

# Can't Other Fair(y) Tales Be Possible? The *Eşit Masallar* Series as Feminist Retranslation<sup>1</sup>

## **Başka Masallar Mümkün Olamaz mı? Feminist Yeniden Çeviriler Olarak *Eşit Masallar* Serisi**

Research/Araştırma

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### **ABSTRACT**

This study examines the *Eşit Masallar* (*Fair Tales*) series, which reinterprets five canonical fairy tales through an egalitarian lens, as feminist retranslations within the evolving landscape of Feminist Translation Studies and Retranslation Theories. To this end, it develops an expanded conception of feminist retranslation that extends beyond the retranslation of women's works or explicitly feminist texts. It frames feminist retranslation as a selective, interventionist, and ideological practice that actively challenges patriarchal and intersecting forms of oppression, while extending its scope beyond interlingual and verbal retranslations to encompass intralingual, intermedial, and multimodal practices. Drawing on paratextual and textual analyses, the study investigates why, how, and to what extent the *Eşit Masallar* series can be understood as feminist retranslations. The paratextual analysis demonstrates that *Eşit Masallar* operates at the macro level as a form of selective feminist retranslation, in which canonical fairy tales are deliberately chosen for their pedagogical authority and recontextualised by ideologically driven agents through an accessibility-oriented dissemination strategy. The comparative narrative analysis further shows that, at the micro level, the series systematically deconstructs patriarchal norms, gender stereotypes, and "happily-ever-after" conventions embedded in canonical Western fairy tales through narrative omissions, additions, modulations, and manipulations. Protagonists, whether female or male, are reimagined as active, resourceful, and socially engaged agents, while resolutions prioritize solidarity, collective problem-solving, and social responsibility rather than

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<sup>1</sup> This article is an expanded and enriched version of the paper presented at the Retranslation in Context VI conference, held at Ege University in İzmir from October 30 to November 1, 2024.

romance or passive transformation. Furthermore, the series' multimodal and intermedial dimensions, including digital editions, audiobooks, accessible versions with audio description and sign language interpreting, theatrical adaptation, and its subsequent English translations, reinforce its feminist retranslation status as conceptualized in this study and collectively construct a potentially infinite feminist retranslation chain.

**Keywords:** feminist retranslation, fair(y) tales, *Eşit Masallar*, retranslation, multimodality

## ÖZET

Bu çalışmanın amacı, beş klasik Batı masalını eşitlikçi bakış açısıyla yeniden yorumlayan *Eşit Masallar* serisini, dönüşen Feminist Çeviribilim ve Yeniden Çeviri Kuramları ekseninde feminist yeniden çeviriler olarak ele almaktır. Çalışmada, yalnızca kadın yazarların eserlerinin ya da feminist metinlerin yeniden çevrilmesiyle sınırlı kalmayan; feminist yeniden çeviriyi tüm baskı ve eşitsizlik biçimlerine karşı çıkan seçici, müdahaleci ve ideolojik bir pratik olarak değerlendiren genişletilmiş bir kavramsal yaklaşım önerilmektedir. Bu yaklaşıma göre, feminist yeniden çeviri yalnızca diller arası ve dilsel faaliyetleri değil, aynı zamanda diliçi, çok modlu ve ortamlararası yeniden çevirileri de kapsamaktadır. Yanmetinsel ve metinsel (anlatısal) analizlere dayanan çalışma, *Eşit Masallar* serisinin neden, nasıl ve ne ölçüde feminist yeniden çeviriler olarak değerlendirilebileceğini ortaya koymaktadır. Yanmetinsel analiz bulguları, seriye dahil edilen klasik masalların pedagojik etkileri sebebiyle aktörler tarafından ideolojik bir farkındalıkla ve bilinçli olarak seçildiğini; proje kapsamında erişilebilirlik ilkesinin benimsendiğini, *Eşit Masallar* serisinin makro düzeyde seçici bir feminist yeniden çeviri olduğunu göstermektedir. Karşılaştırmalı anlatısal analiz bulguları ise serinin mikro düzeyde, klasik masallardaki yerleşik ataerkil normları, toplumsal cinsiyet stereotiplerini ve “mutlu son” kalıplarını sistematik biçimde dönüştürdüğünü ortaya koymaktadır. Serideki kahramanlar ister kadın ister erkek olsun, etkin, üretken ve toplumsal sorumluluk bilinci taşıyan özneler olarak yeniden kurgulanmış; anlatılar, romantik kavuşmalar yerine dayanışma, ortak akıl ve toplumsal faydaya dayalı çözümlerle sonuçlandırılmıştır. Serinin dijital ve sesli kitap versiyonları, sesli betimleme ve işaret dili çevirisiyle sunulan erişilebilir versiyonları, tiyatro uyarlaması ve İngilizce çevirileri aracılığıyla kazandığı çok modlu ve ortamlararası boyut, *Eşit Masallar*'ı bu çalışmada önerilen genişletilmiş feminist yeniden çeviri kavrayışının somut bir örneği ve süreklilik arz eden bir feminist yeniden çeviri zinciri olarak konumlandırmaktadır.

**Anahtar Sözcükler:** feminist yeniden çeviri, masal, *Eşit Masallar*, yeniden çeviri, çok modluluk

## 1. Introduction

The inherent complexity and diverse manifestations of the fairy tale genre make a singular, definitive characterization nearly impossible (Zipes, 2000, p. xv; Zipes, 2012, p. 22). As Zipes emphasizes, “[t]here is no such thing as the fairy tale; however, there are hundreds of thousands of fairy tales” (2000, p. xv). Fairy tales are powerful cultural artifacts, deeply embedded in societal norms and values, reflecting the ideological intentions of their time. Over centuries, they have evolved in form, tone, and content, serving as tools for inculcating societal norms, reinforcing power structures, fostering gender roles, and maintaining cultural hegemony (Karataş, 2020; Pekşen, 2012; Sezer, 2023; Zipes, 2000, 2006, 2007). Therefore, it could be asserted that fairy tales are far more than simple stories of wonder and transformation; they are deeply ideological narratives shaping and reflecting the values of the societies in which they emerge (ibid.).

As the literary fairy tale genre became institutionalised in the 18<sup>th</sup> and 19<sup>th</sup> centuries, notably in France and Germany, it emerged as an ideological tool for moral

instruction and cultural continuity (Zipes, 2000, p. xxiv). For example, literary fairy tales written by leading figures such as Charles Perrault and the Grimm Brothers in these ages served educational and moralistic purposes, aligning with national ideals (Zipes, 2007, pp. 15-21). Initially intended for scholars and adults, literary fairy tales were gradually adapted and moralized for children, transforming them into pedagogical tools. While explicit sexual elements were sanitized in the children's editions of Perrault and the Grimm Brothers, these tales continued to reinforce dominant power structures, stereotypical gender roles, patriarchal values, and hence to perpetuate sexism (pp. 17-23). They subtly instil dominant societal norms and roles in children from an early age, thereby ensuring their adherence to patriarchal boundaries and acceptance of existing power hierarchies. These tales often depict "good" female protagonists as silent, passive, submissive, helpless, innocent, obedient, pious, dependent, subservient, young and beautiful; while "good" male protagonists are portrayed as active, intelligent, assertive, brave, resilient, heroic, young, handsome, wealthy, and powerful (Karataş, 2020; Pekşen, 2012; Sezer, 2023; Zipes, 2000, 2006, 2007). As literary fairy tales are, by origin, deeply embedded in sexist, patriarchal, and heterosexist ideologies, their translations, retranslations, retellings, and/or rewritings have mostly perpetuated the reconstruction of patriarchal gender roles and norms.

With the rise of second-wave feminism, particularly linguistic feminism, in the second half of the 20<sup>th</sup> century, which emphasized that gender is a social construct shaped by language and discourse, feminist critiques of fairy tales gained momentum. Linguistic feminism highlights the significance of language "as both the ultimate tool of women's oppression and a potential means for subverting [...]" (Weil, 2006, p. 153). Building on this understanding and recognizing the genre's role in reflecting and perpetuating societal norms, feminists began to subvert these narratives by creating, retelling, rewriting, and retranslating stories that challenge traditional gender roles and power structures. By drawing on the fluid and volatile nature of fairy tales, these feminist reinterpretations open new pathways for critique and resistance, offering imaginative frameworks for envisioning a more equitable society where women are no longer confined to submissive and secondary roles (Haase, 2000; Zipes, 1986, 2006).

Although Türkiye has yet to develop a distinct tradition of feminist retellings, rewritings, retranslations or reinterpretations of classic fairy tales (Şen Sönmez, 2022, p. 492), fairy tales translated from the works of the Grimm Brothers, Charles Perrault, and Hans Christian Andersen have been published in multiple versions and occupy a particularly central position within Turkish children's literature, where they constitute one of the most frequently translated literary forms (Demirhan, 2017, p. 10; Demirhan, 2022, p. 158; Neydim, 2020, p. 862). Due to their canonical status, pedagogical circulation, and perceived suitability for young readers, fairy tales have long been the subject of intensive translation activity in Türkiye, making them a privileged site for ideological negotiations and interventions.

In recent years, feminist engagements with fairy tales have gained increasing visibility and significance in the Turkish context, primarily through the growing availability of translated feminist retellings alongside a more limited number of

indigenous reinterpretations (Özdoğan, 2025; Sönmez Dinçkan & Sancaktaroğlu Bozkurt, 2021). As highlighted in the comprehensive annexed lists by Sönmez Dinçkan and Sancaktaroğlu Bozkurt (2021, pp. 146–154) and by Özdoğan (2025, pp. 195-207), several influential feminist retellings of classic fairy tales have been translated into Turkish.

Alongside these translations, indigenous Turkish feminist rewritings have made meaningful contributions to the egalitarian reimagining of classic fairy tales. Recent research demonstrates that the increasing visibility of translated feminist retellings has played a significant role in fostering the emergence and development of indigenous feminist rewritings within the Turkish literary system (Özdoğan & Sancaktaroğlu Bozkurt, 2024; Özdoğan, 2025). Examples documented by Özdoğan (2025) include additional indigenous rewritings that reconfigure canonical fairy tale narratives by foregrounding nontraditional female characters, nontraditional male characters, and nontraditional gender roles and family dynamics, thereby reinforcing the growing diversification of feminist children’s literature in Türkiye. Taken together, these indigenous works also reflect a conscious effort within Türkiye to deconstruct traditional patriarchal norms and gender biases embedded in fairy tales, thereby offering children empowering and egalitarian narratives.

Based on an extensive survey of online catalogues, publishers’ archives, and bibliographical databases, *Eşit Masallar (Fair Tales)*, which constitutes the focus of this study, emerges as the most comprehensive and systematically organized book series devoted to egalitarian reinterpretations of canonical literary fairy tales in Türkiye. While egalitarian fairy tale series have appeared in the Turkish publishing market both before and following *Eşit Masallar’s* publication, such as *Anti Klasikler Serisi (Anti Classic Series)* in 2017 and *Sayfayı Çevir Serisi (Turn the Page Series)* in 2022, *Eşit Masallar* distinguishes itself through its sustained scope, thematic coherence, and deliberate engagement with a shared egalitarian vision. Published in 2020 through a collaboration between Odeabank, a financial institution, and Can Sanat Yayınları, a major publishing house in Türkiye, the *Eşit Masallar* series offers “egalitarian” reworkings of five well-known fairy tales originally authored by the Grimm Brothers and Charles Perrault, namely *Cinderella*, *Snow White and the Seven Dwarfs*, *The Frog Prince*, *Rapunzel*, and *Little Red Riding Hood*. The explicit reference to source authors on the book covers, such as the recurrent framing of the stories as “Bir Grimm Kardeşler Masalı” (a tale by the Grimm Brothers) and “Bir Charles Perrault Masalı” (a tale by Charles Perrault), foregrounds the translational nature of the project. It situates the series within a long-established tradition of fairy tale translation in the Turkish literary system.

Although Özdoğan (2025) approaches *Eşit Masallar* as an example of indigenous Turkish feminist retelling of classic fairy tales, this article argues that the series may not be fully conceptualized as an indigenous rewriting entirely detached from prior translational histories. Given that the fairy tales have been translated into Turkish numerous times and have long ranked among the most frequently translated works in Turkish children’s literature, *Eşit Masallar* can be more productively examined within the framework of (feminist) retranslation. In line with Lefevere’s (1992) assertion that

all translation functions as a form of rewriting, the series can, of course, be described as feminist retellings and/or feminist rewritings at the textual level. However, this study suggests that the deliberate emphasis on source authorship on the covers, combined with the dense retranslation history of the selected fairy tales in the Turkish children's literature, invites a conceptualization of *Eşit Masallar* as a case of feminist retranslation rather than as a purely indigenous feminist rewriting.

The comprehensive literature review revealed that only four academic studies on *Eşit Masallar* have been conducted to date, all published in Turkish in 2021, 2022, and 2023, respectively. Bölükmeşe and Demirel (2021), scholars of comparative literature, examine three tales from the series through an ecofeminist lens, showing how they challenge sexist and speciesist patterns. In his article, Çelikten (2022), a scholar of Turkish Language and Literature, conducted a content analysis to demonstrate how patriarchal gender roles and biases are subverted and subsequently reconstructed in *Eşit Masallar*, evaluating these reconstructions as reflections of a desexualization-based approach. Şen Sönmez (2022), also a scholar of Turkish Language and Literature, adopted a more critical perspective on *Eşit Masallar* in her article. She highlighted inconsistencies in the "fair tales" and questioned "whether these tales are able to construct the promised equality discourse, whether they dismantle the inequalities, power relations, and patriarchal norms in classical tales, and ultimately, whether they achieve a profound transformation" (2022, p. 491). Sargın and Kılıç (2023) applied critical discourse analysis to demonstrate how three anti-tales from the *Eşit Masallar* series subvert sexist discourse and promote more egalitarian representations. Significantly, Şen Sönmez (2022) identifies a notable gap in the field, observing that Fairy Tale Studies in Türkiye remain largely confined to Literary Studies and Folklore, and calls for a more interdisciplinary approach encompassing both classic literary tales and their postmodern adaptations (p. 492).

In response to this identified gap, the present study examines *Eşit Masallar* from a Translation Studies perspective, specifically through the lens of an extended conception of feminist retranslation proposed in this article. It aims to contribute to ongoing discussions on feminist retranslation, considering the evolving landscape of Feminist Translation Studies (FTS) and Retranslation Theories. Conducted in English, the study offers a broader analytical scope than previous Turkish-language research, which has largely overlooked the multimodal and intermedial dimensions as well as English translations<sup>2</sup> of the series. Distinctively, it moves beyond comparative textual, more precisely narrative, analysis by incorporating paratextual perspectives and by situating the project within its socio-cultural context, with particular attention to its production process, retranslational agents, and their motivations. Accordingly, the study asks why, how, and to what extent the *Eşit Masallar* series can be evaluated within feminist translation and retranslation frameworks, what insights textual and paratextual elements offer regarding its positioning as a feminist retranslation, and in what ways the series challenges, subverts and/or reconstructs patriarchal norms and gender biases

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<sup>2</sup> Since the English translations of the fairy tales in *Eşit Masallar* are almost word-for-word and retain the same illustrations as the originals, they are not included in the comparative narrative analysis of this study.

embedded in classic fairy tales. Through this combined analytical approach, the study investigates the *Eşit Masallar* series as feminist retranslations, exploring the possibility of imagining retranslated ‘other’ fair(y) tales within this theoretical framework. This article proceeds as follows: It first outlines the theoretical framework, with a focus on the feminist politics of retranslation. It then examines the agents, production process, and socio-cultural context of the *Eşit Masallar* project. Finally, it presents a comparative textual analysis of the narrative changes made within the fair(y) tales and concludes with a discussion of the findings and their broader implications.

## **2. Feminist Retranslation: Believing in the Feminist Politics of Retranslation**

Retranslation can be broadly defined as “either the act of translating a work that has already been translated into the same language, or the result of such an act—the retranslated text itself” (Tahir Gürçağlar, 2020, p. 484). Despite this clear and concise definition, uncovering the complex and multifaceted nature of retranslation, as well as investigating the reasons behind it, has long posed intriguing challenges for Translation Studies.

The Retranslation Hypothesis, outlined in the 1990s, posits that initial (domesticating) translations are inherently poor, lacking, and incomplete, and can never be considered great translations. Subsequent (foreignizing) translations, by contrast, are seen as more faithful to the spirit of the source text, striving to achieve greater closeness to it (Koskinen & Paloposki, 2010, p. 295; Massardier-Kenney, 2015, pp. 72–73; Tahir Gürçağlar, 2020, p. 485). In other words, according to the progress-oriented interpretation of the Retranslation Hypothesis, the perceived ageing, outdated features, inadequacies, or limitations of earlier translations serve as the primary driving force behind retranslations (ibid.). Although many studies support and approve the “deficiency” discourse of the Retranslation Hypothesis, it has also been challenged by numerous others. In her influential article, Massardier-Kenney (2015, 73) challenges this paradigm of deficiency. Similarly, Tahir Gürçağlar emphasizes that “[t]he decision to retranslate or to publish a retranslation, then, cannot be reduced to a single factor such as the linguistic ageing of the initial translation” (2020, p. 486). Like initial translations, retranslations do not stand in isolation. Historical and socio-cultural contexts, evolving translation norms, economic and political motives, power dynamics, ideological hegemonies, and the political and ideological motivations of retranslational agents (e.g., retranslators and publishing houses) can lead to retranslation. Additionally, factors such as unawareness of previous translations, lack of coordination and communication among publishers, the expiry of copyrights, the need to address a new target audience, the publication of revised or expanded source texts, and increased knowledge of the source text, author, and culture within the target system may also result in retranslations (Koskinen & Paloposki, 2010, p. 296; Tahir Gürçağlar, 2020, pp. 485-487). Therefore, it can be argued that “[t]here are multiple causes for retranslating, revising, reprinting and other kinds of recycling texts, and any case study is therefore likely to reveal a web of multiple causation” (Koskinen & Paloposki, 2010, p. 296). While the Retranslation Hypothesis and its various critiques have significantly shaped discussions

in the field, a feminist approach to retranslation calls for a broader, politically conscious reconceptualization that situates retranslation within the dynamics of power, ideology, and social change.

Acknowledging the socio-cultural, political, and ideological dimensions of retranslation, together with the intricate web of forces driving it, enables scholars to engage with retranslation from a feminist perspective. Such a perspective provides a critical foundation for examining the concept of feminist retranslation and for uncovering the feminist politics embedded within retranslational practices. Accordingly, this study aims to provide a nuanced and comprehensive understanding of feminist retranslation within the evolving landscapes of FTS and Retranslation Theories.

Feminist retranslation, like feminist translation, is far from being an innocent or apolitical act; on the contrary, it is inherently political, ideological, selective, and deliberate. Similarly, feminist retranslational agents are characterized by their political, active, and intentional agency, striving for social change in line with their feminist objectives. Feminist retranslation practices and feminist retranslational agents are deeply intertwined with the societies in which they operate, simultaneously shaping and being shaped by them. According to von Flotow, retranslation is a selective act and constitutes one of the macro feminist translation strategies, alongside non-translation and strategic text selection (2019, p. 232; 2020, p. 181). Emphasizing the transformative potential of retranslation, von Flotow argues that “[s]elective retranslation has resulted in the availability of interesting alternatives as old texts are read from new vantage points and translated for new audiences” (2020, p. 182). Building on this framework, this article argues that all other macro-feminist translation strategies beyond retranslation (i.e. non-translation and strategic text selection; feminist publishing, reviewing, critiquing; gratis translation) and micro-feminist translation strategies such as omission, addition, supplementing, and various forms of modulations or manipulations outlined by von Flotow (2019, 2020) can also be mobilized within selective retranslational practices. Accordingly, a wide range of retranslation practices can be reframed and analysed as examples of feminist retranslation.

Retranslating, reprinting, reediting, and/or repackaging works of women authors to enhance their visibility, amplify their voices, and make their works more accessible, thereby challenging their previously ignored and undervalued position in society, can be regarded as an act of feminist retranslation. Von Flotow defends the infinite, serial nature of re/translation rather than being “ultimate” and “best” (pp. 45-47). In parallel with this argument, this study emphasizes that feminist retranslation needs to be considered as an infinite and serial act continuously evolving in line with the target socio-cultural and political atmosphere, rather than being ultimate, best, and highest quality. While this perspective allows feminist retranslation practices to be situated and analysed within their specific processes and contexts, it also highlights feminist politics and the power of retranslational acts.

On the other hand, feminist retranslation should not be limited to the retranslations of works by women writers or feminist and egalitarian texts aimed at increasing their visibility and accessibility or critiquing their patriarchal or phallogocentric

previous translations. This study argues that the concept of feminist retranslation should be expanded in line with the evolving and broadening scope of FTS to incorporate a transnational and intersectional perspective. Additionally, building on recent research (Berk Albachten & Tahir Gürçağlar, 2020; Dore, 2018; Eker-Roditakis, 2019; Ferrero & Placidi, 2024; Spoturno, 2020), which seeks to broaden the definition of retranslation to include intermedial and multimodal texts and works, this study argues that the concept of feminist retranslation should also be expanded to embrace an intermedial and multimodal perspective. As Berk Albachten and Tahir Gürçağlar (2020) highlight in their introductory article to the special issue of *The Translator*, there emerges

the need to understand and explore the expanding boundaries of retranslation beyond the printed page and the verbal mode. [...] Retranslation operates on a range of different levels and confining its study to interlingual translation and to the printed page denies its potential to offer greater understanding of processes of meaning-making in our contemporary world, where we are surrounded by images and sounds travelling in multiple directions (p. 3).

Acknowledging the need clarified by Berk Albachten and Tahir Gürçağlar (2020), this study's conception of feminist retranslation does not limit retranslation to an exclusively interlingual and written verbal medium. Instead, it proposes that feminist retranslation encompasses intralingual, inter-semiotic, inter/multimedial, and inter/multimodal retranlations, as put forward by Spoturno:

By retranslation, I understand the transformative, potentially intermodal and intermedial, process of recreating a text, which results from a previous and/or simultaneous translation process. Retranslation practices, which might be inter/intra/multilingual, intertextual, intermodal and intermedial, evolve diachronically and synchronically forming retranslation chains (2020, p. 87).

This understanding allows for the reconceptualization of theatrical adaptations (Ferrero & Placidi, 2024; Spoturno, 2020), film adaptations (Eker-Roditakis, 2019), graphic novels (Ziemann, 2020), and other intertextual, intermodal, and intermedial translations as forms of retranslation. In this regard, as Spoturno (2020) emphasizes, even each theatrical staging can constitute a new act of retranslation, as meaning is re-created through changing performative, spatial, and contextual conditions. Similarly, Eker-Roditakis (2019) argues that intersemiotic translation can be considered a form of retranslation in the target culture where an interlingual translation of the relevant source text already exists. Such intertextual, intermodal, and intermedial retranlations contribute to the formation of retranslation chains (Spoturno, 2020), which, in turn, highlight the infinite and serial nature of retranslation practices, as discussed by von Flotow (2009).

The following sections examine why, how, and to what extent the *Eşit Masallar* series, which constitutes the case study of the present article, can be examined in relation to the comprehensive conception of feminist retranslation outlined above. To this end, the analysis unfolds in two main stages. First, the broader macro context of the project is explored through paratextual analysis, with particular attention to its production processes, the agents involved, and the various intertextual, intermedial,



and multimodal forms through which the series has been released to date. This is followed by a comparative textual, more precisely narrative, analysis, which focuses on identifying the micro feminist translation strategies and interventions applied at the narrative level across the five fair(y) tales included in the series.

### **3. Agents, Production Processes, and Context of *Eşit Masallar***

Framing the *Eşit Masallar* series as a feminist retranslation, as conceptualised in this study, necessitates an integrated approach that goes beyond the comparative textual analysis of the five fair(y) tales to encompass their paratextual dimensions. Within FTS, paratextual materials are not merely supplementary; they operate as macro feminist translation strategies (von Flotow, 2019, 2020) and constitute key sites where agency, patronage, ideological positioning, and intended social effects become visible. Therefore, analysing covers, slogans, promotional discourse, institutional statements, and intermedial and multimodal extensions makes it possible to identify the *Eşit Masallar* series' key agents and their ideological motivations, to trace its evolving production and circulation processes as a feminist retranslation chain, and to situate its intervention and receptions within the Turkish socio-cultural context. To this end, the analysis of the present study draws on a diverse corpus of paratextual materials, including book covers and promotional texts, Odeabank's official website, posters, bookmarks, badges, and the lyrics of the project's theme song, as well as interviews with project agents, press coverage, and award announcements.

The *Eşit Masallar* series is a two-stage project launched in 2020 by Odeabank, a financial institution, in collaboration with Can Publishing, a well-established publishing house in Türkiye, aimed at offering "egalitarian" and "positive" retellings of canonical and widely circulated fairy tales. In the first stage, *Rapunzel*, *Little Red Riding Hood*, and *Cinderella* were reworked in 2020, followed in 2021 by *The Frog Prince* and *Snow White and the Seven Dwarfs*. Taken together, these five fair(y) tales constitute a carefully curated corpus that has been rewritten and, as this study argues, selectively retranslated through an explicitly egalitarian lens. The rewritings were carried out by contemporary Turkish authors Gamze Arslan, Mevsim Yenice, Murat Gülsoy, Fadime Uslu, and Hikmet Hükmenoğlu, respectively, under the guidance of psychology professor Ayşe Bilge Selçuk, Ph.D. (Odeabank, n.d.-a, n.d.-b). Although these new versions were produced by contemporary Turkish authors rather than translators in the conventional sense, they operate within a retranslation logic, as they deliberately engage with, revise, and contest earlier translated and retold versions that have long circulated in the Turkish cultural repertoire.

Given that Odeabank is the primary agent behind the project, it is essential first to examine its overall stance on gender equality, as well as its role and motivation in the project. Odeabank's approach to gender equality is rooted in a firm commitment to structural change and social awareness. As a signatory of the United Nations' private sector initiative, Women's Empowerment Principles (WEPs), the bank claims that it integrates gender equality into its core operational values, actively supporting women's empowerment and advocating for their full and equal participation in economic life. This

dedication is further demonstrated through its partnership with the *Eşitliğe Değer* (Equality Matters) initiative and its in-house gender equality training programs, which have been attended by all employees (Karaman, 2022).

Building on this institutional commitment, the launch of the *Eşit Masallar* project reflects Odeabank's strategic objective of embedding gender equality principles from early childhood onward. Developed in collaboration with Can Publishing, a leading publishing house in Türkiye in publishing both translated and indigenous feminist retellings for children (Özdoğan, 2025), the initiative arose from the recognition that traditional fairy tales often instil sexist gendered expectations, such as depicting women as passive, virtuous figures awaiting rescue by strong men, into children's minds at an early age, where they solidify over time and become increasingly resistant to change in adulthood.

Noting both the insufficiency and necessity of initiatives in Türkiye aimed at teaching children about gender equality from an early age, the project's agents articulated the guiding principle that "we should start with fairy tales to build an equal future" (Arman, 2022). From the perspective of feminist retranslation, this rationale closely aligns with selective retranslation as a deliberate and politically motivated practice, whereby texts with strong pedagogical authority and an extensive history of patriarchal and sexist translations are consciously chosen as sites of ideological intervention. Aware of the (trans)formative influence of such narratives, Odeabank sought to introduce the concept of gender equality to children "positively and accurately" from the outset of their socialisation, while simultaneously fostering parental awareness, raising societal consciousness, and thus contributing to structural change in sexist gender roles and norms (as cited in Eşitlik, Adalet, Kadın Platformu, 2020; Efendioğlu, 2021a).

As emphasised by Corporate Communications and Marketing Group Manager Zeynep Karaman in an interview, the project aimed not only to challenge entrenched sexist stereotypes but also to inspire, especially girls, to believe in their own capacities, thereby empowering them to realise their full potential (Karaman, 2022).

The project's central slogan, "Can't other fairy tales be possible?", appears prominently on the back covers of all five books in the series, followed by a sequence of rhetorical questions that challenge the inevitability of traditional sexist gender roles. These questions invite readers, both children and parents, to reconsider familiar sexist narratives: Does Little Red Riding Hood always have to trust the wolf? Can't she outsmart him and find her own way out? Couldn't wise princesses rule the land instead of kings? Or must others always make decisions on behalf of princesses? Does the Sleeping Princess have to wait for the prince's kiss to wake up? And must stepmothers always be cast as villains? Does Rapunzel have to wait for a prince to rescue her from the tower? Are witches always meant to be wicked? Is a prince's only purpose to hold balls to find a princess? Or must Cinderella change herself to please a prince for a better life? (Arslan, 2020; Gülsoy, 2020; Hükümenoğlu, 2021; Uslu, 2021; Yenice, 2020). Through these provocative questions, the series positions itself as an open-ended reimagining of canonical and patriarchal fairy tales through an egalitarian lens,

encouraging both children and adults to question and reconstruct the gender roles and norms embedded in traditional fairy tales. As made explicit on the back covers, the fair tales of the series are presented as a pathway to societal change, grounded in the belief that “the foundation of gender equality is built at a young age” and that alternative fair(y) tales can “let the kids wake up to a fair future” (ibid.). This ethos aligned closely with the feminist politics of retranslation outlined in this study, as it openly foregrounds the project’s ideological stance and frames (re)translation, adaptation, and rewriting not as neutral literary practices but as intentional tools for social intervention and change.

From its earliest stages, *Eşit Masallar*, launched as a non-profit social responsibility project, distinguished itself through a multimodal and widely accessible dissemination strategy. The fair tales were published as high-quality illustrated books and distributed free of charge at all Odeabank branches as well as via [odeabank.com.tr](http://odeabank.com.tr). From the perspective of FTS, this practice closely resonates with von Flotow’s (2019) conceptualisation of gratis translation as a macro-feminist translation strategy, through which the removal of economic barriers functions as an ideological intervention aimed at maximising access and social impact.

While von Flotow (2019) primarily discusses gratis translation in relation to translators’ unpaid labour for feminist causes, the *Eşit Masallar* project reconfigures this strategy through institutional patronage. In this case, it is not individual translators or authors but a corporate actor that absorbs the economic cost, thereby enabling free access to feminist retranslations as part of a broader social responsibility agenda. In this sense, *Eşit Masallar* exemplifies gratis feminist retranslation made possible through patronage, aligning economic infrastructure with a gender equality-driven ideological project.

The *Eşit Masallar* project has paid special attention to ensuring accessibility for disadvantaged groups. Printed copies were distributed to village schools, and digital versions were made freely available online, allowing the fair(y) tales to be accessed “with just one click” regardless of geographical or economic constraints. This emphasis on access further reinforces the project’s alignment with the expanded understanding of feminist retranslation proposed in this study, which seeks not only to challenge gender inequality but also to address intersecting structural inequalities related to class, location, and access to cultural resources. The scale of this accessibility-oriented dissemination is reflected in the figures shared on Odeabank’s official website, according to which 1.3 million “Fair Tales” books were delivered to children, while the digital versions were viewed over 200,000 times online (Odeabank, n.d.-a).

This commitment to accessibility was further extended through auditory and audiovisual formats. The fair(y) tales were recorded as audiobooks and made available on platforms such as YouTube and Spotify, featuring professional narration and sound design intended to engage young listeners beyond traditional reading audiences. From the perspective of feminist retranslation, these auditory adaptations can be understood as intersemiotic retranslations that rearticulate the project’s egalitarian narratives across different modes of perception and engagement to broaden access and reception.

Beyond the core publications, *Eşit Masallar* expanded into other creative domains, further reinforcing its multimodal and intermedial character. A promotional song was composed for the project and performed by Nova Norda, a singer-songwriter widely recognised for her feminist activism. The song's lyrics and tone echo the themes of equality, empowerment, and resistance to prescribed gender roles articulated in the fair(y) tales, and its circulation through the project's promotional video embedded these messages within popular culture (Odeabank, 2021f). From the perspective of feminist retranslation, the song functions as an intermedial and intertextual retranslation that transposes the project's ideological core from the written and visual domain into an auditory and performative medium. In doing so, it extends the reach of the feminist intervention beyond literary consumption and into everyday cultural circulation, reinforcing the project's activist orientation and amplifying its feminist message across media. The following lines are the official English subtitles provided in the project's promotional video and constitute an English translation of the original Turkish song lyrics:

Once upon a time...  
The fairy tales I listened to...  
Left the mark deep inside...  
Then I realized  
We're not what we're told  
We don't need white horses...  
Princes or crowns...  
We know what to do.  
Once upon a time...  
There was no discrimination in the world...  
And it was time for fairy tales to become fair (Odeabank, n.d.-a).

Additionally, the project's visual identity was reinforced through the production of posters, bookmarks, and badges, all of which carried the project's branding and core egalitarian motifs. From the perspective of feminist translation studies, such paratextual elements function not merely as promotional materials but as macro-level feminist strategies that frame how the fair(y) tales are read, circulated, and interpreted. Combined with the project's multimedia adaptations, these visual paratexts strengthened the recognisability and cultural presence of *Eşit Masallar*, ensuring that its feminist message extended beyond the books themselves and became embedded in everyday cultural spaces. In this sense, multimodality operates as a deliberate retranslation strategy that amplifies ideological visibility and sustains the project's feminist intervention across media and contexts.

One of the most notable extensions of *Eşit Masallar* was its adaptation into a theatre play<sup>3</sup> in which the five fair(y) tales were brought together and reimagined for the stage as a single theatrical production. Drawing on Eker-Roditakis's (2019) argument that intersemiotic translation may be conceptualised as retranslation when interlingual translations of the source text already exist in the target culture, as well as on Spoturno's (2020) assertion that each theatrical staging can itself be understood as a form of

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<sup>3</sup> The *Eşit Masallar* theatre play is being examined by the researcher in a separate study.

retranslation, this adaptation can be situated within an intermedial feminist retranslation framework. The theatrical version thus constitutes an instance of intermedial feminist retranslation, as the narratives were transferred from written and illustrated form into a live, performative space through the combined use of verbal narration, physical performance, visual stagecraft, and sign language interpreting.

From a feminist retranslation perspective, this shift in medium does not represent a neutral change of form but rather a politically charged intervention that relocates the stories within a collective, public, and embodied mode of reception. The integration of sign language interpreting into the live performances further underscores the project's commitment to accessibility and inclusion, aligning multimodality with feminist principles of representation and participation. Performed in various venues, the theatrical adaptation reached wide audiences and was particularly celebrated for making the narratives accessible to Deaf children (İstanbul Büyükşehir Belediyesi Şehir Tiyatroları, n.d.). According to official figures, the theatre play has reached more than 50,000 children through 69 performances to date (Odeabank, n.d.-a).

As evidenced by official figures shared by the project partners, the combined distribution of printed books, online downloads, and streamed audio versions enabled *Eşit Masallar* to reach a substantial number of children and families across Türkiye. Feedback from partner institutions indicates that the project was met with enthusiasm, with parents, educators, and children responding positively to its inclusive and egalitarian representations (as cited in Efendioğlu, 2021b; Karaman, 2022). The *Eşit Masallar* project was further recognised through multiple national and international awards, including the Stevie Awards, Social Media Awards Turkey, Mixx Awards Europe, and the Prida Communication Awards, granted for its contributions to gender equality, social responsibility, and children's literature (Can Yayınları, 2022). From the perspective of feminist retranslation, such recognition signals not only aesthetic appreciation but also the successful circulation and public legitimisation of an ideologically driven cultural intervention.

Importantly, *Eşit Masallar* was not confined to a domestic audience. In 2021, the series was translated into English by Dilara Alemdar, extending its accessibility to an international readership and amplifying its feminist message beyond the Turkish-speaking context. This interlingual translation constitutes a further stage in the project's feminist retranslation chain, enabling the locally grounded intervention to circulate transnationally. This decision aligns closely with the expanded conception of feminist retranslation advanced in this study, which conceptualises interlingual, intralingual, intermedial, and multimodal practices as mutually reinforcing strategies for promoting gender equality and social justice. Hence, *Eşit Masallar* stands as a striking example of feminist retranslation in action. It constitutes a consciously selected, strategically disseminated, and ideologically charged cultural intervention that engages diverse audiences, ranging from children in rural Türkiye to international readers, and from hearing audiences to children with visual and hearing impairments.

#### 4. Narrative Changes in *Eşit Masallar*: A Comparative Textual Analysis through the Lens of Feminist Retranslation

Following the macro-level analysis of paratextual, multimodal, and intermedial practices presented in the previous section, this part of the study turns to the textual level to examine how *Eşit Masallar* operates as feminist retranslation at the micro-narrative level. To this end, a comparative textual analysis was conducted between the *Eşit Masallar* retranslations and their canonical Western counterparts, which have long circulated in the Turkish cultural repertoire primarily through translation and adaptation. The reference texts for comparison include Charles Perrault's version of *Little Red Riding Hood*, originally published in *Histoires ou contes du temps passé* (1697), as well as the Grimm Brothers' versions of *Rapunzel*, *Cinderella*, *The Frog Prince*, and *Snow White*, originally published in *Kinder- und Hausmärchen* (first published in 1812 and canonised in its final revised edition in 1857). These canonical sources are also explicitly invoked on the covers of the *Eşit Masallar* books, where direct references to the Grimm Brothers and Perrault function as paratextual signals of the project's dialogic and (re)translational engagement with the canonical versions.

Drawing on FTS, and particularly on micro-feminist translation strategies such as omission, addition, modulation, and manipulation (von Flotow, 2019), the analysis in this section focuses on the specific narrative changes through which gendered roles and norms are reconfigured in the *Eşit Masallar* series. Meanwhile, it is worth noting that, although there are no clear-cut boundaries between them, in this analysis, modulation refers to shifts in ideological meaning and moral orientation without necessarily altering the narrative structure. By contrast, manipulation entails more explicit interventions in character agency, authority, and gendered power relations. By tracing how these micro-textual, more precisely narrative, shifts collectively transform plot dynamics, character agency, and moral resolutions, the section demonstrates how feminist retranslation operates not only through paratextual framing, multimodal versions, and dissemination strategies but also through systematic narrative intervention at the textual level.

##### 4.1. *Little Red Riding Hood*

In Charles Perrault's *Little Red Riding Hood* (1697), the protagonist is depicted as naïve and easily deceived, disregarding her mother's warning and falling victim to the wolf's manipulation. The tale concludes with a punitive ending in which the girl is devoured by the wolf, followed by an explicit moral warning to young girls against disobedience and excessive trust. The narrative thus reinforces a didactic logic grounded in obedience, fear, and the regulation of female behaviour, while offering no space for female agency, solidarity, or alternative forms of resolution.

Mevsim Yenice's retelling (2020/2021), which this study conceptualises as a feminist retranslation, radically reconfigures this narrative through a constellation of micro-feminist retranslation strategies. Most notably, the punitive ending and the fear-based moralising discourse central to Perrault's version are omitted, thereby dismantling the logic of fatal consequence attached to female disobedience. At the same time, the retelling adds new narrative elements such as female friendship, collective

play, and shared problem-solving. Little Red Riding Hood bakes cookies with her father, encounters a group of girls in the forest, and engages in shared activities before meeting the wolf, situating her within a supportive social network rather than as an isolated individual. When the wolf later appears in disguise, she recognises him immediately and strategically uses tricky questions to expose his intentions. Crucially, it is her female friends, rather than a male authority figure, who come to her aid, collectively surrounding and outwitting the wolf through dialogue that exhausts him into confessing his hunger.

These narrative changes are further shaped through modulation, as the moral logic of the tale shifts from passive obedience to active vigilance and critical awareness. Caution is no longer framed as submission to authority but as strategic thinking, dialogue, and mutual support. Justice is likewise reframed from retribution to restoration: instead of killing or punishing the wolf, the girls respond with empathy by sharing their food once his hunger is revealed. Alongside these shifts, the retelling also involves a manipulation of narrative agency, redistributing agency from external authority figures to the protagonist and her peers. Little Red Riding Hood is no longer an object of rescue or moral instruction but an active subject who recognises danger, initiates action and participates in collective decision-making. These micro-level interventions transform *Little Red Riding Hood* into a feminist retranslation that replaces fear with agency, punishment with care, and individual vulnerability with collective strength.

#### **4.2. Rapunzel**

In the Grimm Brothers' *Rapunzel* (1812/1857), the narrative centres on the heroine's confinement by Mother Gothel and her eventual romantic rescue by a prince. The plot is driven by separation and reunion, with Rapunzel positioned largely as a passive figure whose fate is determined by the actions of others. Agency is concentrated in the male rescuer, while the female antagonist is portrayed as a jealous and oppressive force. The resolution reinforces conventional gender norms by privileging romantic salvation as the primary means of liberation.

Gamze Arslan's retelling (2020/2021), which this study conceptualises as a feminist retranslation, fundamentally reconfigures this narrative through a constellation of micro-feminist retranslation strategies. In this retelling, modulation and manipulation operate in a closely intertwined manner, as shifts in thematic orientation are accompanied by a redistribution of narrative agency from the male rescuer figure to Rapunzel, her sisters, and the guardian figure Witchseed. The traditional antagonist, Mother Gothel, is reimagined as Witchseed, a protective figure who resists a tyrannical king's hoarding of seeds. This transformation removes the trope of the destructive female antagonist and replaces it with a narrative that foregrounds care, resistance, and ethical responsibility.

Rapunzel is no longer isolated in captivity but raised alongside four sisters, all of whom are skilled in agriculture and collectively committed to restoring the fertility of the land. This addition embeds the protagonist within a communal and purposeful social

environment, shifting the narrative away from individual suffering toward collective action. Love and reunion cease to function as the primary narrative drivers; instead, environmental stewardship, shared labour, and responsibility toward the community emerge as central values.

These ideological shifts are accompanied by a clear manipulation of narrative agency. The prince's initial sense of entitlement is explicitly challenged, and his role is redefined from heroic saviour to cooperative partner. Rather than rescuing Rapunzel, he contributes by sourcing seeds from the palace stores to support the collective mission, signalling a reconfiguration of masculinity away from dominance and toward collaboration. Agency thus resides not in a single heroic figure but is distributed across Rapunzel, her sisters, and Witchseed, who together shape the direction and outcome of the narrative.

The resolution, which depicts Rapunzel and the prince planting seeds across the kingdom, symbolises regeneration, equality, and shared governance rather than romantic fulfilment. In this sense, Arslan's retranslation does not confine its feminist intervention solely to the critique of gendered inequality but gestures toward a broader challenge to intersecting forms of domination, including ecological exploitation, authoritarian governance, and hierarchical control over shared resources. Taken together, these micro-level interventions transform *Rapunzel* into a feminist retranslation that replaces captivity with collective agency, romantic salvation with collaborative activism, and individual rescue with ecological and social responsibility.

### **4.3. *Cinderella's Riddle***

In the Grimm Brothers' *Cinderella* (1812/1857), the heroine's transformation and social mobility are closely tied to endurance, obedience, pure beauty, and moral virtue, ultimately rewarded through recognition by a prince at a royal ball. Although the Grimm version differs in tone and severity from earlier tellings, its narrative resolution similarly privileges romantic union and hierarchical advancement, reinforcing the association between female worth, patience, and compliance within a patriarchal social order.

Murat Gülsoy's *Cinderella's Riddle* (2020/2021), which this study conceptualises as a feminist retranslation, fundamentally subverts this trajectory through a constellation of micro-feminist retranslation strategies. In this retelling, feminist retranslation operates through a convergence of modulation and manipulation, as shifts in narrative priorities toward intellect and governance are accompanied by the repositioning of Cinderella as a central agent of public decision-making. Most notably, the function of the ball is transformed. Rather than serving as a site of romantic selection, it becomes a space for intellectual evaluation, as the prince and princess seek not a spouse but a wise advisor to assist in governance.

Cinderella is reimagined as a curious and intellectually capable young woman whose knowledge and critical thinking distinguish her from those around her. Her siblings' fear of her intellect foregrounds the discomfort provoked by female intelligence within a traditionally gendered social hierarchy. With the assistance of a fairy figure, she attends the ball masked; however, recognition is achieved not through physical beauty



or visual transformation, but through her ability to solve riddles and to pose one of her own. The narrative climax is thus displaced from romantic recognition to intellectual achievement.

In *Cinderella's Riddle*, the canonical narrative is modulated as romantic reward and marriage are displaced by intellect, governance, and social responsibility as the primary markers of value. Female empowerment is articulated not through desirability or marital success but through cognitive authority and public contribution. This ideological shift is accompanied by a manipulation of narrative agency, as Cinderella emerges not as an object of selection but as an active subject who earns her position through knowledge, reasoning, and problem-solving.

The resolution reinforces this transformation. Cinderella is appointed as a royal advisor, valued explicitly for her intellect rather than her appearance. There is no marriage, and romantic fulfilment is notably absent from the narrative's conclusion. Instead, the emphasis falls on ethical governance, collective well-being, and service to the community. These micro-level interventions transform *Cinderella* into a feminist retranslation that replaces appearance-based worth with intellectual agency, romantic reward with civic responsibility, and private aspiration with public engagement.

#### **4.4. The Frog Prince**

In the Grimm Brothers' *The Frog Prince* (1812/1857), the princess is positioned as reluctantly honouring a promise to a frog whose persistence ultimately leads to his magical transformation into a prince. The narrative resolution rests on female compliance, as the redemption of the male figure is achieved through the princess's reluctant acceptance and implied romantic union. This structure reinforces traditional gender expectations by normalising male insistence and framing female consent as secondary to narrative closure.

Fadime Uslu's retranslation (2021/2021) fundamentally transforms this dynamic through a series of micro-feminist retranslation strategies that reorient both the ethical and relational logic of the tale. Most notably, the princess retrieves her golden ball independently, using an improvised tool, thereby eliminating the need for male assistance at the outset of the narrative. This initial shift establishes her as an agent of action rather than a figure defined by dependence. When the frog appears, he requests friendship rather than romantic commitment, and the princess explicitly sets conditions that foreground reciprocity, responsibility, and mutual effort.

As the narrative unfolds, the relationship develops through shared meals and sustained dialogue rather than obligation or coercion. The frog's backstory, marked by arrogance and disrespect toward women and animals, is gradually revealed, and his transformation into a prince is no longer triggered by physical contact or romantic compliance. Instead, it results from self-reflection, accountability, and the princess's empathetic engagement. At the thematic level, the tale is thus modulated as insistence and entitlement give way to consent, ethical relationality, and personal transformation grounded in mutual respect.

These ideological shifts are accompanied by a manipulation of narrative agency. Authority and moral development are no longer centred on the male figure's persistence or entitlement but are redistributed between the princess and the frog as co-participants in ethical change. The princess emerges as a subject who defines the terms of interaction, while the frog's transformation depends on his willingness to change rather than on female sacrifice or submission.

The narrative concludes with an alliance between equals. Together, the princess and the prince initiate a "Year of Equality" celebrated across their kingdoms, embedding gender equality into political governance and collective life. Romance is displaced by friendship, cooperation, and shared responsibility, and the focus shifts from private fulfilment to social reform. These narrative interventions transform *The Frog Prince* into a feminist retranslation, which replaces coercion with consent, entitlement with accountability, and hierarchical romance with egalitarian partnership.

#### **4.5. The Kindhearted Prince and the Seven Dwarfs**

In the Grimm Brothers' *Snow White* (1812/1857), the heroine's survival is ensured through the mercy of the huntsman and the subsequent romantic interest of a prince. Snow White's passivity, beauty, and innocence are central to the narrative, while agency and protection are consistently attributed to male figures. The queen, by contrast, embodies destructive female rivalry, reinforcing gendered binaries that oppose passive femininity to active masculinity and position women against one another.

Hikmet Hükümenoğlu's retelling (2021/2021), conceptualised here as a feminist retranslation, radically inverts these narrative configurations through a series of narrative interventions that target both gender roles and ideals of heroism. The protagonist is no longer a passive female figure but a male character, the Kindhearted Prince, who is betrayed by a male vizier and forced into exile. His rescue comes not through romantic destiny or hierarchical power but through the collective support of seven dwarfs, each defined by distinct professions and skills. Rather than occupying a position of entitlement, the prince learns humility, cooperation, and care. Crucially, he actively participates in domestic labour, cleaning, cooking, and contributing to the shared household without expectation of reward. This redistribution of labour functions as a manipulation of narrative agency, relocating value from dominance and authority to care, gratitude, and mutual responsibility. When the vizier later reappears in disguise, the prince recognises the threat and neutralises it through awareness and ethical refusal rather than violence, further distancing heroism from conquest or aggression.

In *Eşit Masallar* retranslation, romantic resolution is entirely displaced by ethical growth and communal belonging. The omission of a romantic subplot, combined with the portrayal of male vulnerability and interdependence, destabilises rigid ideals of masculinity that equate strength with control and emotional detachment. Heroism is redefined as empathy, vigilance, and community engagement rather than individual dominance or romantic fulfilment.

## 5. Conclusion

This study set out to develop an expanded conception of feminist retranslation and to examine the *Eşit Masallar* series through this lens. The findings of the paratextual and comparative narrative analyses demonstrate that the *Eşit Masallar* series operates as a feminist retranslation across multiple, mutually reinforcing levels. At the macro level, the project constitutes a form of selective feminist retranslation, as its agents consciously choose canonical fairy tales precisely because of their entrenched sexist structures and their strong pedagogical authority. The feminist retranslation status of *Eşit Masallar* is further reinforced through its multimodal, intermedial, and accessibility-oriented dissemination. The printed books are systematically accompanied by digital editions, audiobooks, a theme song, inclusive versions with audio description and sign language interpreting, a theatre adaptation, and an interlingual English translation. As this study argues, each of these versions can be understood as a form of feminist retranslation, collectively amplifying the project's feminist cause across media, modes, and audiences.

Crucially, the paratextual analysis reveals that *Eşit Masallar* does not function as a single, self-contained feminist intervention but rather constitutes a serial and potentially infinite feminist retranslation chain. Through its continuous relocation across formats and publics, the project foregrounds the serial nature of feminist retranslation, aligning with framing retranslation as an ongoing cultural praxis rather than a final textual achievement. Moreover, the project's organisation as a non-profit social responsibility initiative, its free-of-charge distribution, and its prioritisation of disadvantaged groups further align with the expanded conception of feminist retranslation proposed in this study.

At the micro level, the comparative textual, more precisely narrative, analysis, reveals that *Eşit Masallar* systematically deconstructs the patriarchal structures, gender stereotypes, and "happily-ever-after" conventions embedded in canonical Western fairy tales. Across the five feminist retranslations, protagonists, whether female or male, are reimaged as active, resourceful, and socially engaged agents. Resolutions emphasise solidarity, collective problem-solving, and social responsibility over romantic union or passive transformation. While the feminist retranslations generally stop short of explicitly questioning monarchical systems or addressing heteronormativity, which likely reflects both the child-oriented nature of the project and its socio-cultural context, they nonetheless offer narrative models that subtly but powerfully challenge traditional gender hierarchies. Foregrounding egalitarian, inclusive, and socially progressive values, the *Eşit Masallar* series not only revitalises the fairy tale genre for contemporary audiences in Türkiye but also demonstrates how feminist retranslation can operate as an intentional cultural intervention.

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### Author Contributions

**First Author:** Ayşe Saki Demirel 100%

**Conflict of Interest:** The author declares no conflict of interest.

**Financial Support:** The author declares that she received no financial support for this study.

**Yazar Katkıları**

**Birinci Yazar:** Ayşe Saki Demirel %100

**Çıkar Çatışması:** Yazar çıkar çatışması bildirmemiştir.

**Finansal Destek:** Yazar bu çalışma için finansal destek almadığını beyan etmiştir.

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