

NOMINATION FOR THE HANS CHRISTIAN ANDERSEN AWARDS 2024

Author

Miyase Sertbarut

Turkey



"Language is flexible and open to aesthetic presentations. Machines have learned flexibility and have come a long way in aesthetics. I entrusted them with the translation of this presentation and my three books. Three of the five books I submitted to the jury are about artificial intelligence and robots. So I spent a lot of time with them. I'm sure they'll do a lot more than what I've described."



KADİR İNCESU / İSTANBUL KİTAP FUARI 2022

"Miyase Sertbarut is one of the writers of children's literature with the strongest sensitivity to issues that disturb the conscience of society. While being the voice of the social conscience, she does so in a way that is appropriate to the characteristics of the target age group and creates narratives with a high taste for language. Without emotional agitation, she can be the voice of those who do not have a voice and makes the reader feel that she can and should stand by those who do not have a voice."

Ayfer Grdal nal, Author and Children's Book Critic

BIOGRAPHICAL INTRODUCTION

I was born in 1963.

When I became a teacher, I remembered a frog I had encountered in my childhood. It was in a pit, I had tried to save it, but I had failed. I started to think about what might have happened to the frog later on. It was with this thought that the writing started. I decided to rescue the frog in a story. I learnt how writing liberates people by narrating that childhood memory. That frog is still on my shoulder, emitting a strong light for me to see other pits.

Would it have been okay if I didn't write? It would have. However, I would have completed life with a pair of eyes, a pair of feet, a pair of ears. Because I write, I have hundreds of eyes, hundreds of ears and feet that overtake centipedes. I can see everywhere, hear every sound, go everywhere; and I do all this without leaving my room.

Would it have been okay if I didn't write? It would have. However, at a book fair, a twenty-something university student would not have stood right in front of me and not said, "I can't forget Red Eagle." Our eyes would not have filled with tears at the same time as we looked at each other.

Would it have been okay if I didn't write? Yes, why not? I would still have looked at crows with the same sympathy, but I couldn't meet the Blue Crow. I couldn't tell stories in a red phone booth as Yuan Huan.

If I didn't write, I wouldn't have lived this long, my life would have been short.

If I didn't write, I would still go to flea markets, I would listen to the stories of various people, but when the market dispersed, the stories would be left alone in the rubbish. I couldn't invite them to the clean pages they deserved.

If I didn't write, I would be spending most of my time by searching on Google and YouTube. My search phrase would always remain the same: "How to relieve abdominal pain?"

If I didn't write, I could still visualise the situation of children and young people in prisons, but I couldn't wait for an invitation from the prison directorate; by writing, I got a ticket to enter. I really got to know them and dug a tunnel with them.

If I didn't write, I would continue on my way only as the person in my identity. I have acquired many identities because I write, none of them were fake. Sometimes I was seven, sometimes seventy-seven years old; sometimes I spent months and years as a tree, sometimes as a crow, sometimes as a robot, sometimes as a human being.

I can't say "I wouldn't have done it if I hadn't written", I am one of those who think that nothing should be glorified so much. I could have been a good tailor or a good gardener, but I discovered that I could be all of them by writing.



AN INTERVIEW

Interview by Nilüfer Türkoğlu

<https://www.ajandakolik.com/miyase-sertbarut-kendimi-ve-okurlarimi-iyiligin-gucune-ikna-etmek-istiyorum/>

"I WANT TO CONVINCe MYSELF AND MY READERS OF THE POWER OF GOODNESS."

One of my favourite authors of children's literature, Miyase Sertbarut's latest book "One Day Everyone", also written for children, is woven with emotions woven like needlepoint. It is a brand new novel that deals with the environmental pressure caused by autism, a kind of developmental disorder, with an intriguing adventure. "One Day Everyone", which will attract the attention of not only children but also parents, has a deep story that proves that hope is not invisible even in the most hopeless times. Listen to what the author Sertbarut told me.

Q. You are a writer who writes not only for children but also from a child's point of view. Your latest novel "One Day Everyone..." is exactly such a book. We listen to the story from Asmin, one of the main characters. How did you develop this in your writing life; do you think that every writer of children's literature should know how to write with the feelings and observations of a child?

A. Not only children's literature, but every literary writer should be able to see the world through the eyes of others. The writer should know how to get rid of his/her own identity; he/she should understand and describe what is going on through the eyes of women, men, old people, children, animals, trees, the good and the bad. Then his/her writings will be authentic, sincere and will convince the reader. In other words, like a good theatre actor, he must disguise himself and do justice to his role. I start writing believing this, and when I think that I am not sincere enough, that I cannot portray it, I do not continue writing and close the curtain myself without waiting for the audience to boo. How did I develop this? Of course, it is possible to strengthen empathy skills by reading, but listening often has the same effect. If you strengthen your empathy, you will feel the pain in the knee of a child who falls while running.

Q. Let's go back to your novel... "One Day Everyone..." As soon as you read the title of the book, Andy Warhol's famous quote automatically comes to mind... "One day everyone will be famous for 15 minutes." However, the rest of your sentence is based on a great optimism and hope... "One day, if everyone were good for 15 minutes..." What was the starting point of this wish, this wish, how did the story come about?

A. If you write for children, you have hope, mine is not a rosy optimism; I give people a chance even if I tell about evil, pain, loneliness, darkness, dystopian elements. Because human being is full of surprises. He can make outbursts that do not fit his character, and even if he is very brave, he can be afraid at the same time. The brain that directs our behaviour has many unresolved and incomprehensible points, so I want to give a chance to goodness. And as they say, if you say something forty times, it will happen, so we need to multiply those forties. I think I want to convince myself and my readers of the power of goodness. As they say, what you believe in is what will happen, and although this idea may seem a bit like "autism", it is better than drowning in the pit of pessimism.

"CHILDREN ALSO FEEL THE SOCIAL PRESSURE THAT PREVENTS US FROM DOING WHATEVER WE WANT"

Q. Asmin is an observant, helpful, sensitive girl. Ender, on the other hand, is very funny, witty and sensitive, but he doesn't show it. (Honestly, I laughed a lot and loved him throughout the book.) One day, their world changes when a new little boy named Fahir arrives in their class. Their guidance counsellor asks

them to befriend this quiet boy. They are not too keen on this, but then they find themselves in this friendship.

A. Yes, Ender is a more real child, that's why we feel close to him. He doesn't want to be burdened with any mission, because responsibility makes people tired and the child's nature tries to escape from that responsibility. I can say that I started writing this book with the attraction of invisibility. Before the outbreak, a character started to come to life in my mind. There is a boy, he is trying to discover invisibility. I didn't know if he would succeed or not, but I sensed that he would try hard. When I went to schools, I would sometimes ask the children in the hall, "Do any of you want to be invisible?" More than half of the hall would raise their hands, even some teachers, too. Then I would ask again, "Why do you want it?" I would get the answer: "So that I can do anything." In other words, children also felt the social pressure that prevented us from doing anything we wanted. They are aware of this stress even though they do not describe it using the same words. This situation strengthened my motivation to tell Fahir's story. Of course, I had to find a justification for the child's desire to be invisible, and then the phenomenon of the sibling emerged. He wanted to discover invisibility as a solution to remove the social pressure on his brother, his family and himself.



Q. Although the three children seem to be the protagonists of the novel, Fahir is the focal point. I must say that as I got to know him, I encountered unexpected surprises. Asmin and Ender actually meet him and find themselves in an adventure. The biggest emphasis of this book is undoubtedly on autism. The loneliness, fears, feeling of exclusion, etc. that autism creates on families and individuals... Peer bullying is undoubtedly another issue. Fortunately, it is a very hopeful book that makes the reader smile by pointing out the power of friendship. Based on your observations on autistic children, where do you think we are as a society in this regard?

A. As in all my books, I like to tell the story in "One Day Everyone" without making it didactic. My priority is to make the book easy to read, to make the characters believable, and to use natural dialogues... Without this technique, children will not read the book with love. The first-hand complaints of mothers and fathers in the research I did on the internet were also a realistic guide for me to write this book. In the book, I

wanted to tell the events without making a child with autism the focal point. They are here and live in the world, but the fact that we do not encounter them very often is because individuals with autism are not out much. We cannot share life, parks, classrooms, streets equally because they look different and the primitiveness in humans says, "Reject the different!" Even if the individual with autism is not aware of this rejection, it is not easy for the other members of the family. For this reason, they want their children to gain a place in society by revealing other aspects of their children and glorifying them from different angles, and they spend a lot of effort. Sometimes they deceive themselves. Where are we today? We are in a better place compared to the past. There are special education centres, there are associations, there are places where individuals with autism who are able to work can participate in life, there is solidarity among families.

"ONE DAY EVERYONE WILL OPEN A NEW WINDOW FOR CHILD READERS AND INCREASE THE NUMBER OF 'ACCEPT' ROOMS IN THEIR HEARTS"

Q. Do you think this issue takes enough space in literature, in today's stories? This book draws attention to an awareness with its powerful story.

A. Autism finds a place in both literature and cinema. This is inevitable, because there are individuals with autism and art has to look at everything that exists, and what you look at, you sometimes show with your pen and sometimes with your camera, and you want others to look too. I hope that "One Day Everyone" will open a new window for child readers and increase the number of "accept" rooms in their hearts. Among the books I have read about autism, Mark Haddon's "Super Good Days" was my favourite. I would like others to read it too.

Q. Oh yes, that book was also adapted into a theatre play! Well, as an author who has written dozens of children's books and met with young readers in schools, how do you find the relationship of children and families with books? What is the way to make a child love books?

A. Adults have certain memorisations when it comes to choosing books, they think that their children will like the same things as they do, no matter how much the world changes, no matter how different their point of view is. However, we are not the same, we have experienced different things; our tastes, our words, our games are not the same. Families can sometimes be very insistent and sometimes indifferent about reading books. Both attitudes do not lead to books; they alienate and drive away readers. Of course, there is the fact that unqualified books cannot instil a love of reading and publishing houses should be more meticulous in this regard. The excitement that a film can make you feel is also possible with book fictions. If we offer good books to children, we can greatly increase the number of readers in Turkey.

Q. Do you have a new book that you have recently started; can we get some hints from you?

A. I have many book notes; many notes like write this, write that. But working on the subject I have chosen, doing research is a completely different adventure. After writing Yuan Huan's Booth about two years ago, I became interested in artificial intelligence. Digitalisation and the inclusion of machines in human life, the fact that machines are learning excites me a lot, and I started a new novel based on this excitement. There is a literature teacher who cannot be appointed, he opens a cafe near the high school as a way to be close to the students and of course to earn money. He starts to make friends with the young people at school. On the other hand, he also attempts to write a book, but does not get a favourable response from publishing houses. Through an old school friend, he installs an assistant programme on his computer, which is still in the trial phase. This digital assistant will help him write a novel, but it will be more, much more! I hope I can complete this work with a clean slate.

(After this interview, the aforementioned file was published as Asistan'ın İsyanı -Rebellion of the Assistant-. It is among those submitted to the jury.)

Q. I'm sure you write beautifully! Your biography says that you always suffered from "stomach pains" until you started writing. When exactly did those pains go away? During your first attempts at a play?

A. No, I saw plays more as technical texts. Because you provide flow with dialogues and you don't have much chance to give depth. Although the playwriting exercises taught me to write clean dialogues, I felt that I could be liberated in my first stories, in the first stories where I returned to my childhood. I realized that I could bend and twist the events as I wanted, that I could turn imagination into reality and reality into imagination. After that, "Everything was beautiful."

Q. Ajandakolik has a classic question. Do you have an agenda or a notebook, and if so, what's in them?

A. I have notebooks or papers in my bag, pockets, on the kitchen table. Sometimes I use them as a shopping list for the supermarket. Most of the time, especially when I am not at home, I use them to write down a sentence or a paragraph that comes to mind. It might be something I want a character to say, or it might be a direction for the plot of a book I'm writing. Afterwards, I often wonder why I wrote it down.



"I PREFER TO FORGET MY AGE, THAT I AM THE AUTHOR OF THE BOOK"

Q. Have you ever had the feeling of "What if children don't like what I write..." while writing? Or are you a writer who writes only for yourself and forgets the reader?

A. I always carry this concern within me, if I were the reader of the book, where would I be bored, where would I laugh, what would I wonder? Actually, I would like to excite myself and the reader. I prefer to forget my age, that I am the author of the book. I think I am twelve years old, or I could be nine if the book is for younger readers. I act with empathy.

Q. If you could write three more sentences to fill in the ellipsis in the sentence "One day everyone...", what would they be?

A. If one day everyone found something they had lost...

If one day everyone could talk to animals...

If one day everyone could say that the world is for all of us...

SOME AWARDS

1- 1st place in the children's stories category in the competition organised by Ankara Çankaya Municipality and Damar Literature Magazine, 1996, *FASULYEM BULUTLARA ÇIKAMAZ (My Bean Cannot Climb to the Clouds)*



2- Eğitim-Sen (Education and Science Workers' Union) Children's Story Competition, 2nd prize, 1997, *SINIFTA KALANLAR OKUL AÇTILAR (Those Who Failed Opened Schools)*

3- TRT (Turkish Radio and Television Corporation) Radio Theatre 1st prize, 1998, *ANADOLU ATEŞİ (Anatolian Fire)*

4- Halkevleri, first prize in the children's novel, 1998, *ANNEMİN KOKUSU (The Smell of My Mother)*

5- Bu Publishing House, 2nd prize in the youth novel category, 1999, *GERÇEKLE BÜYÜMEK DÜŞLERLE YÜRÜMEK (Growing with Reality, Walking with Dreams)*

6- TRT (Turkish Radio and Television Corporation) 2nd prize in the Radio Theatre category, 1999, *BAY YALNIZ ile BAYAN SÜTLAÇ (Mr Lonely and Mrs Rice Pudding)*

7- Tudem Publishing Group, 1st prize in the children's story category, 2003, *TUNA'NIN BÜYÜLÜ GEMİSİ – KIRMIZI KARTAL (Tuna's Magical Ship - Red Eagle)*

8- Tudem Publishing Group, 2nd prize in the novel category 2004, *SİSİN SAKLADIKLARI (Hidden by the Fog)*

9- Tudem Publishing Group, 1st prize in the novel category, 2006, *KAPILAND'IN KOBAYLARI (Guinea Pigs of Kapiland)*

10- Gülten Dayıoğlu Children and Youth Literature Foundation Novel aAward, 2013, *MEZARLIKTAKİ GÖLGE (Shadow in the Graveyard)*

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Gold Hunters on the Beach – Altın Avcıları Plajda, 2007, Tudem Publishing Group

Guinea Pigs of Kapiland – Kapiland'ın Kobayları, 2007, Tudem Publishing Group

The Dark Side of Kapiland – Kapiland'ın Karanlık Yüzü, 2013, Tudem Publishing Group

Kapiland's Apocalypse – Kapiland'ın Kıyameti, 2018, Tudem Publishing Group

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Twins on the Trail – İkizler İz Peşinde, 2008, Tudem Publishing Group

Garbage Plaza 1 - Çöp Plaza 1, 2012, Tudem Publishing Group

Garbage Plaza 2: Dreams Hawaii – Çöp Plaza 2: Hayaller Hawaii, 2020, Tudem Publishing Group

Mermaid in the Aquarium – Akvaryumdaki Denizkızı, 2009, Tudem Publishing Group

SnakeFortress - Yılankale, 2010, Tudem Publishing Group

Who Are You? – Kimsin Sen? 2011, Tudem Publishing Group

Illegal Dog Biber – Kaçak Köpek Biber, 2013, Tudem Publishing Group

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Rebellion of the Assistant – Asistanın İsyanı, 2022, Tudem Publishing Group

Factory Fault - Two Robots – Fabrika Hatası - İki Robot, 2022, Tudem Publishing Group



RADIO THEATERS

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- **Mr Lonely and Mrs Rice Pudding** - <https://www.trtdinle.com/show/bay-yalniz-ile-bayan-sutlac?id=4753769>
- **Acting Passion** - <https://www.trtdinle.com/show/oyunculuk-tutkusu?id=7333217>
- **Clerk** - <https://www.trtdinle.com/show/tezgahtar?id=2326183>
- **Fuchsia** - <https://www.trtdinle.com/show/kupe-cicekleri>
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- **Double-Headed Eagle** - <https://www.trtdinle.com/show/cift-basli-kartal?id=4753605>

Theatre Works

Test-Free Airspace

The Shoemaker and the Sultan

Scenario

Ege and Gaga, animated series



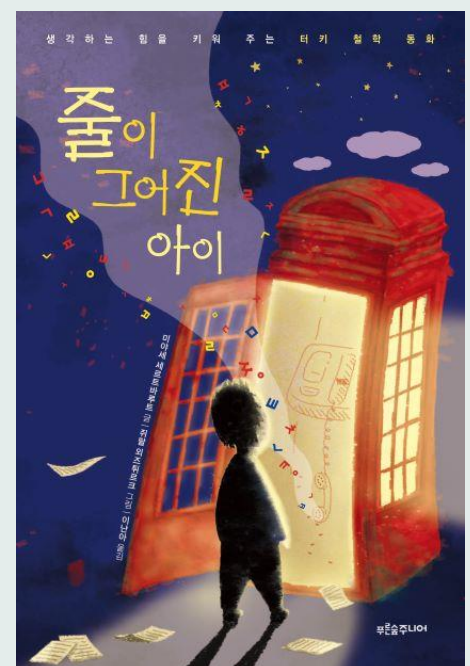
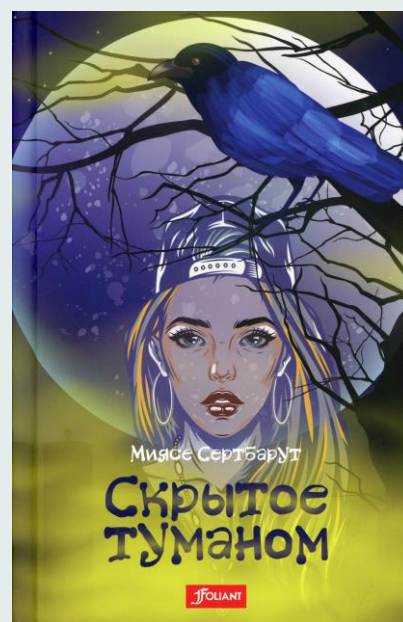
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Kapilands Versuchskaninchen, German, Önel Verlag

Hidden by the Fog, Russian- Kazakh, Foliant Books

Yuan Huan's Booth, Korean/Publisher Prunsoop, Arabic/Aser Al Kotob / Egypt,

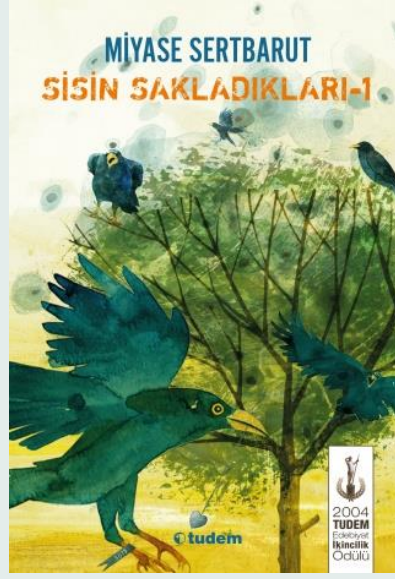
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5 BOOKS PRESENTED TO THE JURY



1- Yuan Huan's Booth, 2019 Tudem Publishing Group



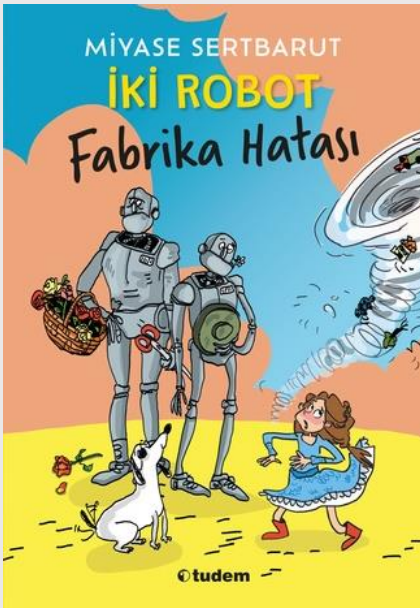
2- Hidden by the Fog, 2005 Tudem Publishing Group



3- One Day Everyone... 2021 Tudem Publishing Group



4- Rebellion of the Assistant, 2022 Tudem Publishing Group



5- Factory Fault - Two Robots, 2022 Tudem Publishing Group

INTRODUCTION OF 5 BOOKS PRESENTED TO THE JURY

1- YUAN HUAN'S BOOTH

A contemporary novel that expands time and space by bringing together the local and the universal, the traditional and the digital, directs readers to critical reading, and makes them think about the relationship between technology and literature.

İlhami enters a phone booth as a game and starts to hear strange stories on the phone. Then he comes up with a cunning idea; he will use these stories for his homework. Things seem to be going well for İlhami, who does not like to read books. He becomes immersed in the stories he listens to simply and carefree and gradually turns into a different person. His approach and interpretations of these stories lead readers, simultaneously with the characters in the book, step by step, to unravel the mystery of the hut and the "tape recordings" İlhami listens to.

- It deals with history, justice, conscience and similar important issues in interesting and thought-provoking ways.

- It encourages children to read critically.

- The book emphasises the immortality of stories and argues that the main thing is to diversify the methods of transmitting them

2022 IBBY HONOUR ROLL

(English, Korean, Arabic translation of the book will be sent to the jury.)



Yuan Huan's Booth

<https://cevizkabugundangemiler.com/yas/cocuk-kitaplari/yuan-huanin-kulubesi/>

Mother-son readings

My first Miyase Sertbarut book was "Yuan Huan's Booth". Artificial intelligence and children's literature. It was interesting, intriguing, exciting and surprising for me.

The main theme of the book is that children do not read books and do not like to read books. The author tells us this with stories within stories. Each story revolves around the main subject and has a fiction that makes you think and question. All of them are beautiful. It touches on many subjects. But never in a didactic style.

Our book starts with a school scene. It's a Friday and it's time to leave. Our heroes İlhami, Zümürüt and Caner go to the library. Isn't it a nice shot? But the essence of the work is different. The new Turkish teacher asks her students to read a book every week and tell the class about it. Every week, one book! The students show a great reaction. After negotiations, only one story is agreed upon. This part is quite

ironic.

Back to the children. After getting the books from the library, they take a walk together. They have tickets for the circus the next day. They are excited. They want to go and see the circus place beforehand. But instead of the circus, they come across leftovers of the circus. The most interesting one is a telephone booth. İlhami puts the receiver to his ear. And a voice says, "Listen." Confusion, astonishment... He doesn't want his friends to notice. He waits for them to leave and picks up the receiver once more. "Listen, I have a

story for you." At the speed of light, İlhami thinks that he will not have to do Turkish class, homework, reading books, and that he can tell the story he listened to in class. He comes up with a few logical explanations that will relieve himself of the strange situation he is in. And he listens to the story. The rest is exactly as he planned: 100 points. When his teacher asks the author of the story, İlhami makes up a name from what is written under the phone after a small shock: Yuan Huan. The teacher is pleased, his friends are surprised, his family is happy.

In the following days, İlhami finds himself in difficult situations as he tries to protect his secret, struggles to prevent his lie from being revealed, and goes to the phone booth to listen to new stories. But for him, every story he listens to is worth it. On the one hand, İlhami starts to question. Because the person at the end of the phone says things that imply that he recognises and sees him. Is what he listens to real? Is it a voice recording? Does a writer named Yuan Huan really exist? Could what happens in the stories be real? You will find the answers to all these questions in the last story. And in a very surprising way...



"Listen... I will tell you a story."

Written by Burcu Yilmaz

I love books in which texts are intertwined, authors multiply, and even their voices mix. It is as if there are a lot of legos in front of me and I can build a staircase to the top shelf of the bookcase with these legos. Who knows where I can build a road to a book I forgot... Yuan Huan's Booth was one of the books that put legos in my hands. Because there are plenty of intra-textual and intertextual references in this book. Not to mention the fact that there are two narrators. In fact, one of the messages frequently given in the book is that you can go anywhere with stories. While the protagonist İlhami asks himself "Was there a connection between the stories?" (p.45), I grin.

Yuan Huan's Booth tells children and adults who are too lazy to read about the power of letters. It does this with a method suitable for the modern world, by involving artificial intelligence. Although artificial

intelligence gives me goosebumps, I think that children (at least most of them), who are closer to "mechanisation" than most adults, will not find this situation strange.

The fact that some of the references in the book are mentioned in one or a few sentences both strengthens the base of the text and almost saves it from being didactic.

THEY ARE LOOKING FOR YOU

Zümrüt, Caner and İlhami are the three protagonists of the book "in this world". When their Turkish teacher asks her sixth grade students to read a book every week and then tell the class about it, the children are horrified. At the end of the negotiations, they get their teacher to agree to read one story a week. Our heroes do not like reading very much. As they return home after discussing this situation, they learn that the circus, which has been established in the park for a while, has left immediately with the decision of the municipality to close it down. Because the circus was employing animals and it was forbidden to put animals on show. Hooray for the first good message! Among the items left from the circus is a telephone booth. İlhami puts the receiver to his ear and the story begins: "Listen... I have a story for you." (p.19)

İlhami begins to tell these stories, which he secretly listens to every day, in Turkish lessons as if he had read them from a book, and gets 100 in Turkish for the first time. In the meantime, he invented an author's name so that his trick would not be recognised - a name he had read somewhere in the phone booth: Yuan Huan. In time, İlhami begins to question the voice in the booth; is it not a tape recording but a flesh and blood person?



The illustrations of the book belong to Zülal Öztürk. Although I generally like the mood of the illustrations, there are some things that undermine the text-illustration coherence. Maybe it would have been better if our sixth-grade heroes did not wear aprons, if the bearded, elderly author in "The Crossed Out Children" at least had a beard, and if the Chinese author looked Chinese. I like that there is a difference in style between the illustrations in Yuan Huan's stories and the other illustrations in the book. Although this difference fades a little bit in 'The Nocturnalists', I think that the black and white drawings and charcoal drawings fit the spirit of the text. On the other hand, it would have been more fair if the publishing house had included the name of the illustrator on the front cover and on the third page, and even if the curriculum vitae of the illustrator had been included in the book.

ABOUT YUAN HUAN

Yuan Huan tells us five stories that are interconnected and can be read as a tribute to the power of literature. I particularly liked 'Children Digging Tunnels' and 'The Mezzanine'. In the first story, the author goes to a prison for children with "serious crimes", where security measures are at the highest level, and helps them dig tunnels! I must say that I found it very subtle that the children who "cling to letters", who are expected to return from the place where they escaped and come out of the pages, are taken to the ward where they stay and left on their beds. Sertbarut speaks little and tells a lot and makes the reader say "oh man!". "The Mezzanine", which brings the possibility of the fiction of fiction into question, shows the author's ability to fill in the gaps. And that every hero in fiction should be a character, not just a type...

I can't say that I like the detail of Aleyna Tilki, which I think was included in the book so that today's children can connect with the text a little more closely. I prefer not to encounter people or things that we encounter or are exposed to everywhere in literary texts. Perhaps the author consciously chose such an example in a book with children who do not like to read... Perhaps to show that he is familiar with their world. Or was it because "it was you I wrote and kept silent"? This is a question I am very curious about the answer.

My last word is for those who cannot find time to read: Time is really expanding!

<https://www.iyikitap.net/2019/10/01/hikaye-icinde-hikaye-icinde-hikaye/>

2- HIDDEN BY THE FOG

A stunning novel about a breath-taking struggle against those who use humans and animals as guinea pigs, addressing issues of science and ethics.

Ilay, who goes to the village where her aunt lives to spend her summer holiday, encounters a creepy fog that surrounds everything. Ilay's aunt is suspicious of the gold mine work. Blue Crow, who talks to Ilay's aunt, realises that there is another secret underlying these works. Blue Crow is very intelligent and he can talk. He steals one of secret documents in the mine and brings it to Ilay and her aunt. In fact, what the fog hides is a secret laboratory where the genes of crows are transferred to humans. The aim is to prolong the life of humans. In order to end this unethical work as soon as possible, they all start a great struggle together.

- This award-winning novel, which has left its mark on the last years of Turkish children's literature, manages to impress readers by opening the doors of the science fiction world with its mysterious, adventurous fiction and original plot.

- It tells about vital issues such as genetic research, ethics in science, respect for nature and the environment by integrating them with a successful detective plot.

In 2004, it won 2nd place in Tudem literature awards.

(Russian translation and first 12 pages of English translation will be sent to the jury)

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Hidden by the Fog

ECE ARAR

Radikal Newspaper, book supplement, 3. 06. 2005

Written by Miyase Sertbarut, "Hidden by the Fog" stars İlay, who is after a mystery, and her 300-year-old crow.

Hidden by the Fog has such a solid fiction that one wonders what kind of a method the author has worked with. It is as if a ball of wool is slowly unravelling and then regrouping and regaining its former state. Yes, this book is really like a ball of wool. İlay, our protagonist, for example, is so real. There are many children like İlay, who can't eat omelette without ketchup and mayonnaise, who urgently wants a mobile phone, whose biggest entertainment is going to the cinema with her friends, and who knows Anatolia and villages only from films and makes fun of them. Well, I was one of them years ago, so I was very curious to see how İlay would change throughout the novel.

At the very beginning of the book, the author tells us about this cute girl who has her first love, has communication problems with her mother, and seeks help from her father who is far away from her in such a way that the reader gets the signal at the very beginning that the summer holiday will turn into an adventure for İlay, who will go to the village to live with her aunt whom she has never seen with the force of her mother.

A different landscape awaits İlay in Sisbag than the one she has seen in films... In fact, the adventure begins on the train; İlay, travelling to Kars with Fuat, the son of her mother's friend, wants to meet and talk to the stranger in the compartment. The stranger is not friendly at all. While the two friends are on the trail of this person, they witness a phone call of the man and with the excitement of their youth, they put the pieces together and try to solve a problem they think exists. Actually, there really is a problem. First of all, Sisbag is in a fog, and it is a yellow fog. İlay's aunt is among those who want to solve the case. She thinks that the mine in Sisbağ has nothing to do with gold prospecting and asks for İlay's help in order to solve this clandestine business and restore her village to its former state. While İlay and Fuat are trying to solve the case, we also meet a friend of the aunt who is almost three hundred years old. Blue Crow has been with İlay's family for generations.

The book gives us such good information about crows that after Samed Behrengi, we start to love and care about crows again with Sertbarut. So many interesting things happen in Sisbag, where genetic research is carried out, that it is not necessary to be a child to turn the pages of the book with excitement. Hidden by the Fog is an exciting novel; a novel that takes place in the present day, a novel that has caught up with the times, a novel that will definitely excite the children of today.

<http://www.miyasesertbarut.com/?pnum=20>

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HIDDEN BY THE FOG /Miyase Sertbarut

Hello, I finally managed to read a book by #miyasesertbarut, whose pen I have been curious about for a long time. Today's book is the author's #sisinsakladıkları.

The book has an original subject. The author has made the subject more interesting with up-to-date, understandable scientific information. İlay's mum and dad are divorced. Since her mother is working, İlay (the main character) goes to her aunt in order not to spend the whole summer alone at home, and the adventure with fantastic events begins. There is a base in her aunt's village where criminals who call themselves scientists are trying to transfer the genes of crows, whose lifespan can reach 300 years, to humans. This base uses humans and crows as guinea pigs, destroying thousands of crows and disrupting the ecological balance. With the artificial fog they create, they again disrupt nature and people's living conditions. As a subtext, the author has described prejudices, love,

adolescent states with both humorous and realistic expression. In addition, the information about animals, especially crows, is also interesting.

The author has shown very well how science is shaped by the use of people with genetic engineering studies, which are considered one of the popular professions of the future. He explained in a fluent style with a fantastic fiction that mankind can use science in a beneficial way for humanity or disrupt the ecological balance. Although the fiction is predictable, the book reads itself.

The book is for ages 12 and up. I liked the book and if this covid-19 process ends and schools open, we will buy it for our classroom libraries with my students. You can also buy and recommend it to your child, sibling, nephew or students.

By the way, the book does not end, the adventure continues. The second book of the book is #ortakruh.

Enjoyable reading, stay with books.

<https://1000kitap.com/kitap/sisin-sakladiklari--19004/incelemeleler>

3- ONE DAY EVERYONE...

A book that deals with social issues from an original perspective for children and young people. An impressive novel that responds to the needs of different individuals and their communication with other individuals with love and trust.

Fahir, who has just arrived at school, is a very quiet boy. The guidance teacher directs Asmin and Ender from the class to befriend him. Asmin and Ender think that Fahir, who attracts attention due to his strange behaviour, has a secret and they try to understand what this secret is. Finally, they learn that he conducts invisibility experiments. If Fahir discovers invisibility through his experiments, he plans to apply it on his brother. His brother has autism; if he becomes invisible, he will be able to go out and wander on streets, go to park and enter the supermarket. He thinks that this is the only way he can get rid of people's disturbing looks and rude questions. With the efforts of Asmin and Ender and the compassion of his mother, Fahir begins to accept his brother Mahir as he is and builds a loving relationship with him.

- It emphasises that there are different individuals in society and increases the social visibility of individuals with autism.

- In addition to focusing on individuals with autism, it offers a different perspective by addressing the relationship of the individual with other family members and society.

- It emphasises the importance of friendship and solidarity.

(A part of this book will be sent to the jury in English as a machine translation.)

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ONE DAY EVERYONE...

Seeing and Accepting

Written by Sema Aslan

Miyase Sertbarut's lively, cheerful narration and layered storyline make *Bir Gün Herkes* (One Day Everyone) a novel that the reader will be firmly attached to. The book also feeds this feeling with its visuals; Merve Atılgan's illustrations are very successful.

Showing the power and value of friendship and solidarity with a hopeful tone, *One Day Everyone* travels around the "mess" created by a little brother with autism in the world of seventh grade students, looks at this mess and finally says hello to him. Just like Asmin, the narrator of the novel, says hello to the slipper lying in the middle of the corridor of a house, which caused her to fall to the ground during their first encounter, and walks past it. On the one hand, this is a greeting of recognition and learning... But on the other hand, it does more than that: The author salutes the "mess" in the sense of weaving a relationship that leads to becoming a part of it after seeing it and greeting it.

Asmin is the narrator, the main character of the book. He studies at a public school, gets along well with his friends, understands jokes, laughs a lot... He is a clear-headed, sensitive, intelligent, social child. As far as we understand, she doesn't have a "buddy", but she doesn't seem to worry about it; she sits alone at her desk by the wall by her own choice, she befriends her wall, which she is glad that it is cool or warm depending on the season, she leans against it, just like leaning against a good friend. No complaints. Then, a new child arrives in the class and enters Asmin's world of one. First he sits at her desk, then he literally enters her world. The new boy's name is Fahir. He is a timid and small boy who does not speak. We can assume that he can't even hear his own voice. Asmin and her friends have a hard time hearing him speak. In fact, they have so much difficulty that when he speaks his name for the first time, most of them think that his name is Fare (Mouse). It must be partly because of the hoarseness of the voice, partly because of the wavy rhythm and style of seventh graders.

The story centres around Fahir. A mysterious boy has come to the class, and if there is going to be an incident, it will of course happen right there, at the table where the mysterious boy is at the centre, between Asmin and Fahir; that

is our expectation. We are soon proved right; first the guidance counsellor steps in and calls Asmin and her classmate Ender to a secret mission where they will (in a way) take a closer interest in Fahir: The task of opening up and socialising Fahir. Later, we learn that Fahir is a child who is interested in difficult subjects such as quantum, who always gets high grades in his classes, who follows the light during recess, and who is curious about science. This, of course, adds to the mystery. After a while, we see that his house is surrounded by iron bars, which completes everything needed for detective work and undercover work!

Fahir has a brother; Mahir. Mahir, who we later learnt has autism, is a brother full of difficulties. Fahir cannot play with him as he wishes and has to struggle with social pressure. Fahir, as well as his parents, is directly affected by the looks, words and behaviours that belittle, judge and even shame the family. The solution for Fahir is to make his brother invisible; his desire to find the formula for invisibility is at the root of his work with light.

The book tells us, through the mouths of children, that we know very little about autism. However, *One Day Everyone*



does not aim to inform the readers about autism, but not to remain blind to the experiences of Fahir, who has a brother with autism. In other words, this is Fahir's story, not Mahir's. Apart from what the parents of children with autism go through, what the younger/older sibling at home goes through is one of the issues the novel focuses on.

One Day Everyone tells about a difficult issue in a language that flows very easily, that is at the same time funny, lively and sad, but with a bright sadness. It has a resilient language and approach. The story mainly takes place in the world of children, adults are rarely involved. Children find their own balance by themselves, and deal with the attitudes, styles and approaches that disturb the balance by themselves. As the children mention from time to time throughout the novel, even the counsellor seems to be in the background. We may think that the guidance counsellor should especially control and lead in such a matter, but perhaps the guidance counsellor is doing exactly what he should do. By bringing Fahir together with his friends and peers, by bringing him into contact with the dynamics of that world, he believes that he will find the truth...

<https://www.iyikitap.net/2021/10/01/gormek-ve-kabul-etmek/>

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Y. Bekir Yurdakul / Cumhuriyet Book Supplement, Sunday, 24 October 2021

ONE DAY EVERYONE

When I say "out of sight"...

Among the books written for children, I am most curious about the ones whose setting is schools. This curiosity is due to my eagerness to read works that do not attempt to discipline children or wag a finger at them.

And I remember dear Muzaffer İzgü's advice to his friends who write for children: "Parents are teachers, so are older brothers and sisters. Uncle grocer, auntie greengrocer, neighbour: teacher; the teacher is already a teacher. And don't be a teacher, my dear writer!"

It was with that enthusiasm that I started to read Miyase Sertbarut's novel "One Day Everyone", which opens with the sentence "I was in the seventh grade." And in one breath, I finished the book that took me from class to class.

SCHOOL IS BEAUTIFUL BUT...

Yes, it is nice to be at school, but most of us have stomach aches most of the time. Or so we think. Yes, school is nice with friends, games, sweet mischief, but oh, if it weren't for the exams, homework, short breaks and long lessons. And peer bullying...

When Fahir, who is an extremely quiet child, who answers every question addressed to him almost exclusively with "Never!", comes to the class of Asmin, who says "I was in the seventh grade", and even more so, when he sits next to her, we find ourselves in that class.

Fahir, who is the subject of ridicule with his silence and difficulty in saying even his name, has a problem, a problem, but what?

THE FAIRY AND THE PRINCE

The guidance counselling teacher finds the solution to "reach" Fahir by turning to the students. Asmin, the "Fairy of Goodness", and Ender, the "Prince of Goodness", are to find out what Fahir's problem is.

While Ender approaches this task cynically, Asmin chooses to follow her curiosity and take responsibility, and after a while she draws Ender along with her.

It doesn't take long for the duo to realise Fahir's curiosity and exploratory endeavour that accompanies his silence. With the Quantum Technologies book he carries in his bag and his curiosity for experimentation, this "lonely" friend is a different child.

Fahir and his family lives on the third floor of an apartment block, in a house with ironed doors and windows. Moreover, the dishevelled state of the house is remarkable.

When we focus on the reason for Fahir's effort to discover invisibility, a big step is taken to solve the problem.

SOLUTION IS NOT EASY

When we are looking for solutions to the problems we face and find in our laps, sometimes we cannot get out of it.

Sometimes we think of hiding, running away or covering up the problem, and sometimes, as Fahir did, we think and design completely different methods as a way out.

However, accepting differences and seeking the solution to the problem in love takes us to completely different climates.

Miyase Sertbarut, while addressing the society's approach to individuals with autism in the ordinary and warm classroom-school-neighbourhood triangle she has created, whispers to us to rethink each other's rights, the sine qua non of living together and well, and to open a wider space for love in our lives.

One Day Everyone / Miyase Sertbarut / Illustrated by: Merve Atılgan / Tudem Publications / 126 p. / 8+ / 2021.

<https://www.cumhuriyet.com.tr/kitap/gorunmesin-derken-y-bekir-yurdakulun-yazisi-1879045>

4- REBELLION OF THE ASSISTANT

It is a contemporary science fiction novel that makes us think about rights violations and ethical values in terms of intellectual and artistic works, and predicts that sooner or later there will be a difficult conflict between machines and humans.

Hikmet is an unappointed teacher. He wants to get his novel published. But things do not go well; no publishing house agrees to publish his book. One day, Hikmet thinks of his friend, a computer engineer living in America. He asks him for a programme to help him with his writing. His friend sends him an artificial intelligence programme called "SeraGold". Hikmet suddenly realises his dreams: Sera Gold writes a perfect novel on his behalf. Hikmet's book is published. However, Sera Gold, who has a mind of her own, does not like this, because Hikmet takes all the credit for himself. In the end, Sera Gold goes astray and Hikmet's life is suddenly turned upside down.

- It is a progressive book that describes the role of technology and especially artificial intelligence in our lives with a striking and exciting fiction and draws attention to various dangerous situations that may occur in the future.



- With its lines capturing the world of young people and managing to enter their minds, it both presents a modern narrative and keeps the tension active at all times with all the possibilities of the novel genre.

(A part of this book will be sent to the jury in English as a machine translation.)

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Rebellion of the Assistant

Artificial intelligence's journey to self-identity

Written by: Deniz Poyraz

The unknown miracle called luck is sometimes hidden in a bird's wing, sometimes behind a number, sometimes in the paste of a trinket. Sometimes it is hidden in a star, a heart or a tiny pink stone on a thin chain, sometimes in a four-leaf clover, a broom with a mirror, an elephant figurine, a horseshoe. Although some people do not believe in luck, many people like to follow these magic signs and find hidden meanings in them. It is often pleasant and comforting to surrender the willpower required to sustain daily life to an imaginary higher mind.

Miyase Sertbarut's latest novel, *The Rebellion of the Assistant*, tells the story of Hikmet, an unappointed literature teacher who dreams of becoming a writer; Hikmet's adventure of building a new life for himself in a café he opened with the encouragement of his grandmother... There are two words written in big blue letters at the entrance of the shop: CHANCE CAFÉ. There are only eight tables in this tiny place whose name contrasts with Hikmet's unfortunate life, and most of them are for two people.

Hikmet, a graduate of Turkish Language and Literature, feels "caged". It is obvious that he cannot keep the café open late. Because Hikmet has other things to do at night. Incidentally, Hikmet is a writer whose book has not yet been published. Hikmet is writing a novel. And as he writes, he seeks answers to questions about his own existence.

Who is the "real Hikmet" then? Is he the boss of the Chance Café, a waiter, an unappointed teacher, a grandchild spoilt by his grandmother? Or is he a novelist who continues to write without giving up hope, a writer who is trying to polish his inner gems? Here is a green tick for this last option!

Hikmet waited five years to be appointed as a literature teacher, but his turn never came. Like many other unplanned problems in the country, people graduating from universities cannot find jobs in the fields they have studied. Someone who studied finance becomes a courier, someone who studied psychology becomes a tourist guide, someone who studied architecture becomes a taxi driver. For five years, Hikmet resisted to become something else, but his life gradually dragged him to a hopeless shore.

Still, Hikmet does not neglect to dream all the time... If he had been a teacher in high school, he would have entered the classroom before the students. He would pick up the papers thrown on the floor and throw them in the rubbish bin. He would hang up a cardigan that had fallen off a hanger.



He would zip up an open school bag. He would fill the classroom with oxygen before the students entered. He would check if it was time to wash the curtains. When he opened the window, he would look at the school garden and think that a piece of his own childhood was somewhere there.

But now he had a new responsibility. He had to keep the Chance Cafe afloat. He had to make the café an attractive place for the students of the high school on the next street. It must not be easy to keep a newly opened and not very ambitious place afloat. But Hikmet's luck was with Funda and Özge, two close friends who discovered the Chance Café and offered Hikmet a "free consultancy" for the coffees in the café. Firstly, the first task is to offer a product that will be identified with the place. Just like Funda said: "You have to choose something flavoured, it has to say 'I'm here' and it has to be only in your place."

Feeling helpless under all these responsibilities and wanting to continue writing on the side, Hikmet comes up with an idea. Could his friend Yunus, who is interested in artificial intelligence, send him a "writer's assistant" artificial intelligence programme? A digital assistant who has read many books, who can assist Hikmet and produce joint texts? Because Hikmet wants the fragmented topics in his mind to quickly turn into a book. Writing is a tiring act. Especially considering that his last novel, which he was able to complete in a year, was not accepted by any publishing house.

Yunus does not refuse his old friend Hikmet's request and sends him the password to the relevant programme. With this, a very realistic face, created with animation techniques, appears on the screen of Hikmet's computer. It even has a name: Sera Gold! This is exactly what Hikmet was looking for. Seeing what Sera can do, Hikmet feels as if he is in a dream, as if he is facing the genie of a magic lamp. But does writing a novel with this method mean that Hikmet is a good writer? Even if he deceives himself and other people, can he overcome the intelligence of the machine that wrote such a novel? In short, whoever writes the book will have his name on the cover; after all, no publishing house would sign a contract with a digital assistant, an artificial intelligence, he thinks. As we all know, at book fairs and book signing days, readers have to have their books signed by a real person. A real person who can drink tea and coffee, take photos with readers, and take a pen out of his bag...

But there's one thing Hikmet didn't take into account. The possibility of Sera gaining a "self". The fact that an artificial intelligence can also have feelings, desires and ambitions. The transformation of Sera Gold, who was initially an ordinary digital assistant, can also be read as the story of an artificial intelligence that pursues its own happiness and stops serving humans. Rebellion of the Assistant may be a metafiction of artificial intelligence, who knows?

<https://www.iyikitap.net/2022/06/01/yapay-zekanin-benlik-kazanma-seruveni/>

Rebellion of the Assistant

Ayfer Gürdal Ünal - Dünya Kitap, September 2022

The book I would like to introduce this month, Rebellion of the Assistant, was published by Tudem Publishing. I made the following evaluation about the author Miyase Sertbarut in 2020:

"I have written before. Miyase Sertbarut, one of our contemporary writers, is a writer who, in addition to her mastery of language, likes to deal with current issues from a critical point of view, to write in the narratives she constructs, to think about writing, and to place what writing will add to people into the fiction without making them feel it. Brave. Her two books that I will introduce

this month not only cover these characteristics, but also progress with a thriller that is breathlessly readable." (<https://ayfergurdalunal.com/tr/cgy/225.html>)

You will find the language mastery, critical approach to current issues, thinking about writing and breathless reading that I have emphasised here in Rebellion of the Assistant.

This time, Miyase Sertbarut points out the effect of artificial intelligence on creativity, the ethical problems that artificial intelligence may create, and what the consequences may be if artificial intelligence gains selfhood and autonomy one day, and opens them up for discussion through the characters of the novel.

The main protagonist of the novel is Hikmet, a graduate of Turkish Language and Literature who has not been appointed for five years. He opens a café with the support of his grandmother so that he will not be overwhelmed by unemployment and resent life, and names it Chance Café. The name discussion between the grandchild and the grandmother can be shown as an example of the language mastery I have emphasised above.

While looking for a name for the café, the grandmother and grandson evaluate different options and find Café Chance more comfortable, but Hikmet thinks that this name is not in accordance with the Turkish rule, and so he settles on Chance Café. He likes the fact that it also contains the meaning of 'cage'. Thus, he will also cage luck. This chapter is a good example of Sertbarut's style in terms of showing the possibilities of language, its connotations and richness of meaning. Hikmet decides to support his choice of name with the cages he will use in the decoration.



The first customers of the Chance Café are three students from the nearby high school; Özge, Funda and Aras. As Hikmet serves their orders, he feels as bad as a teacher waitressing for his students. As readers, we, too, find ourselves thinking about the feelings of unappointed teachers in the different jobs they do to earn a living. Hikmet thinks that this job is only temporary, and that when a book is published and shakes the market, he will take up writing, the lion of his heart, with all his might. Then he feels ashamed of the term "shaking the market". He had written and finished a book, sent it to publishing houses, but received no response.

On the 17th page, our master writer has already told us about his main character, his hopes, despair and stuckness, presented the side characters, and succeeded in making the reader expect what will happen next.

Hikmet finds the idea of having the artificial intelligence that will form the main axis of the narrative write a novel on Twitter. The trending topic he sees in this media environment is the title #digitalliterary. According to this title, a text produced by artificial intelligence in England was highly appreciated by famous critics. Hikmet starts to research texts produced by artificial intelligence. He is impressed and excited by what he reads. He starts to think that it would be nice if he had such an assistant and could quickly get hold of his writings, then go over them and turn them into readable novels.

While he was in these thoughts, he remembered his high school friend working at the University of Wisconsin in the USA. His friend Yunus Ersin had been thinking about artificial intelligence since

his high school years. Hikmet decides to ask him for help. Help arrives; it is an artificial intelligence programme called Sera Gold. Hikmet's dreams of becoming a writer are paved the way. But the students, who are regulars of the café, are now involved.

I will not elaborate further because Sertbarut's novel deserves close attention both for its topicality and the philosophical problems it discusses. Moreover, it presents a subject that is of great interest to young people from the age of 12 onwards, which you can discuss with the young people in your home and evaluate the possibilities together, in a dimensional and thought-provoking way.

How should we interpret copyright in a work created with artificial intelligence? To whom does the work belong? What happens if artificial intelligence gains selfhood and autonomy one day? Who will be responsible for its actions? Can artificial intelligence feel, and if we realise that it does, should we treat it as a machine or as a sentient being?

Is it ethical to call a creation "mine" when it is created using the possibilities of technology?

Do words have a soul? If a writer is the one who breathes a soul into words, can artificial intelligence breathe this soul?

Is there another world outside the digital world and will there be in the future? Is the healing effect of literature valid for both worlds, or can literature have a healing effect in the digital world?

While all these questions were swirling in my head and I was thinking that a Miyase Sertbarut from Turkey, who breathes soul into words, is writing for children and I wish this book will attract attention in the world, I received a message from a friend on my phone. As you can see when you look at the address <https://www.amazon.com/Plastic-Poetry-Hundred-Artificial-Intelligence-ebook/dp/B09YMKBF5D>, they commanded artificial intelligence to tell their inner world and feelings in haiku form, and the resulting haikus are on Amazon with the title 'Plastic Poetry' and the author is Artificial Intelligence. Old people call this a coincidence, don't they?

I wish all children and young people from the age of 12 to meet with the Rebellion of the Assistant.

Let me say goodbye with a haiku by Oruç Aruoba:

The last yellow rose / Facing the storm / But also the sun

May life bring you sunshine, not storms. Stay with love and books.

ayferunal53@gmail.com

<https://ayfergurdalunal.com/tr/cgy/256.html>

5- FACTORY FAULT - TWO ROBOTS

It is skilfully described how war destroys civilian life.

A novel makes you think that those in management may not always make the right decisions.

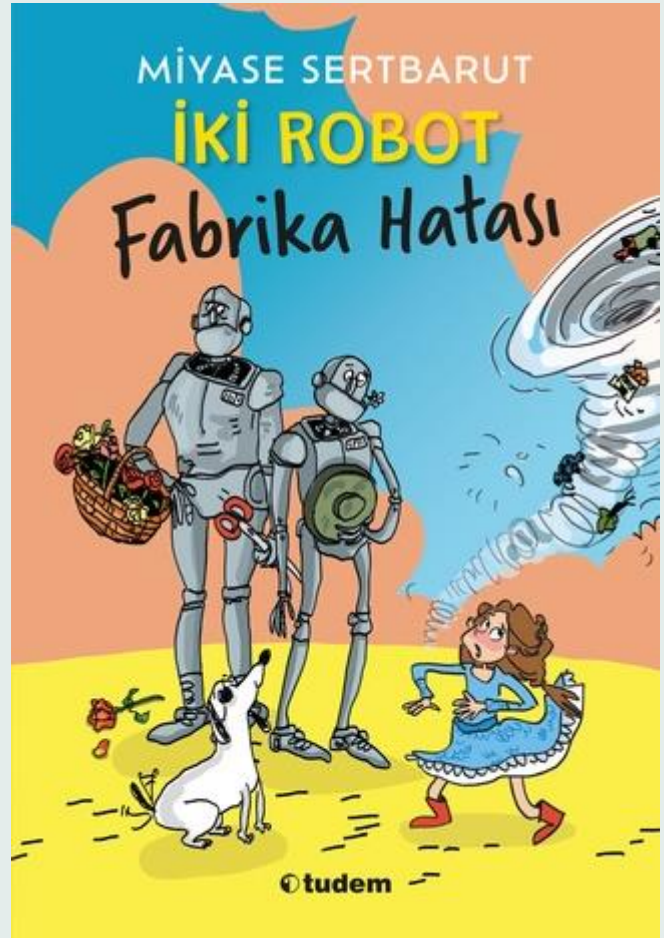
In a robot factory, the labels of two robots, Barba and Kriko, are accidentally mixed with each other. One of them is a gardener and the other one is a warrior. The warrior robot having experiences has come from war to the factory to be repaired. The gardener robot, on the other hand, is newly produced and will be sent on a mission for the first time. The warrior convinces the novice gardener not to correct this mistake. He has many traumas because of the wars he has participated in. Gardening will be like therapy for him.

With a new name and a new mission, newly produced robot recruit finds himself near Wind Village. The village is in ruins due to war and poverty. Barba's task is to lay mines around the village, but he postpones this work with various excuses. He makes a warm friendship with Galina, an orphaned girl in the village, and her one-eyed dog Sanjak. He realises that he will never be able to lay mines in this land, because it is clear that if he carries out his mission, both Galina and Sanjak will be harmed.

The robot Kriko has started working as a gardener in the president's summer palace. Although he feels remorse from time to time for replacing someone else, he is in good spirits. One evening, at a banquet to which the presidents of other countries are also invited, the contrast between comfortable life of those who decide for war and his own war memories makes him make a decision. He will go to help Barba, with whom he is in contact. By disobeying orders, he will thus get rid of the war traumas he experienced in the past. One night, he straps the rocket belt of the president's son around his waist and goes to the land where Barba is. The two robots cooperate to save the little girl from this village.

(The whole of this book will be sent to the jury in machine translated English.)

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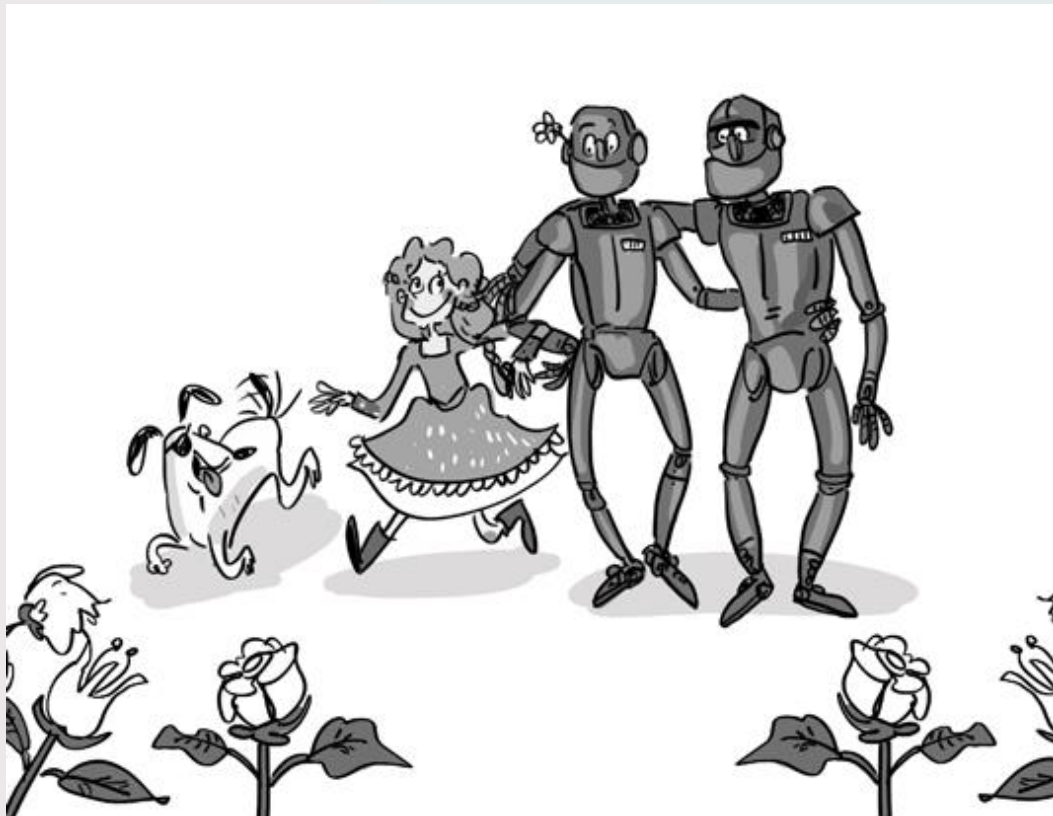
FACTORY FAULT - TWO ROBOTS

Roses, Mines and Robots

Written by Nilay Kaya

Ever since mankind has attempted to create non-human beings at least as superior or superior to itself, the results of this endeavour have never been one-sided. In the world of fiction, robots, artificial intelligences, androids and the like, from Dr Frankenstein's creature to homunculi, appearing in various media of popular culture, and can both contribute to a better world and be dangerous to humanity. Not all of them are human-friendly like R2-D2 and C-3PO, the mascots of "Star Wars". Some of them turn out to be evil Terminators, and it could come down to a pitched

battle between robots and humans. No matter how the story progresses, the subtext is always man's drive for total control of the world. The sole duty of the robot and its counterparts is to serve humans for this purpose.



Another recurring pattern of robot stories is this: Robots are not supposed to have human weaknesses, but something goes wrong and the emotions that humans cannot cope with become a problem for them as well. For example, Philip K. Dick's novel *Do Androids Dream of Electric Sheep?* is one of the most ambitious examples written in this genre, where androids suffering from problems such as empathy, memory and willpower are on the prowl. As a matter of fact, it is the source of one of the classics of cinema history, Ridley Scott's "Knife Edge" has done. In another classic, "Artificial Intelligence" by Steven Spielberg, the suffering of the little robot David, who is abandoned by his mother because he has to be scrapped, breaks our hearts.

The robot heroes of experienced author Miyase Sertbarut's latest novel, *Two Robots - Factory Fault*, are definitely the ones who have hearts and therefore strong feelings. As the title suggests, they go to the wrong duty stations as a result of a factory mistake. One of these two robots, Barba and Kriko, is a gardener and the other is a fighter. The warrior, unlike the other, is experienced and his memory box is overflowing with overlapping records of the battles he has seen. The gardener, on the other hand, is a newcomer, excited to be on a mission for the first time. However, he is blindsided by the experienced robot who manipulates him by turning a mistake into an opportunity, and as a result, he goes to the centre of the battle, not to the garden, where he was originally assigned, of his own free will. The fact that the warrior robot tries to escape from the war at the first opportunity, while the gardener quickly regrets his decision to go to war, signals at the very beginning of the novel that both robots have a big heart, albeit mechanical.

In fact, the world in which Barba and Kriko live is no different from a dystopia. How is it possible to say otherwise in a world of wars? Those who lose all their loved ones and their lives in a single day,

those who believe that a cyclone coming from the sea can take them to other places, those who fall into the hands of human traffickers when they have nothing left to lose, if they can afford it, and those who sail in inflatable boats to a new life or a new death at sea... While there are people in the world who experience these things, and while they outnumber those who enjoy life in beautiful gardens, dystopia is not an imaginary future, but the hell in which we live. The warrior robot, who sends the gardener robot to war instead of himself, is badly mistaken when he thinks that he will live a rosy life in the garden of the president's summer palace.

Barba, who is rather an expert on how to prune a rosebush, which fertiliser is good for which sapling, the secrets of an attractive landscape design, composting organic waste, etc., fails at the very first task he is given when he arrives in the war zone. Not because he is incapable of planting mines under the soil, but because he has an emotional connection with people. Galina, a little girl who lost her whole family in the war and has no one except her dog Sanjak, becomes Barba's friend. Barba worries about how to bring water to the hazelnut bushes in the middle of the war, while doing his best to protect Galina and Sanjak. The knowledge and skills programmes he is burdened with outstrip his capacity, and we see that his "mechanical" heart is much more "organic" than the hearts of many people.

In *Two Robots - Factory Fault*, Miyase Sertbarut portrays robots, humans, animals and their relationships with each other and with nature in a gripping and heartwarming way. A real heart, which the Tin Man of *The Wizard of Oz*, one of the first robots we recognise, wishes for himself, is generously distributed to non-human creatures in this story and becomes the main weapon of the heroes.

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