish mythology as phoenix, lion, bear, horse, fish, bull (ox, cow), camel, dragon, elephant, deer, rooster and chicken, tiger, turtle, eagle and fowlers, cat, sheep/ram and goat, dog, wolf, monkey, rabbit, fox, snake and nonpredatory birds. Although within the works being analysed, we didn’t find any mythological attributions about lion, elephant, tiger, turtle, wolf and monkey that were shown as mythological animals by Çoruhlu, it was concluded that our society considered bee, gazelle, donkey, mouse, swan, frog, spider and fly as mythological animals.

The results of this study are similar with the studies in literature. It is a fact that most of the studies in literature have been about birds and bird types. Armutak (2004) detected that birds had taken place in mythological events more than other animals and this detection is in accord with the result of this study. In 61 works, birds were the most common animals (pigeon, duck, crow, eagle, swallow, sparrow and Phoenix). The myth of bird was seen in 16 different works. Among bird types, the most common ones were pigeon (in 6 different works) and Phoenix (in 5 different works). Türkteş (2017) found that positive aspects of birds were mentioned in legends more than their negative aspects and changing into or turning into a bird was very common in legends. The results of this study are also in accord with these findings. In only one of 16 works in which bird myth was seen, there was an obvious negative evaluation about birds. It was the belief that a husband who caused grudge and hatred between his two wives in this world would be punished by God in the afterlife and become a crow. Other than that, birds have been very significant in terms of the meanings which were laid on them by our

society and being the most common animals in legends. It has always been the bird which saves people from hard times and carries them up to Earth from the well they fall. Even the smallest birds help human beings with their wisdom and problem-solving skills. Furthermore, human beings chose to turn into birds in order to get rid of difficult problems and their wishes were accepted by God. Women and children sought solutions to get rid of their troubles by becoming birds that were considered as protective owners (Yalçinkaya, 2019). In addition to the studies in literature, it was understood in the works that boys, sultan sons also turned into birds.

After the myth of bird, the most common animals are the horse and the snake. Like the myth of bird, positive qualities were attributed on horses mostly by our society. The horse is not only an animal which feels sad with the problems of humans and guides them but also one of the family members. For instance, Osman Bey feels deeply in pain when his horse dies as if he has lost someone from his family (W45: 354). In the works, horses are extraordinary animals that can speak, fly and travel 6-month distance in just one day.

The snake and the pigeon are the third most common animals in the works. Both of them appear in 6 works in total. The snake is both a frightening and charming animal because of its physical qualities and power. It is also seen that snakes struggle to make people's wishes come true. In the tales, the snake turns into the sultan's son, then, a young and handsome boy. There is also reference to Adam and Eve anecdote with the myth of snake. Prophet Noah anecdote is reminded with the pigeon myth.

The distribution of mythological animals based on the genre of work is presented in the table below:

Table 1: The distribution of mythological animals based on the genres of works

	Fairy Tale	Novel	Poem	Story	Dialogue	Play	Memoir	Essay	Apothegm
Bee	*								
Horse	*	*				*			
Bear	*								
Fish	*		*	*					
Gazelle	*		*						
Camel	*								
Pig	*								
Dragon	*								
Donkey	*								
Mouse	*								
Deer	*								
Rooster	*								
Cow	*								
Cat	*								
Ram	*								
Dog	*								
Swan	*								
Frog	*								
Bird	*	*	*	*	*				
Spider		*							
Fly	*								
Rabbit	*								
Fox	*	*							
Snake	*		*						

Fairy tales are the literary genres in which mythological animals are used the most. Novels and poems are the most common ones after fairy tales. Dialogues and plays are the literary genres in which mythological animals are seen the least. Except for the spider myth, all mythological animals are represented in fairy tales. The spider appears in only novel. In novel

genre, we can see the myths of horse, bird, spider and fox. The bird appears as the animal that is seen in the most various genres of works- fairy tale, novel, poem, story and dialogue. In poem genre, the fish, gazelle, bird and snake are included. Story is the literary genre in which 2 mythological animals are seen, after novel and poem genres. In dialogue and play genres, there is only one mythological animal. The genres that didn't include any mythological animals are memoir, apothegm and essay.

Recommendations

Because this study was carried out in order to determine on which animals our society laid mythological meanings and how these animals took place in literary works, only the local works in 100 Basic Works were included. Foreign works that belong to world literature in 100 Basic Works can be analysed in terms of animal myths; and, the result of that study would be compared to the results of local works in this study. It is possible to detect similar and different aspects of local and foreign societies about mythological animals for identifying our own culture and other cultures better.

Also, other mythological elements in the books (tree cult, water cult, ogres-fairies, metamorphosis, underground world and astral elements, objects, colours) can be analysed. It would be recommended to analyse whether there are the signs of foreign mythology or not on the foreign works in the list of 100 Basic Works.

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Local Works Examined in 100 Basic Works Selection¹

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- E3. *Karagöz ile Hacivat*. (İlköğretim İçin Seçme Hikâyeler). (t.y.) Yayına Haz. Rüştü Aydoğan,

¹ The list has been created based on the ranking in the "100 Essential Works" list of the Ministry of National Education. New works were put in place of the removed works (URL6).

- Ankara: Evrensel İletişim Yayınları.
- E4. Kemal, N. (2007). *Vatan yahut Silistre*. (yay. haz. Ahmet Zeki İzgöer). İstanbul: Nar Yayınları.
- E5. Naci, M. (2013). *Ömer'in çocukluğu*. (haz. Adem Ceyhan). İstanbul: Nesil Yayınları.
- E6. Gürpınar, H. R. (2007). *Gulyabani*. 2. Baskı. İstanbul: İskele Yayıncılık.
- E7. Fikret, T. (2008). *Şermin*. (Yay. haz. Ahmet Zeki İzgöer). İstanbul: Nar Yayınları.
- E8. Gökalp, Z. (2017). *Altın ışık*. (haz. Esra Gökşen). 3. Baskı. İstanbul: Sedir Yayınları.
- E9. Seyfettin, Ö. (t.y.). *Yalnız efe*. (Ed. M. T. Ekiz). İstanbul: Beyan Yayınları.
- E10. Gövsa, İ. A. (2009). *Çocuk şiirleri*. 10. Baskı. Ankara: Elips Kitap.
- E11. Karaosmanoğlu, Y. K. (2020). *Hep o şarkı*. 26. Baskı. İstanbul: İletişim Yayınları.
- E12. Orhon, O. S.(t.y.). *Peri kızı ile çoban hikâyesi*. (haz. Mümin Semereci). Konya: Kitapmatik Eğitim Kitabevi.
- E13. Halikarnas Balıkcısı (2018). *Uluç reis*. 15. Basım. Ankara: Bilgi Yayınevi.
- E14. Ünaydın, R. E. (2009). *Damla damla*. 1. Baskı. Konya: Tablet Kitabevi.
- E15. Yesari, M. (2019). *Bağrıyanık Ömer*. İstanbul: Martı Yayınları.
- E16. Nihal, Ş. (2013). *Domaniç dağlarının yolcusu*. 14. Baskı. İstanbul: Timaş Yayınları.
- E17. Güney, E. C. (2009). *Evvel zaman içinde*. İstanbul: Nar Yayınları.
- E18. Seyda, M. (2018). *Cumhuriyet öncesi yazarlardan çocuklara hikâyeler*. 9. Baskı. İstanbul: Bilge Kültür Sanat Yayınları.
- E19. Seyda, M. (2019). *Gururlu peri*. 29. Baskı. İstanbul: Bilge Kültür Sanat Yayınları.
- E20. Çamlıbel, F. N. (2019). *Akın*. 7. Baskı. İstanbul: YKY.
- E21. Safa, P.(t.y.). *Havaya uçan at*. İstanbul: Damla Yayınevi.
- E22. Zorlutuna, H. N. (2020). *Benim küçük dostlarım*. Ankara: Panama Yayıncılık.
- E23. Hikmet, N. (2020). *Sevdalı bulut*. (resimleyen Cem Kızıltuğ) 48. Baskı. İstanbul: Yapı Kredi Yayınları.
- E24. Tuğcu, K. (2019). *Kuklacı*. İstanbul: Damla Yayınevi.
- E25. Tuğcu, K. (2020). *Yer altında bir şehir*. 15. Baskı. İstanbul: Bilge Kültür Sanat.
- E26. Asya, A. N. (2019). *Arif Nihat Asya'dan seçme şiirler*. (haz. Cengizhan Orakçı). 10. Baskı. Ankara: Elips Kitapları.
- E27. *Sait Faik Abasıyanık seçme hikâyeler*. R. Kızıler (Ed.) (18. Baskı). (2019). İstanbul: Türkiye İş Bankası Kültür Yay.
- E28. Tecer, A. K. (2017). *Koçyiğit Köroğlu*. 22. Baskı. İstanbul: Bilge Kültür Sanat.
- E29. Boratav, P.N. (2017). *Az gittik uz gittik*. 16. Basım. Ankara: İmge Kitabevi.
- E30. Süreyya, C. (2020). *Aritmetik iyi kuşlar pekiyi*. 47. Baskı. (Haz. Necati Güngör). İstanbul: YKY.
- E31. Aşkun, V. H. (2006). *Çocuklara şiirler*. Ankara: Elips Kitap.
- E32. Çalapala, R. ve Çalapala, N. (2020). *87 Oğuz*. 53. Basım. İstanbul: Bilge Kültür Sanat Yayınları.
- E33. Enç, M. (2020). *Bitmeyen gece*. 27. Basım. İstanbul: Ötüken Neşriyat.
- E34. Ilgaz, R. (2021). *Halime kaptan*. 45. Basım. İstanbul: Çınar Yayınları.
- E35. Uçuk, C. (2017). *Gümüş kanat*. 81. Basım. İstanbul: Bilge Kültür Sanat.
- E36. Su, M. K. (2019). *Vatan toprağı*. 17. Baskı. Ankara: Elips Kitap.
- E37. (2008). *Mehmet Akif'ten seçmeler*. Haz. M. Özçelik. İstanbul: Nar Yayınları.
- E38. Rado, Ş. (2020). *Eşref saati*. 28 Basım. İstanbul: Bilge Kültür Sanat.
- E39. Veli, O. (t.y.). *Nasreddin Hoca hikâyeleri*, 44. Baskı. İstanbul: YKY.
- E40. Kemal, O. (2020). *İnci'nin maceraları*, 7. Baskı. İstanbul: Everest Yayınları.
- E41. Tansel, O. (t.y.). *Al'lı ile Fırfırı*. Y. Topaloğlu (Ed.). Ankara: Elips Kitap.
- E42. Şahabettin, C. (2017). *Tiryaki sözleri*. (haz. N. Ahmet Özalp). İstanbul: Beyan Yayınları.
- E43. Alangu, T. (2020). *Keloğlan masalları*. 18. Baskı. İstanbul: YKY.

- E44. Alangu, T. (2019). *Billur köşk masalları*. 19. Baskı. İstanbul: YKY.
- E45. Buğra T. (2020). *Osmancık*. 80. Basım. İstanbul: Ötüken Neşriyat.
- E46. Kansu C.A. (2020). *Balım kız dalım oğul*. 30. Basım. Ankara: Bilgi Yayınevi.
- E47. Rasim, A. (2018). *Falaka*. (haz. Ahmet Zeki İzgöer). İstanbul: Nar Yayınları.
- E48. Arolat, A. M. (2014). *Bir gemi yelken açtı*. İstanbul: Dünya Yayıncılık.
- E49. Cumalı, N. (2018). *Uç minik serçem*. 28. Baskı. İstanbul: Cumhuriyet Kitapları.
- E50. Attila, O. (2010). *Memleket şiirleri antolojisi*. Ankara: Elips Kitap.
- E51. Burdurlu, İ. Z. (2020). *Ülkemin efsaneleri*. 26. Baskı. İzmir: Tudem.
Necip Fazıl'dan seçmeler.²
- E52. Önder, M. (t.y.). *Aldı sözü anadolu*. Ankara: Elips Kitap.
- E53. Örs, İ. (2018). *Göl çocukları*. İstanbul: Nemesis Kitap.
- E54. Güntekin, R. (2019). *Miskinler tekkesi*. İstanbul: İnkılap Kitabevi.
- E55. Güntekin, R. (2019). *Tanrı misafiri*. İstanbul: İnkılap Kitabevi.
- E56. Kocagöz, H. (2020). *Ötleğen kuşu*. 11. Baskı. İstanbul: Boyut Yayıncılık.
- E57. Yıldız, B. (2019). *Arılar ordusu*. 26. Baskı. İstanbul: Özyürek Yayınevi.
- E58. Boyunağa, Y. (2020). *Yankılı kayalar*, 63. Baskı. İstanbul: Timaş Yayınları.
- E59. Zarifoğlu, C. (2017). *Yürekdede ile padişah*. İstanbul: Beyan Yayınları.
- E60. Zarifoğlu, C. (2020). *Serçekuş*. İstanbul: Beyan Yayınları.
- E61. Canat, H. N. (2020). *Bir küçük Osmancık vardı*. 69. Baskı. İstanbul: Timaş Yayınları.

² The work was not included in the study because it could not be supplied.