

Changing Children's Literature in the Digital Age: Digital Books

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ABSTRACT

Technological tools are considered an important part of daily life for young children. The study explores what types of digital books are available for children. This research was conducted with a qualitative design and the research data was collected through document analysis. The e-books (n=261) were randomly selected for evaluation from the Internet or the APP store. The findings showed that more than half of the e-books were electronically re-contextualized literary texts. It has been seen that the majority of digital books created in this way have been transferred to digital media in the form of scanned digital books named text-based files. It has been observed that less than half of e-books are digitally originated literary texts. It has been seen that the majority of digital books created in this way are e-stories for early readers. In addition, it is seen that there are very few examples of e-narratives with interactive story contexts that have features that increase the interaction of the reader with the book. At this point, it will be important to focus on developing examples of digital resources supported by various multimedia elements.

Key words: Children's Literature, Digital Books, E-Books, Early Childhood, Story Apps

INTRODUCTION

Nowadays, technological tools are considered an important part of daily life for young children (Prensky, 2001). Studies show that children aged 0-8 have access to mobile technology tools such as smartphones and tablets at home, which is quite high and common (Genc, 2014; Jones & Park, 2015; Turkish Statistical Institute, 2016; Common Sense, 2017; Aral & Dogan Keskin, 2018). However, in the report by Common Sense (2017) on media use by children aged 0-8, it was stated that the time spent by children on mobile devices increased from 5 minutes in 2011 to 48 minutes in 2017. Considering the prevalence of technology in young children's daily lives, their early literacy experiences, like most of their activities, have been digitized (Leu et al., 2004). Anymore, much younger children use e-book applications together with touchscreen technology devices such as smartphones and tablets (Reich et al., 2016). Similarly, when a recent study examined, 2% of the daily screen time of young children consists of reading e-books (Common Sense, 2017).

The increase in the use of e-books thanks to various digital technologies has led to the diversification and enrichment of digital literacy resources (Unsworth, 2006). In this context, classifying and revealing what this rich variety of digital literacy resources are and providing a significant benefit to parents to improve literacy learning of young children using digital resources. In addition, teachers and even teacher candidates getting to know the new digital forms of children's literature products transformed with the developing digital

technology provide a resource for them to prefer contemporary and innovative narrative ways in their teaching practice. In addition, revealing what digital literacy resources are will be inspiring for children's literature writers, publishers, and digital story application developers to develop new digitally supported children's literature products.

Digital Books: Theoretical Background

The definition of e-books, which emerged as a result of digital and technological advances, has changed and expanded depending on the advancement of technology. In the beginning, digital books appeared as printed books that were usually converted into digital formats that could be viewed on a computer. Then, it was used as a concept describing multimedia, hypertext, or hypermedia systems (Shiratuddin & Landoni, 2002). However, today, the definition of digital books has expanded to include scanning a printed book that can be accessed from the web and downloaded to devices such as computers, tablets, smartphones, special e-book readers, or on demand (Hawkins, 2000). Also, the term of digital books refers to e-books, iBooks, storybook apps, iPad books, or digital stories in the literature (Kucirkova, 2020).

When these new electronic forms of literary products created for young children are examined, it is seen that there is diversity. Digital books are classified according to either their purpose (Baker, 1999; Brochers, 1999; Shiratuddin & Landoni, 2002) or the digital narrative formats they have (Unsworth, 2006). Borchers (1999) classifies e-books

according to their purposes under four categories as reference/documentation (e.g. dictionaries, manuals), learning (e.g. textbooks, tutorials), browsing (e.g. newspapers, magazines), and entertainment (such as novels, comics). On the other hand, Baker (1999) grouped e-books under ten categories as textbooks, picture books, talking books, moving picture books, multimedia books, polymedia books, hypermedia books, intelligent electronic books, telemedia books, and cyberbooks. Otherwise, Shiratuddin and Landoni (2002) made a more general classification and grouped e-books under three categories as picture books, audiobooks, and multimedia books.

While e-books are classified according to digital narrative forms, a classification is made based on the features of the digital narrative forms of these digitally created literary narratives. Unsworth (2006) grouped e-books under three basic categories according to the forms of digital narrative: electronically augmented literary texts, electronically re-contextualized literary texts, and digitally originated literary texts. Electronically augmented literary texts refer to the electronic enrichment of the story world of the book by the reader's access to online resources, by making discuss, interpret, review, and comments about the book (Unsworth, 2006). The second category, electronically re-contextualized literary texts refer to the transfer of printed books to electronic media in their original form in different ways such as text-based files, audio files, or an application. On the other hand, digitally originated literary texts refer to the creation and printing of stories only in digital format. These types of texts include e-stories for early readers, linear e-narratives, e-narratives with interactive story contexts, hypertext, and hypermedia narratives (Unsworth, 2006).

E-stories for early readers refer to digital books that are available online only, containing dynamic images and sometimes animations, focused primarily on supporting early childhood children's exploration and learning of reading. Linear e-narratives are stories that the reader reads the text by scrolling down on a screen like reading by turning the pages of a printed book. E-narratives with interactive story contexts refer to digital books that offer a series of additional story-specific information and related activities, both online and offline, that expand the reader's participation in the world of the story. While hypertext narratives refer to digital books based on a written text, hypermedia narratives are digital books containing various multimedia components such as text, image, sound, video, and animation (Unsworth, 2006).

The Present Study

Following the literature presented above, this study aims to explore what types of digital books are available for children. The study presents an up-to-date evaluation of the digital narrative formats of Turkish and English e-books in 2021. While making this evaluation, the category of digital narrative format introduced by Unsworth (2006) was taken as a basis. The digital books within the scope of the research were analyzed as content and described under the themes determined in accordance with Unsworth's (2006) digital narrative format categories.

METHOD

Research Design

This research was conducted with a qualitative design, in order to reveal the digital narrative formats of Turkish and English e-books in 2021. Qualitative research is a research process, in which data is collected via methods such as observation, interview, and document analysis (Yildirim & Simsek, 2013). In this study, the research data was collected through document analysis in line with the purpose of the study.

Data Source

In this study 261 e-books that were available in two large online book stores (idefix and D&R), Pearson Publishing, and iTunes app store in October - December 2021 (see Appendix A for the complete list) were explored. Also, e-books for early years (0-8 years) that were available on the Internet for downloading to computers, tablets, or smartphones were included in 261 e-books (These e-books were given in appendix A).

Data Analysis

A content analysis technique for exploring Turkish and English e-books was established. We evaluated each e-book according to the category of digital narrative format put forward by Unsworth (2006). In order to increase validity and reliability in data analysis, researchers have defined the features of the categories. When defining the characteristics of the categories, they have taken into account the category features of the digital narrative format put forward by Unsworth (2006) (Table 1). After defining the category, they evaluated the digital books separately. Then, they compared their individual assessments. As a result of this comparison, they have reviewed the different assessment situations and have reached a common consensus.

RESULTS

Table 2 presents the findings for the age limit, language, and price of Turkish and English e-books. According to Table 2, most e-books have been created for the age group of 0-6. Despite the fact that most digital books are in Turkish, a limited number of them also contain various language options including Turkish and English. Furthermore, most digital books are charged while only 27.2% of them are free of charge.

When the 261 e-books were examined according to digital narrative formats, it was seen that they were created as electronically re-contextualized literary texts and digitally originated literary texts. The electronically augmented literary text was not found among the e-books examined.

Electronically Re-contextualized Literary Texts

Electronically re-contextualized literary texts are referred to as texts that are transferred into digital media in an online

Table 1. The features of the categories

The Category of Digital Narrative Format		Features
Electronically Augmented Literary Texts		<ul style="list-style-type: none"> • Enrichment of the narrative world of the book electronically through having access to online resources to conduct online discussions, interpretations, reviews, and comments about the book
Electronically Re-Contextualized Literary Texts	Text-Based Files	<ul style="list-style-type: none"> • Re-contextualization of books that have already been published as hardcopies in an online platform or in CR-Rs. • New images can be created only for books that are no longer copyrights protected.
	Audio Files	<ul style="list-style-type: none"> • Re-contextualization of texts of printed books into audio files in a way that is the same as the original.
Digitally Originated Literary Texts	E-Stories for Early Readers	<ul style="list-style-type: none"> • These books may contain various animations. They may also have a still image. • The vocalized version of a text is presented to the reader in order to facilitate early readers to follow the text.
	Linear E-Narratives	<ul style="list-style-type: none"> • In these books, the text is presented to the reader in a linear narrative. • The reader follows this linear narrative by using various guiding symbols. • They don't contain an audio file or a motion image at all. They rarely contain still images.
	E-Narratives with Interactive Story Contexts	<ul style="list-style-type: none"> • In these books, the text is presented to the reader in a linear narrative. • It is different from linear digital books in that it provides the reader with additional options through which the reader can interact with the book. These options include interactive features that enrich the story and further improve the story-reader interaction (pages containing additional information about the characters in the story, additional information, and extensions about the story, biography of the author, games about the story, activity pages, competitions, news, and commercial products related to the stories). • Some features that do not have an impact on the content (such as scrolling down or following the flow of the story by the arrow icon) are not considered to be interactive.
	Hypertext Narratives	<ul style="list-style-type: none"> • These books have a non-linear flow. • They are based on written texts. In these books, the written text is enriched by using images at a minimal level. • When he/she needs to do so, the reader can use various icons to navigate through the text back and forth or to get to the images related to the text.
Hypermedia Narratives		<ul style="list-style-type: none"> • These books have a non-linear flow. • They are based on written texts. They are different from hypertext-based digital books in that the written text has been enriched by presenting motion media such as video and audio. • When he/she needs to do so, the reader can use various icons to navigate through the text back and forth or to get to the images related to the text.

platform or CD-R identically with the same layout as the printed versions. Electronically re-contextualized literary texts have been considered in two sub-categories such as text-based files and audio files according to the re-contextualization method applied. Text-based files mean the texts that are transferred into digital media as electronic files (as PDF, HTML, LIT, SWF) identically with the same layout as the printed versions while audio files mean re-conceptualization of only the texts of printed books into audio identically with the same layout of the printed versions.

It was found that 42.9% of the e-books (n=112) examined under the study were text-based files. All of the text-based files were in the Turkish language. Most of these books (n=48) target the 7-12 age group while some others (n=32) were for the 0-6 age group. Another finding is that the target group of many text-based files (n=29) was not indicated. Prices of the text-based files were 1-10 TL (n=79), 11-20 TL (n=29), and 21-30 TL (n=3). There is only one book that is free of charge in this category.

Almost all of the text-based files (n=111) were commercially available in online bookstores whereas only one text-based file was accessible through a mobile application. Layouts of both printed and digital versions of all of the text-based files that were commercially available in online bookstores were identical. These e-books become accessible on various electronic media such as computers, tablets, and smartphones once you purchase them. These e-books that are purchased online can also be used offline.

When we analyzed the text-based files that are accessible through the application titled "*Sizinkiler*", we found out that the comic books of "*Sizinkiler*" were presented to readers with the same layout as its original. Because these comic books in the application bear the features of text-based files, this application was considered under text-based files. 25 comic books were presented with six different headlines within the application. Despite the fact that it is free to download the application, an app-inn purchase is required for the readers to have access to comic books. For instance, when

Table 2. Descriptive statistics of digital books

Variables	f	%
Target Age		
0-6 years	107	41.0
7-12 years	50	19.2
13 years and older	3	1.1
Unspecified	101	38.7
Total	261	100
Language		
Turkish	227	87.0
Different language options including Turkish	17	6.5
English	17	6.5
Total	261	100
Price		
1-30 TL	186	71.3
31-60 TL	1	0.4
61-100 TL	3	1.1
Free	71	27.2
Total	261	100

TL: Turkish New Lira

we analyzed the content of the comic book titled "*Limon and Zeytin Go to School*", we saw that the layouts of the comic book and the printed version were identical. The readers can follow these text-based files by scrolling up and down on a touch-screen. Once you purchase the book online, it becomes accessible on all mobile devices offline as well.

It was found that 10.7% of the e-books (n=28) examined under the study were audio files. All of the audio files were in Turkish language and free of charge, and they target the 0-6 age group. As we compared the audio files with their original printed versions, we have seen that the original printed versions were reconceptualized as audio files identically. However, when re-conceptualizing the printed book into an audio file, the colophon on the cover of the book has not been transferred into the audio files at all. It was also figured out that they used background music that was never ahead of the vocalization. Additionally, the quotations of the book characters were given in different voice tones. Moreover, some expressions in the text were highlighted with some audio effects. For example, when vocalizing the sentence "the teacher was hiding the eggs children painted in various colors among the grasses in the yard while children in rabbit outfits were trying to find the eggs they painted" in the "*Iguanodon Finds the Eggs*", which is the 6th book of the *Dinosaurs Series*, an audio effect recalling the act of painting was added. Audio effects and vocalization progress hand in hand. Also, the reading comprehension questions about the book which were at the end of the printed version were vocalized. However, these questions were asked one after another without giving any time to reflect upon or to respond. Furthermore, some of the audio files contained several stories. For example; each one of the books in the "*Do Good Series*" is composed of three different short stories. The stories in the books of this series were vocalized in the

same order as their original printed version. However, when they finish one story and start the new one, they did not make any oral explanation except for an audio effect indicating the end of one and the start of the other. Right after the audio effect that indicates that the story ended, only the title of the new story was vocalized and it went on.

Digitally Originated Literary Texts

Digitally originated literary texts have been developed solemnly by using computer software. They differ from text-based and audio files in their way of development. Digitally originated literary texts are developed in two ways. Firstly, a printed book is presented with richer electronic content by using computer software (animations, sounds, games, etc.). Secondly, without relying on any printed book, the book is directly developed on electronic media. In this context, it is not necessary for digitally originated literary texts to be based on an original printed version.

Digitally originated literary texts are divided into five categories according to their different features e-stories for early readers, linear digital books, interactive digital books, hyper-text-based digital books, and hypermedia-based digital books.

E-stories for Early Readers

E-stories for early readers mean the stories developed in order to support the reading-exploration and reading-comprehension skills of early-childhood readers. It was found that 36,8% (n=96) of e-stories examined under this study fell into this category. Most of the e-stories in this category (n=84) were in the Turkish language. On the other hand, only six of these books were in the English language while the remaining ones had different language options. The age group targeted by most of these books (n=72) was not indicated whereas almost all of the remaining ones targeted the 0-6 age group (n=23). The price of these books ranged from 11-20 TL (n=67) to 21-30 TL (n=6) and 41-50 TL (n=1) while 23% of them were free of charge (n=22).

It is seen that e-stories for early readers were presented by various publication houses and story application developers. *The Series of Lovely Animals* published by the Dörtgöz Publications is an example of this category. *The Series of Lovely Animals* consists of 10 books. The printed version of each and every book of this series can be purchased. Additionally, digital versions of these books are accessible free of charge online on the website of the Publication House. As animations were used to develop digital versions of *the Series of Lovely Animals*, these books have been considered under this category. These books containing animations can only be accessed online through the website. Furthermore, there were also the audio files of the books of this series. Audio files can be downloaded from the web and used offline as well.

When we compared the printed versions and digital versions of the digital books of *the Series of Lovely Animals* published and developed by Dörtgöz Publications, we saw that the content of the printed versions was animated in a way that is identical to the original printed version. However,

when re-conceptualizing the printed book into an audio file, the colophon on the cover of the book has not been transferred into the audio files at all. When we examined the vocalization of these digital books with animations, it was also figured out that they used background music which was never ahead of the vocalization. Additionally, the quotations of the book characters were given in different voice tones. At the same time, simultaneously with these sentences, the speeches of the characters were presented to readers in speech bubbles. Moreover, some expressions in the text were highlighted with some audio and visual effects within the animation. For example, when vocalizing the sentence “The City of Ice across the river was shining brilliantly” in the *Little Brave Penguin*, which is the 6th book of the *Series of Lovely Animal* was highlighted with an audio and visual effect indicating how it shined. These audio and visual effects were added to the animation simultaneously with the vocalization. Also, the multiple-choice evaluation questions about the book were added at the end of the video version. Evaluation questions were presented to readers both in writing and orally. Readers were given some time to respond to the questions and at the end of this time, the correct answer was shown only with a visual effect.

Another e-book series in this category is the *Series of Chubby Bear* published by Pearson Publications. An access code is required to have access to the *Chubby Bear* e-stories. Readers get this access code once they purchase the printed versions of these books. Readers can have access to the e-stories via an application they can download on their computers or IOS/Android devices by using this access code. Once the e-stories are downloaded on the IOS/Android devices, they can also be used offline. However, on a computer, e-stories are accessible only online. Readers can have access to both Turkish and English versions of the *Chubby Bear* e-stories via the access code.

When we analyzed the digital versions of the *Chubby Bear* e-stories prepared by Pearson Publications that are accessible online on the web, we found that this e-story series was vocalized the same as how it is in the printed version with still images. The colophon information of the printed book was presented both vocally and visually. The images in the e-stories were identical with the ones in the printed versions. Readers can navigate through the story back and forward by means of the arrow icon. Once you come on the back-forward arrow icon, you can see the page number you want to go. Furthermore, you can see in a box at the top of the page the very page number you are at when you read. Once you come to the end of the story by using the forward arrow, there is an icon that helps you to come back to the beginning of the story very easily. When you click on the speaker icon on a page and play the file, you can activate the e-story to listen to the vocalization. The audio file is activated on every page in this way. Automatic continuation of e-stories on every page was not presented to readers as an option. When we analyzed the vocalization features in these e-stories, we found that the quotations of characters were vocalized in different tones.

When we analyzed the digital versions of the *Chubby Bear* e-stories that are accessed online or offline on IOS or

Android, we figured out that many features are similar to the version that is accessible on the web. The difference is that navigation through the e-story is conducted by using the back-forward arrow on the web version while it is done by sliding on touch screens such as tablets or smartphones. Another difference is the process to activate vocalization. In IOS or android-based e-stories, it is enough to touch the speaker icon on the page to activate the audio file while you need first to click on the speaker icon and then play the audio file on the web to activate the audio file.

Another e-book series in this category is the e-stories created by Düşyeri Publications. These e-stories also have printed versions. If a reader purchases the printed version, he/she gains access to the digital version by screening the QR code in the printed version. Additionally, readers may purchase the in-app digital versions without having to buy the printed version at all. Both digital and printed versions have identical layouts. The application provides readers with “watch, listen and read” options. If the reader picks up the option to “watch”, he/she will have access to the audio file supported with still images. When the reader listens to the audio file, he/she is also able to see the text version. The target words that the story wants to teach the reader are even highlighted in red. If the reader picks up the option to “listen”, he/she will have access to the audio file; if the option to “read” is picked up, a text file will appear.

It is seen that e-book examples for early learners are also developed by mobile app developers. In many of these examples, anonymous or non-copyright-protected books such as *Little Red Riding Hood*, *Pinocchio Adventure*, *Rapunzel*, *Nasrettin Hodja Stories*, and *Wonderful Fairy Tales* are used. All of these applications analyzed are for the age group 0-6 and are free of charge. Furthermore, all e-story apps present readers with several e-books and e-stories.

In the application called “*Alpi Child Songs*” there are 13 western-originated stories as well as child songs and lullabies. As the stories are not copy-right protected anymore, they are much more widely used in digital media, which also facilitates the preparation of animations of these tales. In this application, the tales have been animated by means of digitally developed animations. The application also allows the child to listen to the tale thanks to the audio file. When we analyzed the audio file, we saw that they used background music that was never ahead of the vocalisation. In these e-stories, animation and audio files go hand in hand. Narrative of tales proceeds in a linear way. Readers cannot intervene in the flow. Readers can intervene only to exit, pause or go to another tale. In addition, it also offers a feature to lock the screen to avoid the intervention of children in the tales. This feature is activated through the lock icon on the screen.

In the application “*LALALA*”, there are child songs, games, lullabies as well as other narratives such as stories and video books. There are 9 animation-supported stories under the title of stories while there are 6 animation-supported stories under the video-book title. An analysis of the animation-supported stories under the title of stories reveals that the stories are presented to readers in a linear way. Animation-supported stories are presented to readers

in video format. Readers can pause, rewind or fast-forward these videos. When we look at the vocalisation in videos, we see that they used background music that was never ahead of the vocalisation. An analysis of the stories under the video-book title shows that there was no vocalisation in animations in these videos. The texts of stories are directly embedded into the animations by which readers are expected to follow these texts and read the text himself/herself.

In the application "*World Tales Lite*", there are 24 tales and child stories. The child literature pieces in this application are not copyright-protected. Thus, these tales and child stories have been animated by means of digitally-developed animations. The application uses audio narration to ensure that children listen to the tale or story. When we look at the vocalization of tales and stories, we see that they used background music that was never ahead of the vocalisation, and the tales and stories have been presented to the reader in a linear way. Animation-supported stories are presented to readers in video format. Readers can pause, rewind or fast-forward these videos.

Linear E-narratives

Linear e-narratives *that are digitally developed* mean books that do not contain audio files or animations, but present the text in a linear narrative with the help of some guiding symbols. It was found that 1.9% of e-books (n=5) examined in this study fell into this category. It was also seen that most of the books in this category (n=4) were developed in such a way to have different language options including Turkish. All of these books are for the 0-6 age group and almost all of them (n=4) are free of charge.

One of the e-books examined in this category under the study is the *Picture Tales* application. This application contains fables selected from ancient animal stories. The application provides an additional note that the images in the application were developed by the application developer. Once you go into the application, you see two options such as "read stories" and "puzzles". If you pick up the option to "read stories", you will see 10 fables to read while you will see five different puzzles if you go for the "puzzles". Puzzles are 6-piece or 12-piece depending on the preference of the user.

When we analyzed the *Classical Tales and Stories* and *Classical Tales-Short Stories II* applications, we figured out that the application asked the reader to select the language by offering them various language options including Turkish at the beginning of the application. Once the reader selects the text language, he/she can select a story or tale to read among various stories and tales in the application. The stories and tales have a linear narrative and the texts are supported with still images. Readers can slide the pages on the touch screen to follow the linear flow of the narrative. As a feature of linear e-books, no audio file was used in the presentation of the text. Both applications were developed by the same developer and both applications contain 18 different stories and tales in total. In another application named *Bedtime Tales II*, readers are offered to select the language of texts, too. Readers can read the story or tale they prefer in the language they

select in a linear way. No audio file was used in this application. The application contains 6 different stories and tales.

In the application called *Little Stories Bedtime Stories* which is available only in English, there are 20 different stories. Once the reader selects a story to read, he/she can read the story by sliding the text on the touch screen. This application does not have any audio files either. In this application which contains still images, there is a short-cut icon that allows navigating back and forward through the pages of the stories. Differently, this application offers the reader to record an audio file by reading a story and then replay it.

E-narratives with Interactive Story Contexts

E-narratives with interactive story contexts mean the e-books that allow readers to interact with the book and present the stories to the reader in a linear way by offering options such as pages containing additional information about the characters, additional information about the story and complimentary extensions, biography of authors, story-related games, activity pages, competitions, and news. It was found that 7.7% of the books (n=20) examined under the study fell into this category. Most of the e-books in this category (n=10) are in English. Almost all of these e-books (n=19) are for the 0-6 age group and many of them are (n=16) free of charge.

One of the e-books examined in this category under the study was the e-story application called "*Who Stole the Moon?*" This story has a printed version as well. The images in the application have been developed based on those in the printed version. When we analyzed the audio file of the story, it was seen that there was background music that is never ahead of the narrative. The reader can switch off both the vocalisation and background music if he/she wishes to do so. There are discrepancies between the sentences in the audio file and the text on the application screen. For instance, the text reads as "Berk is a very luck child" whereas it reads as "Bertie Brown is a very luck child" in the audio file. When we looked at the interactive features of the application, we found that the reader was first presented with the story text, and then it was ensured on the next page that the reader interacted with various objects, animals, or main characters relevant to the page by using the touch screen (touching or sliding, etc.). Furthermore, some additional extensions were used in some interactive pages to go to the songs about the characters as the main element of interaction. In addition, song and game (puzzles, card-matching, and painting) options were offered to the reader about the story to enrich the interaction between the story and the reader. On the other hand, the application also provides additional information about the colophon, the developer, and the aim of writing this book as well as the person to whom the book was dedicated. Also, a web link was given to the reader to download the songs in the story.

When we analyzed another e-book application called *Rapunzel*, we saw that the application also offered various language options in addition to Turkish. The application has background music that is never ahead of the narrative. The reader can switch off both the vocalisation and background

music if he/she wishes to do so. On each page of the story, the application offers a painting and puzzle option to the reader regarding the images on the relevant page. If the reader picks up the painting or puzzle option regarding the relevant page, he/she needs to leave the flow of the story. Furthermore, the reader is offered a link to other story applications developed by this developer at the end of the story.

The application called *What if it works - Nasreddin Hodja* is available in two languages (Turkish and Russian). The application has background music that is never ahead of the narrative. The reader can switch off both the vocalisation and background music if he/she wishes to do so. The reader can slide the screen to control the flow of the story. On the pages, some basic interactive features (such as the movement or sound of an object when touched, etc.) are still active during the narrative. When we looked at the advanced interactive features of the story application, we found that some story-related game options (puzzles, card-matching, and painting) options are offered to the reader. When we analyzed another similar application called *Nasreddin Hodja Stories*, we figured out that the application has background music that is never ahead of the narrative. The reader can switch off both the vocalisation and background music if he/she wishes to do so. The reader can slide the screen to control the flow of the story. On the pages, some basic interactive features (such as the movement or sound of an object when touched, etc.) are still active during the narrative. When we looked at the advanced interactive features of the story application, we found that on some pages of the application, readers are given some missions to complete regarding the flow of the story on that page by which they are engaged into the story and they become active in the control of the flow. For example, on a page in the application, when Nasreddin Hodja says, "I need to get up early to go to the bazaar. So, I need to set up my alarm clock and put it on the desk right by my bed", the reader is expected to set the clock on the screen and put it on the desk. The story resumes only after this mission is completed.

In the application called *Wonderful Fairy Tales*, there are 16 different stories only two of which are free of charge. Other stories can be purchased or can be unlocked free of charge as the reader collects a certain amount of coins by using the application as well. As was the case in the *Nasreddin Hodja Stories* application, the reader is active in the flow of stories. For example, in a page in *Little Red Riding Hood*, the Little Red says she needs to bake a cake to bring to her grandmother and asks the reader to help her to bake a cake. Once the reader helps to bake the cake, the story resumes.

Hypertext and Hypermedia Narratives

No hypertext or hypermedia narratives were found among the e-books examined in this study.

DISCUSSION AND CONCLUSION

Today, as a result of technological advancements, we see that child literature works have been mostly digitalized or developed completely on digital platforms. In this study, we

have seen that e-books developed for children have various digital narrative formats. Results of this study have shown that most of the e-books developed for children electronically are re-contextualized literary texts and digitally originated literary texts. However, no electronically augmented literary texts, hypertexts, and hypermedia were found. When the relevant literature is examined it is seen that there are few examples of such e-book types specifically for children and early adolescents (Unsworth, 2006). The main reason why e-books of this type are rare for preschool children may be associated with the fact that this age group is not literate yet. When we analyzed the features of electronically augmented literary texts, we found that they contain electronic augmentation of the literary texts through that readers have access to online resources to discuss, interpret, review and comment on the book (Unsworth, 2006). In addition, considering the hypertext and hypermedia narratives, we have found that these e-books contained mainly written texts; readers draw meaning from these texts; and dynamic media such as audio and video were used to enrich the meaning of texts (Unsworth, 2006). Within this context, because such e-books are mainly suitable for literate groups, this can be considered as a reason why we could not find any example of them targeting the early readers' group.

The study concluded that almost half of the e-books were re-contextualized text files. When we analyzed the features of these e-books, we saw that these texts were re-contextualized into digital media in electronic files (PDF, HTML, LIT, SWF) exactly in the same layout as the printed versions. In other words, it is observed that many features of these re-contextualized text files are similar to traditional printed books. They contain printed text, page numbers, pictures, and parts of a book such as the table of contents, chapter headings, and index. However, they do not have some interactive features that more advanced e-books have. For example, they lack dictionary features (Grant, 2004; Moody, 2010), picture cues, audio features (Doty, Popplewell & Byers, 2001), animation, and graphics that complement the text. As the re-contextualized text files present the layout of the book to children without any interactive features, one might think that it may be limited in terms of supporting the newly-developing reading and writing skills of children. Furthermore, because they lack an interactive feature that offers vocalisation and highlighting of the text allowing the child to read the e-book independently, it may not be possible for early learners to go into an interaction with the text without receiving help from an adult. The fact that almost half of the e-books examined in this study were re-contextualized text files shows that early learners can acquire reading experience digitally only through traditional ways.

Another important finding of the study is that there were audio files that are merely vocalisation of printed books in a way the same as the original versions. An analysis of features of audio files reveals that early learners can only conduct listening actions with such books. In other words, as early learners do not see any text, image, or animation, they are just in the listener's position. This interaction level would support the reading and writing skills of early readers

only to a limited extent. In the relevant literature, we could not find any study conducted on audio files and early learners because such e-books do not target literacy skills but only the listening skills of early learners.

Finally, it was seen that the e-books examined in the study were developed as digitally originated literary texts. It was also found that such books could include some animations; texts could be supported with animations and graphics with vocalisation and highlights; vocabulary could be improved with glossary features, and they had some interactive features such as text-related games and activity pages. For example, in some e-books, texts are supported by animations. In such e-books supported by animations, using background music that is not ahead of the vocalisation and vocalisation of quotations of characters in different tones and presentation of these sentences in speech bubbles, highlighting some sentences with audio and visual effects in vocalisation and having similar interactive features would better contribute in newly-developing literacy processes of early readers compared to traditional books and reading-writing processes. According to the results of the research conducted by Segal-Drori et al. (2012), quality e-books with features such as a dictionary, words that are highlighted when the narrator reads them, games and pictures that help explain the story enable children to achieve greater progress in recognition of letter names, emergent word reading, CAP, and the general emergent reading level. Similarly, another study conducted by Shamir et al. (2012), it was indicated that the children exposed to the e-book displayed significantly higher emergent literacy improvement such as vocabulary and phonological awareness. Presenting audio and visual activities together would improve not only the reading skills but also the listening skills as one of the four basic language skills. Moreover, one could argue that the presentation of evaluation questions regarding the content of the stories after the animations can improve cognitive skills such as interpreting, evaluating, and making new deductions about the content. Another feature of such e-books is that they offer game options such as a puzzle, card-matching, and painting regarding the content of the narrative. Such features may ensure that children enjoy e-books more. It may encourage children to buy books more frequently. In her evaluation of the factors that affect the impact of e-books on the literacy development of early readers, Salmon (2014) mentioned that multimedia and interactive features that motivate and engage young readers are influential factors that can potentially influence reading frequency. Also, some e-books allow readers to read the texts and made voice recordings, which will support not only the reading skills but also the speaking and listening skills of readers. In some of such e-books examined in the study, there were also some advanced interactive features that make readers active within the flow of stories. In such e-books with advanced interactive features, some missions are given to the readers to be completed in line with the flow of the story, and the story proceeds only after the readers complete the relevant missions. These examples, having advanced interactions with readers, would help the readers to be active throughout the process and therefore be highly motivated. Furthermore,

it will ensure that early readers acquire experience at a level that is higher than that they can normally acquire through traditional reading methods. It was found out that there were basic interaction features (movement and sound of objects when touched) that are active while the vocalization of the story keeps on in applications of some e-books considered to be of this type. One might argue that this feature may create distraction and divergence from the context of the story for readers. In the relevant literature, some argued that the accompanying background music could also be distracting and adversely affect comprehension of the story (De Jong & Bus, 2002). However, we consider that the background music used in the e-books examined in this study was never ahead of the narrative, and thus it would not create any negative impact on the reading process.

In a conclusion, there are plenty of e-book resources as a result of technological advancements. Therefore, e-books have become widespread as tools to strengthen reading and writing skills both at home and at school (Larson, 2010). Parents and teachers who learn more and more about the features of e-books can make more effective decisions to use e-books to create better impacts on the literacy development of young children. In this context, further studies can be conducted about the impact of e-books on literacy development. Moreover, some further studies can also be conducted to guide how to design e-books that support effective learning.

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APPENDIX

Appendix A. Data source

No	Digital Book Title	Publisher/Developer	Author
1	Sihirli Keşifler Taşıtlar (<i>Magic Discoveries Vehicles</i>)	Kalkedon	Unspecified
2	Sihirli Keşifler Hayvanlar (<i>Magic Discoveries Animals</i>)	Kalkedon	Unspecified
3	Koşamayan Ceylan (<i>Gazelle that Can't Run</i>)	Kobo Writing Life	Esmâ Koç
4	Beyaz Tavşan (<i>White Rabbit</i>)	Kobo Writing Life	Esmâ Koç
5	Dinozorun Umudu (<i>Hope of the Dinosaur</i>)	Durmuş Doğan	Durmuş Doğan
6	Afacan'ın Maceraları (<i>Afacan's Adventures</i>)	Sevgül Oruç	Sevgül Oruç
7	Bok Böceği (<i>Scarab Beetle</i>)	eKitap Projesi	Yalçın Ceylanoğlu
8	Küçük Elisa Harikalar Diyarında (<i>Little Elisa in Wonderland</i>)	eKitap Projesi	Murat Ukray
9	Orman ve Şifacı Keçiler (<i>Forest and Healer Goats</i>)	eKitap Projesi	Halil Erdem
10	Hani Senin Uçurtman (<i>Where Is Your Kite?</i>)	Evrensel Basım Yayın	Aysel Korkut
11	Çoban Dedenin Çocukları (<i>Shepherd's Children</i>)	Evrensel Basım Yayın	Mehmet Başaran
12	Ağlayan Mahkum (<i>Crying Prisoner</i>)	Evrensel Basım Yayın	Marietta Avgerinu
13	Aç Kapıyı Bezirgan Baş (<i>Open the Door, Head of Bezirgan</i>)	Evrensel Basım Yayın	Mehmet Başaran
14	Aydınlık Gecelere Yolculuk (<i>Journey to Bright Nights</i>)	Evrensel Basım Yayın	Tülin Tankut
15	Alaycı Öyküler- Arkadakiler (<i>Sarcastic Tales - Those in the Back</i>)	Evrensel Basım Yayın	Adnan Özyalçiner
16	İpini Kopartan Uçurtma (<i>The Kite That Breaks Its Rope</i>)	Evrensel Basım Yayın	Gülsüm Cengiz
17	Çok Alemsiniz – Yılanlar (<i>You Are So Great – Snakes</i>)	Mavi Bulut Yayıncılık	Alain M. Bergeron, Michel Quitin
18	Çok Alemsiniz – Kokarcılar (<i>You Are So Great – Skunks</i>)	Mavi Bulut Yayıncılık	Alain M. Bergeron, Michel Quitin
19	Çok Alemsiniz - Köpek Balıkları (<i>You Are So Great – Sharks</i>)	Mavi Bulut Yayıncılık	Alain M. Bergeron, Michel Quitin
20	Çok Alemsiniz – Dinozorlar (<i>You Are So Great – Dinosaurs</i>)	Mavi Bulut Yayıncılık	Alain M. Bergeron, Michel Quitin
21	Çok Alemsiniz – Timsahlar (<i>You Are So Great – Crocodiles</i>)	Mavi Bulut Yayıncılık	Alain M. Bergeron, Michel Quitin
22	Çok Alemsiniz - Boz Ayılar (<i>You Are So Great – Brown Bears</i>)	Mavi Bulut Yayıncılık	Kollektif
23	Çok Alemsiniz – Kaplanlar (<i>You Are So Great – Tigers</i>)	Mavi Bulut Yayıncılık	Alain M. Bergeron, Michel Quitin
24	Şu Acayip Bitkiler (<i>Those Weird Plants</i>)	Uğur Böceği	Tanık Uslu
25	Şu Acayip Hücre (<i>That Weird Cell</i>)	Uğur Böceği	Tanık Uslu
26	Şu Acayip Arılar (<i>Those Weird Bees</i>)	Uğur Böceği	Tanık Uslu
27	Şu Acayip Işık ve Renkler (<i>Those Weird Lights and Colors</i>)	Uğur Böceği	Tanık Uslu
28	Şu Acayip Gökyüzü (<i>That Weird Sky</i>)	Uğur Böceği	Tanık Uslu
29	Şu Acayip Balıklar (<i>Those Weird Fish</i>)	Uğur Böceği	Tanık Uslu
30	Şu Acayip Yeryüzü (<i>That Weird Earth</i>)	Uğur Böceği	Tanık Uslu
31	Şu Acayip Sürüngenler (<i>Those Weird Reptiles</i>)	Uğur Böceği	Tanık Uslu
32	Şu Acayip Böcekler (<i>Those Weird Insects</i>)	Uğur Böceği	Tanık Uslu
33	Şu Acayip İnsan Vücudu (<i>That Weird Human Body</i>)	Uğur Böceği	Tanık Uslu
34	Şu Acayip Uzay (<i>That Weird Space</i>)	Uğur Böceği	Tanık Uslu
35	Şu Acayip Gözler (<i>Those Weird Eyes</i>)	Uğur Böceği	Tanık Uslu
36	Şu Acayip Hayvanlar (<i>Those Weird Animals</i>)	Uğur Böceği	Tanık Uslu
37	Şu Acayip Atom (<i>That Weird Atom</i>)	Uğur Böceği	Tanık Uslu
38	Bir Sorum Var 1 - Neden? (<i>I Have a Question 1 - Why?</i>)	Uğur Böceği	Mehmet Yaşar
39	Bir Sorum Var 2 - Nasıl? (<i>I Have a Question 2 - How?</i>)	Uğur Böceği	Mehmet Yaşar
40	Bir Sorum Var 3 - Neden? (<i>I Have a Question 3 - Why?</i>)	Uğur Böceği	Mehmet Yaşar
41	Tilkinin Kuyruğu (<i>Fox's Tail</i>)	Tandem Yayıncılık	Aziz Sivashoğlu
42	İki Arkadaş (<i>Two friends</i>)	Tandem Yayıncılık	Aziz Sivashoğlu
43	Ses Yarışması (<i>Voice Contest</i>)	Tandem Yayıncılık	Aziz Sivashoğlu
44	İnci Gibi Dişler (<i>Pearly Teeth</i>)	Tandem Yayıncılık	Aziz Sivashoğlu
45	Tatlı Çocuk (<i>Sweet boy</i>)	Tandem Yayıncılık	Aziz Sivashoğlu

(Contd...)

Appendix A. (Continued)

No	Digital Book Title	Publisher/Developer	Author
46	Tavşan Ailesi (<i>Rabbit Family</i>)	Tandem Yayıncılık	Aziz Sivaslıoğlu
47	Paylaşmayı Öğrenen Hoppalak (<i>The Floozy who Learned to Share</i>)	Tandem Yayıncılık	Seçkin Tabar
48	Hoppalak ve Arkadaşları (<i>Hoppalak and Friends</i>)	Tandem Yayıncılık	Seçkin Tabar
49	Pofuduk'un Kirli Havuçları (<i>Fluffy's Dirty Carrots</i>)	Tandem Yayıncılık	Seçkin Tabar
50	Kayıp Madalyanın Peşinde (<i>In Search of the Lost Medal</i>)	Elma Yayınevi	Ferrin İlbay Yalnız
51	Bez Bebekle Kuklası (<i>Rag Doll With Puppet</i>)	Can Çocuk	Refik Durbaş
52	Şeker Tavşan (<i>Candy Bunny</i>)	Evrensel Basım Yayın	Aysel Korkut
53	Bilimin İlk Kaşifleri 1 (<i>Early Explorers of Science 1</i>)	Uğur Böceği	Zehra Aydıöz
54	Bilimin İlk Kaşifleri 2 (<i>Early Explorers of Science 2</i>)	Uğur Böceği	Zehra Aydıöz
55	Bilimin İlk Kaşifleri 3 (<i>Early Explorers of Science 3</i>)	Uğur Böceği	Zehra Aydıöz
56	Osmanlı Tarihi 1 (<i>Ottoman History 1</i>)	Uğur Böceği	Zehra Aydıöz
57	Osmanlı Tarihi 2 (<i>Ottoman History 2</i>)	Uğur Böceği	Zehra Aydıöz
58	Osmanlı Tarihi 3 (<i>Ottoman History 3</i>)	Uğur Böceği	Zehra Aydıöz
59	Osmanlı Tarihi 4 (<i>Ottoman History 4</i>)	Uğur Böceği	Zehra Aydıöz
60	Osmanlı Tarihi 5 (<i>Ottoman History 5</i>)	Uğur Böceği	Zehra Aydıöz
61	Osmanlı Tarihi 6 (<i>Ottoman History 6</i>)	Uğur Böceği	Zehra Aydıöz
62	Taşı Toprağı Tarih İstanbul (<i>Stone Soil History Istanbul</i>)	Uğur Böceği	Zehra Aydıöz
63	Ekmek Arası Tarih 1 (<i>Bread Break History 1</i>)	Uğur Böceği	Emine Aydın
64	Ekmek Arası Tarih 2 (<i>Bread Break History 2</i>)	Uğur Böceği	Emine Aydın
65	Çarp Yoksa Ben Çarpırım! (<i>Multiply or I'll Multiply!</i>)	Uğur Böceği	Tarık Uslu
66	Gırrr!	Mavi Bulut Yayıncılık	Fatih Erdoğan
67	Hayvanlar Konseri (<i>Animals Concert</i>)	Mavi Bulut Yayıncılık	Fatih Erdoğan
68	Beş Çocuk Beş İstanbul (<i>Five Children, Five Istanbul</i>)	Gün Işığı Kitaplığı	Betül Sayın
69	Atatürk Çocuk Olmuş (<i>Ataturk Has Become a Child</i>)	Bizim Kitaplar	Sevgi Tanrısever
70	Atatürkü Çok Sevdim (<i>I Love Atatürk</i>)	Bizim Kitaplar	Sevgi Tanrısever
71	Türk Bilmecelerinden Seçmeler (<i>Selections from Turkish Riddles</i>)	Bilge Can Çocuk	Ünver Oral
72	Tekerlemeler (<i>Nursery Rhymes</i>)	Bilge Can Çocuk	Ünver Oral
73	Çocukça (<i>Childish</i>)	Can Çocuk	Süreyya Berfe
74	Bach Yürürken (<i>When Bach is Walking</i>)	Can Çocuk	Göknil Genç
75	Sihirli Mozart (<i>Magic Mozart</i>)	Can Çocuk	Göknil Genç
76	Büyüklerle Dalga Geçme Dersleri (<i>Mocking Adult Lessons</i>)	Can Çocuk	Melek Özlem Sezer
77	Acaba Ne Olsam? Doktor (<i>What If I Am? Doctor</i>)	Tudem	Toprak Işık
78	Acaba Ne Olsam? Hukukçu (<i>What If I Am? Lawyer</i>)	Tudem	Toprak Işık
79	Acaba Ne Olsam? Yazar (<i>What If I Am? Writer</i>)	Tudem	Toprak Işık
80	Acaba Ne Olsam? Mühendis (<i>What If I Am? Engineer</i>)	Tudem	Toprak Işık
81	Doğa ve Çocuk (<i>Nature and Child</i>)	Kırmızı Kedi	Ertan Tuzlacı
82	Arzavul Tepesi (<i>Arzavul Hill</i>)	Elma Yayınevi	Mehmet Erkan
83	En İyi Arkadaşım (<i>My Best Friend</i>)	Elma Yayınevi	Mehmet Erkan
84	Damlalar Birikir Göl Olur (<i>Drops accumulate and become a Lake</i>)	Akgün Yayıncılık	Burhan Cahit Özdemir
85	Atatürk Bana Dedi Ki (<i>Ataturk Said to Me</i>)	Bizim Kitaplar	Sevgi Tanrısever
86	Oyuncak Yiyen Canavar (<i>Toy Eating Monster</i>)	eKitap Projesi	Halil Erdem
87	Melda'nın Silahı (<i>Melda's Weapon</i>)	Kobo Writing Life	Esma Koç
88	Yıldız Çocuk ve Öfke Tepesi- Çocuklar İçin Bir Oyun (<i>Star Boy and Anger Hill - A Game for Kids</i>)	Sebahat Malak	Sebahat Malak
89	Seçme Bilmeceler-100 Temel Eser (<i>Selected Riddles-100 Essential Artifacts</i>)	Nesil Çocuk Yay	Taha Çağlaroğlu

(Contd...)

Appendix A. (Continued)

No	Digital Book Title	Publisher/Developer	Author
90	Sultan Fatih'in Düşü (<i>Dream of Sultan Fatih</i>)	Nar Çocuk	Ahmet Efe
91	Kalbim Çiçek Açıyor-Çocuk Şiirleri (<i>My Heart Is Blossoming-Children's Poems</i>)	Nar Çocuk	Bestami Yazgan
92	Kanatlı Sözler Bahçesi-Çocuklar İçin Şiir Seçkisi (<i>Winged Words Garden - A Selection of Poetry for Children</i>)	Mavi Bulut Yayıncılık	Kollektif
93	Seçme Tekerlemeler-100 Temel Eser (<i>Featured Nursery Rhymes-100 Essential Works</i>)	Nesil Çocuk Yay	Bünyamin Tetik
94	Çocuklar İçin Osmanlı Padişahları 2 - Orhan Gazi (<i>Ottoman Sultans for Children 2 - Orhan Gazi</i>)	Akgün Yayıncılık	Mustafa Akgün
95	Çocuklar İçin Osmanlı Padişahları 5 - Çelebi Mehmet (<i>Ottoman Sultans for Children 5 - Celebi Mehmet</i>)	Akgün Yayıncılık	Mustafa Akgün
96	Çocuklar İçin Osmanlı Padişahları 7 - Fatih Sultan Mehmet (<i>Ottoman Sultans for Children 7 - Fatih Sultan Mehmet</i>)	Akgün Yayıncılık	Mustafa Akgün
97	Çocuklar İçin Osmanlı Padişahları 10 - Kanuni Sultan Süleyman (<i>Ottoman Sultans for Children 10 - Kanuni Sultan Suleyman</i>)	Akgün Yayıncılık	Mustafa Akgün
98	Gurbet Çiçeği (<i>Expatriate Flower</i>)	Akgün Yayıncılık	Mustafa Akgün
99	Her Yüreğe Nakış Gerek (<i>Every Heart Needs Embroidery</i>)	Akgün Yayıncılık	Mustafa Akgün
100	Birinci Sınıflar İçin Değerler Eğitimi Seti 19 (<i>Yüzme Havuzunda Eğlence</i>) (<i>Values Education Set for First Grade 19 - Fun in the Swimming Pool</i>)	Nesil Çocuk	Ömer Faruk Paksu
101	Birinci Sınıflar İçin Değerler Eğitimi Seti 12 (<i>Kantin Sırası</i>) (<i>Values Education Set for First Grade 12 - Canteen Order</i>)	Nesil Çocuk	Ömer Faruk Paksu
102	Birinci Sınıflar İçin Değerler Eğitimi Seti 17 (<i>Tiyatroda Eşek Kovalamaca</i>) (<i>Values Education Set for First Grade 17 - Donkey Chase in Theatre</i>)	Nesil Çocuk	Ömer Faruk Paksu
103	Birinci Sınıflar İçin Değerler Eğitimi Seti 4 (<i>Kırmızı Işık Macerası</i>) (<i>Values Education Set for First Grade 4 - Red Light Adventure</i>)	Nesil Çocuk	Ömer Faruk Paksu
104	Birinci Sınıflar İçin Değerler Eğitimi Seti 6 (<i>Kâğıt Uçaklar</i>) (<i>Values Education Set for First Grade 6 - Paper Airplanes</i>)	Nesil Çocuk	Ömer Faruk Paksu
105	Birinci Sınıflar İçin Değerler Eğitimi Seti 14 (<i>Oyuncaklı Ders</i>) (<i>Values Education Set for First Grade 14 - Lesson with Toys</i>)	Nesil Çocuk	Ömer Faruk Paksu
106	Birinci Sınıflar İçin Değerler Eğitimi Seti 18 (<i>Vapur Yolculuğu</i>) (<i>Values Education Set for First Grade 18 - Steam Cruise</i>)	Nesil Çocuk	Ömer Faruk Paksu
107	Birinci Sınıflar İçin Değerler Eğitimi Seti 1 (<i>Okulda İki Hayvan</i>) (<i>Values Education Set for First Graders 1 - Two Animals at School</i>)	Nesil Çocuk	Ömer Faruk Paksu
108	Babaların Yüreği (<i>Heart of the Fathers</i>)	Nar Çocuk	Bestami Yazgan
109	Bilgi Çiçeği Öğretmenim - Öğretmen Şiirleri (<i>My Knowledge Flower Teacher - Teacher Poems</i>)	Nar Çocuk	Bestami Yazgan
110	Benim Babam Biricik - Baba Şiirleri (<i>My Father is The Only One - Father Poems</i>)	Nar Çocuk	Yusuf Dursun
111	Bir Kış Masalı - Ormanda Tehlike Var (<i>A Winter's Tale - There's Danger in the Forest</i>)	Bulut Yayınları	Erdem Seçmen
112	İyilik Yap Serisi 1- Aslan ve Maymun (<i>Do Good Series 1- The Lion and the Monkey</i>)	Dört Göz Yayınları	Future Co.
113	İyilik Yap Serisi 2- Minik Serçe (<i>Do Good Series 2- Little Sparrow</i>)	Dört Göz Yayınları	Future Co.
114	İyilik Yap Serisi 3- Maymun ve Mango (<i>Do Good Series 3- Monkey and Mango</i>)	Dört Göz Yayınları	Future Co.
115	İyilik Yap Serisi 4- Kurbağa Kardeşler (<i>Do Good Series 4- Frog Brothers</i>)	Dört Göz Yayınları	Future Co.

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Appendix A. (Continued)

No	Digital Book Title	Publisher/Developer	Author
116	İyilik Yap Serisi 5- Cesur Tavşan (<i>Do Good Series 5- Brave Rabbit</i>)	Dört Göz Yayınları	Future Co.
117	İyilik Yap Serisi 6- Bilgin Sincap (<i>Do Good Series 6- Scholar Squirrel</i>)	Dört Göz Yayınları	Future Co.
118	İyilik Yap Serisi 7- Pamuk Kedi (<i>Do Good Series 7- Cotton Cat</i>)	Dört Göz Yayınları	Future Co.
119	İyilik Yap Serisi 8- Minik Fare (<i>Do Good Series 8- Little Mouse</i>)	Dört Göz Yayınları	Future Co.
120	İyilik Yap Serisi 9- Sincap Fındıkları Seviyor (<i>Do Good Series 9- Squirrel Loves Nuts</i>)	Dört Göz Yayınları	Future Co.
121	İyilik Yap Serisi 10- Süslü Horoz (<i>Do Good Series 10- Fancy Rooster</i>)	Dört Göz Yayınları	Future Co.
122	Zeynep'e Masallar Serisi 1 Okulun İlk Günü (<i>Fairy Tales for Zeynep Series 1 First Day of School</i>)	Dört Göz Yayınları	Alp Türkbiner
123	Zeynep'e Masallar Serisi 2 Kaleci Kim? (<i>Fairy Tales for Zeynep Series 2 Who is the Goalkeeper?!</i>)	Dört Göz Yayınları	Alp Türkbiner
124	Zeynep'e Masallar Serisi 3 Piknik Yolu (<i>Fairy Tales to Zeynep Series 3 Picnic Routes</i>)	Dört Göz Yayınları	Alp Türkbiner
125	Zeynep'e Masallar Serisi 4 Peynir ve Zeytin (<i>Fairy Tales for Zeynep Series 4 Cheese and Olive</i>)	Dört Göz Yayınları	Alp Türkbiner
126	Zeynep'e Masallar Serisi 5 Ceviz Fidanı (<i>Fairy Tales for Zeynep Series 5 Walnut Saplings</i>)	Dört Göz Yayınları	Alp Türkbiner
127	Zeynep'e Masallar Serisi 6 En Sevdiğin Oyuncak (<i>Fairy Tales for Zeynep Series 6 Favorite Toys</i>)	Dört Göz Yayınları	Alp Türkbiner
128	Zeynep'e Masallar Serisi 7 Doğum Günü (<i>Fairy Tales for Zeynep Series 7 Birthday</i>)	Dört Göz Yayınları	Alp Türkbiner
129	Zeynep'e Masallar Serisi 8 Yeni Ev (<i>Fairy Tales for Zeynep Series 8 New Houses</i>)	Dört Göz Yayınları	Alp Türkbiner
130	Zeynep'e Masallar Serisi 9 Tak Çıkar Oyuncak (<i>Fairy Tales for Zeynep Series 9 Puzzle</i>)	Dört Göz Yayınları	Alp Türkbiner
131	Zeynep'e Masallar Serisi 10 Dondurma (<i>Fairy Tales for Zeynep Series 10 Ice Cream</i>)	Dört Göz Yayınları	Alp Türkbiner
132	Dinozorlar Serisi 1 – Parasaurolophus Tacını İstiyor (<i>Dinosaurs Series 1 - Parasaurolophus wants his crown</i>)	Dört Göz Yayınları	Özge Selçuk Bozkurt
133	Dinozorlar Serisi 2 – Brachiosaurus Kamp Yapıyor (<i>Dinosaurs Series 2 – Brachiosaurus Camping</i>)	Dört Göz Yayınları	Özge Selçuk Bozkurt
134	Dinozorlar Serisi 3 – Giganotosaurus Dostuk Kazanıyor (<i>Dinosaurs Series 3 – Giganotosaurus gains friendship</i>)	Dört Göz Yayınları	Özge Selçuk Bozkurt
135	Dinozorlar Serisi 4 – Stegosaurus Partiye Katılıyor (<i>Dinosaurs Series 4 – Stegosaurus attending the party</i>)	Dört Göz Yayınları	Özge Selçuk Bozkurt
136	Dinozorlar Serisi 5 – Dromiceiomimus Zıplamayı Öğreniyor (<i>Dinosaurs Series 5 - Dromiceiomimus learn to jump</i>)	Dört Göz Yayınları	Özge Selçuk Bozkurt
137	Dinozorlar Serisi 6 – Iguanodon Yumurtaları Buluyor (<i>Dinosaurs Series 6 - Iguanodon finds the eggs</i>)	Dört Göz Yayınları	Özge Selçuk Bozkurt
138	Dinozorlar Serisi 7 – Ankylosaurus Duvarları Boyuyor (<i>Dinosaurs Series 7- Ankylosaurus painting the walls</i>)	Dört Göz Yayınları	Özge Selçuk Bozkurt
139	Dinozorlar Serisi 8 – Triceratops Hırsızları Yaklıyor (<i>Dinosaurs Series 8 – Triceratops catching thieves</i>)	Dört Göz Yayınları	Özge Selçuk Bozkurt
140	Sevimli Hayvanlar Serisi 6- Küçük Cesur Penguen (<i>Cute Animals Series 6- Little Brave Penguin</i>)	Dört Göz Yayınları	Future Co.
141	Sevimli Hayvanlar Serisi 8- Rengarek Papağan (<i>Cute Animals Series 8- Colorful Parrot</i>)	Dört Göz Yayınları	Future Co.

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Appendix A. (Continued)

No	Digital Book Title	Publisher/Developer	Author
142	Sevimli Hayvanlar Serisi 7- Küçük Panda Çok Acıktı (<i>Cute Animals Series 7- Little Panda Is So Hungry</i>)	Dört Göz Yayınları	Future Co.
143	Sevimli Hayvanlar Serisi 10- Nasıl Böyle Uzun Bir Boynum Var (<i>Cute Animals Series 10- How Do I Have Such a Long Neck?</i>)	Dört Göz Yayınları	Future Co.
144	Sevimli Hayvanlar Serisi 9- Sevimli Timsah ve Arkadaşları (<i>Cute Animals Series 9- Cute Crocodile and Friends</i>)	Dört Göz Yayınları	Future Co.
145	Sevimli Hayvanlar Serisi 5- Korkusuz Küçük Balık (<i>Cute Animals Series 5- Fearless Little Fish</i>)	Dört Göz Yayınları	Future Co.
146	Sevimli Hayvanlar Serisi 4- Yaramaz Küçük Kaplan Kardeşler (<i>Cute Animals Series 4- The Naughty Little Tiger Brothers</i>)	Dört Göz Yayınları	Future Co.
147	Sevimli Hayvanlar Serisi 3- Kahverengi Ayıcık Balını İstiyor (<i>Cute Animals Series 3- Brown Teddy Bear Wants Honey</i>)	Dört Göz Yayınları	Future Co.
148	Sevimli Hayvanlar Serisi 2- Jumbo Yüzüyor (<i>Cute Animals Series 2- Jumbo Swimming</i>)	Dört Göz Yayınları	Future Co.
149	Sevimli Hayvanlar Serisi 1- Bilge Kaplumbağa (<i>Cute Animals Series 1- Wise Turtle</i>)	Dört Göz Yayınları	Future Co.
150	Felsefe Serisi - Caca'nın Kümes Anahtarı - Felsefe Nedir? (<i>Philosophy Series - Caca's Coop Key - What is Philosophy?</i>)	Düşyeri Yayınları	Çağlar Can Cengiz
151	Felsefe Serisi - Caca'nın İç sesi – Vicdan (<i>Philosophy Series - Caca's Inner Voice – Conscience</i>)	Düşyeri Yayınları	Çağlar Can Cengiz
152	Felsefe Serisi - Bübü'nün Evine Giden Yollar – Zaman (<i>Philosophy Series - Roads to Bübü's House – Time</i>)	Düşyeri Yayınları	Çağlar Can Cengiz
153	Felsefe Serisi - Caca Taşınıyor - Ayrılık – Sanat (<i>Philosophy Series - Caca is Moving - Separation – Art</i>)	Düşyeri Yayınları	Çağlar Can Cengiz
154	Felsefe Serisi - Yalancı Caca – Yalan (<i>Philosophy Series - Liar Caca – Lie</i>)	Düşyeri Yayınları	Çağlar Can Cengiz
155	Sokak Oyunları Serisi – Saklambaç (<i>Street Games Series - Hide and seek</i>)	Düşyeri Yayınları	Gülizi Özen
156	Sokak Oyunları Serisi - Yerden Yüksek (<i>Street Games Series - High Above Ground</i>)	Düşyeri Yayınları	Gülizi Özen
157	Sokak Oyunları Serisi – İstop (<i>Street Games Series – Istop</i>)	Düşyeri Yayınları	Gülizi Özen
158	Sokak Oyunları Serisi – Yakartop (<i>Street Games Series – Dodgeball</i>)	Düşyeri Yayınları	Gülizi Özen
159	Sokak Oyunları Serisi – Körebe (<i>Street Games Series – Blindfold</i>)	Düşyeri Yayınları	Gülize Özen
160	Dedektif Rakun 2-İş Arıyor (<i>Detective Raccoon 2-Seeking Job</i>)	Düşyeri Yayınları	Aytuna Dirican
161	Dedektif Rakun 4-Dedektif Rakun'un Şemsiyesi (<i>Detective Raccoon 4-Detective Raccoon's Umbrella</i>)	Düşyeri Yayınları	Aytuna Dirican
162	Dedektif Rakun 6-Dedektif Rakun'un Doğum Günü (<i>Detective Raccoon 6-Detective Raccoon's Birthday</i>)	Düşyeri Yayınları	Aytuna Dirican
163	Dedektif Rakun 1-Nereye Gizlensin? (<i>Detective Raccoon 1-Where to Hide?</i>)	Düşyeri Yayınları	Aytuna Dirican
164	Dedektif Rakun 5- Dedektif Rakun Yolunu Kaybederse (<i>Detective Raccoon 5- If Detective Raccoon Loses His Way</i>)	Düşyeri Yayınları	Aytuna Dirican
165	Gezegener Serisi- Buz Devri Neptün (<i>Planets Series- Ice Age Neptune</i>)	Düşyeri Yayınları	Aytuna Dirican
166	Sanat Dalları Serisi-Didi'nin Yastık Kalesi-Mimari (<i>Art Series- Didi's Pillow Castle-Architecture</i>)	Düşyeri Yayınları	Aytuna Dirican
167	Gezegener Serisi- Plüton ve Arkadaşları (<i>Planets Series - Pluto and Friends</i>)	Düşyeri Yayınları	Aytuna Dirican

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Appendix A. (Continued)

No	Digital Book Title	Publisher/Developer	Author
168	Dinozorlar Serisi-Yaprakların Gücü Adına (<i>Dinosaurs Series-By the Power of Leaves</i>)	Düşyeri Yayınları	Aytuna Dirican
169	Gezegenler Serisi-Uykucu Uranüs (<i>Planets Series-Sleepy Uranus</i>)	Düşyeri Yayınları	Aytuna Dirican
170	Sanat Dalları Serisi-Kaybolan Çorap Kuklaları-Tiyatro (<i>Art Series-Disappearing Sock Puppets-Theatre</i>)	Düşyeri Yayınları	Aytuna Dirican
171	Temel Kavramlar Şekiller Serisi-Şekşek'in Maceraları Büyük Yarış (<i>Key Concepts Shapes Series-The Adventures of Sheksek The Great Race</i>)	Düşyeri Yayınları	Aytuna Dirican
172	Sanat Dalları Serisi- Lili'nin Ninnisi-Müzik (<i>Arts Series- Lili's Lullaby-Music</i>)	Düşyeri Yayınları	Aytuna Dirican
173	Öyküler Serisi-Kediciklerin Yılsonu Gösterisi (<i>Stories Series-The Cats' End of Year Show</i>)	Düşyeri Yayınları	Aytuna Dirican
174	Öyküler Serisi-Aytopu Güneş Topu (<i>Stories Series-Moonball Sun Ball</i>)	Düşyeri Yayınları	Aytuna Dirican
175	Öyküler Serisi-Şakacı Çakal ve Aslan (<i>Stories Series-The Joking Jackal and the Lion</i>)	Düşyeri Yayınları	Aytuna Dirican
176	Dinozorlar Serisi-Ayro Göklerde (<i>Dinosaurs Series-Ayro in the Skies</i>)	Düşyeri Yayınları	Aytuna Dirican
177	Temel Kavramlar Şekiller Serisi-Şekşek'in Maceraları-Dikkat Çeken Küre (<i>Basic Concepts Figures Series-The Adventures of Seksek-Remarkable Sphere</i>)	Düşyeri Yayınları	Aytuna Dirican
178	Gezegenler Serisi- Güneş Sistemi Yarışı (<i>Planets Series- Solar System Race</i>)	Düşyeri Yayınları	Aytuna Dirican
179	Fantastik Canlılar Serisi-Ejderha Ayro (<i>Fantastic Beasts Series-Dragon Ayro</i>)	Düşyeri Yayınları	Aytuna Dirican
180	İlk Öykülerim Serisi-Affet Beni (<i>My First Stories Series-Forgive Me</i>)	Düşyeri Yayınları	Ayşe Şule Bilgiç
181	İlk Öykülerim Serisi-Seviyorsan Söyle (<i>My First Stories Series-Tell Me If You Like It</i>)	Düşyeri Yayınları	Ayşe Şule Bilgiç
182	Fantastik Canlılar Serisi-Süslünün Süssüz Günü (<i>Fantastic Creatures Series-The Fancy Day</i>)	Düşyeri Yayınları	Çağlar Can Cengiz
183	Öyküler Serisi-Uzun Kulak ve Bilge (<i>Stories Series-Long Ear and Wise</i>)	Düşyeri Yayınları	Aytuna Dirican
184	Öyküler Serisi-Heykeltraşın Gizli Yardımcıları (<i>Series of Stories-The Sculptor's Secret Assistants</i>)	Düşyeri Yayınları	Aytuna Dirican
185	Öyküler Serisi-Kendim Olmakta Özgürüm (<i>Stories Series-I'm Free to Be Myself</i>)	Düşyeri Yayınları	Aytuna Dirican
186	Dinozorlar Serisi-Ormanın En Havalı Kutlaması (<i>Dinosaurs Series-The Coolest Celebration of the Jungle</i>)	Düşyeri Yayınları	Aytuna Dirican
187	Gezegenler Serisi-Jüpiter'de Kayıp Arıyor (<i>Planets Series-Jupiter Lost and Searched</i>)	Düşyeri Yayınları	Aytuna Dirican
188	Gezegenler Serisi-Dünya'nın Uyuduğu Gün (<i>Planets Series-The Day the Earth Sleeps</i>)	Düşyeri Yayınları	Aytuna Dirican
189	Gezegenler Serisi-Merkürlüler Ay İstiyor (<i>Planets Series - Mercury Wants Moon</i>)	Düşyeri Yayınları	Aytuna Dirican
190	İlk Öykülerim Serisi-Farklılıklar (<i>My First Stories Series-Differences</i>)	Düşyeri Yayınları	Ayşe Şule Bilgiç
191	Öyküler Serisi-Bilmiş Kral (<i>Series of Stories-Knowing King</i>)	Düşyeri Yayınları	Aytuna Dirican
192	Öyküler Serisi-Yılmayan Mızıkçılar (<i>Series of Stories-Unyielding Musicians</i>)	Düşyeri Yayınları	Aytuna Dirican

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Appendix A. (Continued)

No	Digital Book Title	Publisher/Developer	Author
193	Öyküler Serisi-Neşeli Kızın Üzgün Dedesi (<i>Series of Stories-Sad Grandfather of a Joyful Girl</i>)	Düşyeri Yayınları	Aytuna Dirican
194	Öyküler Serisi-Seyisin Dokunulmaz Atı (<i>Stories Series-Seyis's Untouchable Horse</i>)	Düşyeri Yayınları	Aytuna Dirican
195	Sanat Dalları Serisi- Didi'nin Sıkıcı Masalı-Edebiyat (<i>Arts Series- Didi's Boring Tale-Literature</i>)	Düşyeri Yayınları	Aytuna Dirican
196	Gezegenler Serisi-Satürn'de Meteor Kayağı (<i>Planets Series-Meteor Ski on Saturn</i>)	Düşyeri Yayınları	Aytuna Dirican
197	Sanat Dalları Serisi-Bulut'un Anlattıkları-Sanat Nedir? (<i>Art Branches Series-What Cloud Tells-What is Art?</i>)	Düşyeri Yayınları	Aytuna Dirican
198	Dinozorlar Serisi-Yeni Dünya (<i>Dinosaurs Series-New World</i>)	Düşyeri Yayınları	Aytuna Dirican
199	Gezegenler Serisi-Venüs'te Sörf Zamanı (<i>Planets Series-Time to Surf on Venus</i>)	Düşyeri Yayınları	Aytuna Dirican
200	İlk Öykülerim Serisi-Özledim Seni (<i>My First Stories Series-I Miss You</i>)	Düşyeri Yayınları	Ayşe Şule Bilgiç
201	Öyküler Serisi-Melodi Öğretmen ve Ters (<i>Stories Series-Melody Teacher and Reverse</i>)	Düşyeri Yayınları	Aytuna Dirican
202	Öyküler Serisi-Ağaçtaki Saklı Ev (<i>Stories Series-Hidden House in the Tree</i>)	Düşyeri Yayınları	Aytuna Dirican
203	Öyküler Serisi-Böceklerin Kış Evi (<i>Series of Stories-Winter House of Insects</i>)	Düşyeri Yayınları	Aytuna Dirican
204	Dedektif Rakun 3-Dedektif Rakun Kayıp Keçinin Peşinde (<i>Detective Raccoon 3-Detective Raccoon in Search of the Missing Goat</i>)	Düşyeri Yayınları	Aytuna Dirican
205	Felsefe Serisi-Bübü'nün Sorucu Oyunu (<i>Philosophy Series-Bubu's Questioner Game</i>)	Düşyeri Yayınları	Çağlar Can Cengiz
206	Gezegenler Serisi-Mars'taki Şaşırtı (<i>Planets Series - Surprise on Mars</i>)	Düşyeri Yayınları	Aytuna Dirican
207	Temel Kavramlar ve Şekiller Serisi-Şekşek'in Maceraları-Bebek Bakıcısı (<i>Basic Concepts and Figures Series-The Adventures of Sheksek-Babysitter</i>)	Düşyeri Yayınları	Aytuna Dirican
208	İlk Öykülerim Serisi-Kalbim Kırıldı (<i>My First Stories Series-My Heart Is Broken</i>)	Düşyeri Yayınları	Aytuna Dirican
209	Fantastik Canlılar Serisi-En İlginç Yeti (<i>Fantastic Beasts Series-The Most Interesting Yeti</i>)	Düşyeri Yayınları	Aytuna Dirican
210	Temel Kavramlar ve Şekiller Serisi-Şekşek'in Maceraları-Şekşek'in Kara Sıkışması (<i>Basic Concepts and Figures Series-Seksek's Adventures-Seksek's Land Jam</i>)	Düşyeri Yayınları	Aytuna Dirican
211	Öyküler Serisi-Sebze Evin Öyküsü (<i>Stories Series-The Story of the Vegetable House</i>)	Düşyeri Yayınları	Aytuna Dirican
212	Öyküler Serisi-Üç Dilek (<i>Stories Series-Three Wishes</i>)	Düşyeri Yayınları	Aytuna Dirican
213	Öyküler Serisi-Çoban ve Zürafa (<i>Stories Series-The Shepherd and the Giraffe</i>)	Düşyeri Yayınları	Aytuna Dirican
214	Fantastik Canlılar Serisi-En Güzel Şarkı (<i>Fantastic Creatures Series-The Most Beautiful Song</i>)	Düşyeri Yayınları	Aytuna Dirican
215	Dinozorlar Serisi-T-Rex Restoranı (<i>Dinosaurs Series-T-Rex Restaurant</i>)	Düşyeri Yayınları	Aytuna Dirican
216	LALALA	Ezo Suna	Unspecified
217	Dünya Masalları Lite (<i>World Tales Lite</i>)	Furkan Dag	Unspecified
218	Klasik Masallar- Kısa Öyküler II (<i>Classic Tales- Short Stories II</i>)	Meleriland SL - in iTunes app store	Unspecified

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Appendix A. (Continued)

No	Digital Book Title	Publisher/Developer	Author
219	Klasik Masallar ve Öyküler (<i>Classic Tales and Stories</i>)	Meleroland SL - in iTunes app store	Unspecified
220	Uyku Öncesi Masalları II (<i>Bedtime Tales II</i>)	Meza Apps SL - in iTunes app store	Unspecified
221	Sizinkiler	Mart Ajans - in iTunes app store	Unspecified
222	Resimli Masallar (<i>Picture Tales</i>)	Mehmet Yıldırım - in iTunes app store	Unspecified
223	Tombik Ayı Uyuyunca (<i>When the Chubby Bear Sleeps</i>)	Pearson Çocuk Kitapları	Karma Wilson
224	Tombik Ayı Hastalanınca (<i>When the Chubby Bear Gets Sick</i>)	Pearson Çocuk Kitapları	Karma Wilson
225	Tombik Ayı Kaybolunca (<i>When the Chubby Bear Disappears</i>)	Pearson Çocuk Kitapları	Karma Wilson
226	Tombik Ayı Teşekkür Ediyor (<i>Chubby Bear Says Thank You</i>)	Pearson Çocuk Kitapları	Karma Wilson
227	Tombik Ayı'nın Yeni Arkadaşı (<i>Chubby Bear's New Friend</i>)	Pearson Çocuk Kitapları	Karma Wilson
228	Tombik Ayı'nın Dişi Sallanıyor (<i>Chubby Bear's Tooth Swinging</i>)	Pearson Çocuk Kitapları	Karma Wilson
229	Kırmızı Başlıklı Kız (<i>Little Red Riding Hood</i>)	CAPONE GAMES SL. - in iTunes app store	Unspecified
230	Uyku Masalları HD (<i>Sleeping Tales HD</i>)	CREATIVE EXP.-LL-SM - in iTunes app store	Unspecified
231	Pinokyo Klasik Masal (<i>Pinocchio Classic Fairy Tale</i>)	CAPONE GAMES SL. - in iTunes app store	Unspecified
232	Rapunzel	CAPONE GAMES SL. - in iTunes app store	Unspecified
233	Karlar Ülkesi (<i>The Land of Snow</i>)	CAPONE GAMES SL. - in iTunes app store	Unspecified
234	Zamanda Yolculuk (<i>Time Travelling</i>)	Detaysoft - in iTunes app store	Unspecified
235	Masalçım (<i>My Storyteller</i>)	Onur Hazar - in iTunes app store	Unspecified
236	Masalım Masal Kitaplığı (<i>My Fairy Tale Library</i>)	Ahmet Ziya Sekendiz - in iTunes app store	Unspecified
237	Sesli Kitaplar: Çocuklar Masalları 1-6 (<i>Kid Audio Book 1</i>)	Haiyan Hu - in iTunes app store	Unspecified
238	Sesli Kitaplar: Çocuklar Masalları 1-6 (<i>Kid Audio Book 2</i>)	Haiyan Hu - in iTunes app store	Unspecified
239	Sesli Kitaplar: Çocuklar Masalları 1-6 (<i>Kid Audio Book 3</i>)	Haiyan Hu - in iTunes app store	Unspecified
240	Sesli Kitaplar: Çocuklar Masalları 1-6 (<i>Kid Audio Book 4</i>)	Haiyan Hu - in iTunes app store	Unspecified
241	Sesli Kitaplar: Çocuklar Masalları 1-6 (<i>Kid Audio Book 5</i>)	Haiyan Hu - in iTunes app store	Unspecified
242	Harika Peri Masalları (<i>Wonderful Fairy Tales</i>)	Better World LTD - in iTunes app store	Unspecified
243	Sesli Kitaplar: Çocuklar Masalları 1-6 (<i>Kid Audio Book 6</i>)	Haiyan Hu - in iTunes app store	Unspecified

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Appendix A. (Continued)

No	Digital Book Title	Publisher/Developer	Author
244	Nasrettin Hoca Hikayeleri (<i>Nasreddin Hodja Stories</i>)	DamaSistem - in iTunes app store	Unspecified
245	The Complete Adventures of Pan (Books 1-7)	Hullabalu - in iTunes app store	Unspecified
246	Kırmızı Başlıklı Kız ve Kurt (<i>Little Red Riding Hood and the Wolf</i>)	Alma Reklam BSTAS - in iTunes app store	Unspecified
247	Little Stories - Bedtime Stories	Diveo Media - in iTunes app store	Unspecified
248	Story Time Interactive Reading	Mariya Bohari - in iTunes app store	Unspecified
249	DreamyBooks	AYYA CO LTD - in iTunes app store	Unspecified
250	Ay'ı Kim Çaldı? (<i>Who Stole the Moon?</i>)	WindyPress - in iTunes app store	Unspecified
251	Binbir Gece Çocuk Masalları (<i>The Arabian Nights</i>)	Silk Road Animation Bilişim Yazılım Hizmetleri - in iTunes app store	Unspecified
252	Weirdwood Manor	All Play, No Work Inc. - in iTunes app store	Unspecified
253	The Princess and the Pea Tale	TabTale LTD - in iTunes app store	Unspecified
254	Goldilocks & the 3 Bears Book	TabTale LTD - in iTunes app store	Unspecified
255	Alice in Wonderland Book	TabTale LTD - in iTunes app store	Unspecified
256	The Princess and the Frog	TabTale LTD - in iTunes app store	Unspecified
257	The Wizard of Oz Storybook	TabTale LTD - in iTunes app store	Unspecified
258	Pinocchio Adventure	TabTale LTD - in iTunes app store	Unspecified
259	Cinderella Fairy Tale HD	TabTale LTD - in iTunes app store	Unspecified
260	Alpi Çocuk Şarkıları (<i>Alpi Child Songs</i>)	HOPE BTAŞ - in iTunes app store	Unspecified
261	Ya Tutarsa Nasrettin Hoca (<i>What if it works Nasreddin Hodja?</i>)	Olga Bondaruk - in iTunes app store	Unspecified