

The Use of Cultural Symbols in Digital Media: An Evaluation Through Motion Graphics¹

Kültürel Sembollerin Dijital Medyada Kullanımı: Hareketli Grafikler Üzerinden Bir Değerlendirme

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ABSTRACT

Cultural symbols play a significant role in transmitting social identity and values across generations. With the possibilities offered by modern technology, these symbols can reach wider audiences by being reinterpreted and processed through motion graphics on digital platforms. This study examines how cultural symbols can be reproduced in digital media and transmitted to younger generations. The primary aim is to adapt the Creation Epic of the Altai Turks using motion graphics as a modern storytelling technique and to evaluate its impact on contemporary audiences. A quantitative analysis was conducted to measure how viewers perceive this adaptation. Following an experimental design, a motion graphic adaptation titled *The Awakening of Yer-Su* was created as a short animated film and then presented to participants through a survey. The sample consists of 106 students from the Faculty of Communication at Selçuk University. The collected data were analyzed using SPSS software, and distribution statistics were examined. Findings indicate that 61.3% of participants believe such adaptations contribute to promoting Turkish mythology. Additionally, 75.5% found the illustrations compatible with the storyline, while 68.9% stated that the texts supported the narrative. Moreover, 78.3% of participants expressed interest in seeing modern adaptations of other Turkish oral literature works. The study demonstrates that contemporary storytelling techniques, such as motion graphics, effectively facilitate the transmission of cultural symbols. Young audiences found these adaptations engaging and supported the idea that cultural heritage can be preserved through digital media. This research highlights that reinterpreting traditional Turkish mythology via digital platforms can contribute to preserving cultural identity and strengthening collective memory.

KEYWORDS

Symbolism, Mythology, Motion Graphics, Cultural Transmission

ÖZ

Kültürel semboller, toplumsal kimlik ve değerlerin kuşaklar boyu aktarımında etkin rol oynamaktadır. Günümüz teknolojinin imkanları doğrultusunda sembollerin dijital platformlarda hareketli grafikler aracılığıyla yeniden yorumlanarak işlenmesi sayesinde semboller geniş kitlelere ulaşmaktadır. Bu çalışma, kültürel sembollerin dijital medyada nasıl yeniden üretilebileceğini ve genç kuşaklara nasıl aktarılabilirliğini incelemektedir. Çalışmanın temel amacı, Altay Türklerinin Yaradılış Destanı'nı modern bir anlatım yöntemi olan hareketli grafikler (motion graphics) aracılığıyla uyarlayarak, kültürel sembollerin çağdaş izleyici üzerindeki etkisini değerlendirmektir. Araştırmada, bu uyarılmanın izleyici tarafından nasıl algılandığını ölçmek amacıyla nicel bir analiz gerçekleştirilmiştir. Araştırma, deneysel bir tasarım benimseyerek hareketli grafik uyarlaması "Yer-Su'nun Uyanışı" adlı kısa animasyon filmi oluşturulmuş ve ardından katılımcılarla anket uygulanmıştır. Örnekleme, Selçuk Üniversitesi İletişim Fakültesi'nden 106 öğrenciden oluşmaktadır. Veriler, SPSS programı kullanılarak analiz edilmiş ve dağılım istatistikleri incelenmiştir. Katılımcıların %61,3'ü bu tür uyarlamaların Türk mitolojisinin tanıtımına katkı sağlayacağını düşünmektedir. %75,5'i kullanılan illüstrasyonların senaryo ile uyumlu olduğunu belirtirken, %68,9'u metinlerin anlatımı desteklediğini ifade etmiştir. Ayrıca, katılımcıların %78,3'ü diğer Türk sözlü edebiyat eserlerinin de modern uyarlamalarını görmek istediklerini belirtmiştir. Araştırma, hareketli grafikler gibi çağdaş anlatım yöntemlerinin kültürel sembollerin aktarımında etkili olduğunu göstermektedir. Genç izleyiciler, bu tür uyarlamaları ilgi çekici bulmuş ve kültürel mirasın modern medya araçlarıyla korunabileceğini desteklemiştir. Bu çalışma, geleneksel Türk mitolojisinin dijital medya yoluyla yeniden yorumlanmasının, kültürel kimliğin korunmasına ve toplumsal belleğin güçlendirilmesine katkı sağlayabileceğini göstermektedir.

ANAHTAR KELİMELER

Sembolizm, Mitoloji, Hareketli Grafikler, Kültürel Aktarımlar

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INTRODUCTION

Symbols are implicit expressions and markings that convey the values and beliefs of a culture. In the early periods of human history, these markings were used to depict daily life or significant events, and they have been transmitted throughout history via cultural transmission. In this context, as sure signs came to correspond to similar meanings, they became universal and have survived to the present day. Similarly, oral literary works were dominant before the emergence of written literature, and universalized symbols have reached modern times by being intertwined with beliefs and legends.

While the invention of writing and the development of the printing press facilitated the transmission of these narratives, the advent of Industry 4.0 and the invention of the internet have opened the door to digitalization. With the innovations it brings, the digitalized world has transformed audience expectations. For content to remain relevant, it must meet these expectations and align with the spirit of the time. A proficiency in art thesis focusing on the Creation Epic of the Altai Turks can be considered a step toward fulfilling these requirements. This study adapts the Creation Epic, a cosmogonic legend that thematizes fundamental concepts, such as creation, into the present through motion graphics. Additionally, a survey is conducted to measure how the symbols in this adaptation resonate in the audience's minds. This research is derived from the aforementioned proficiency in arts thesis.

1. The impact of symbols on cultural transmission

Symbols reflect the cultural life, beliefs, and lifestyles of the societies they belong to. Semantically, symbols correspond to specific meanings within a particular culture or group. From another perspective, symbols serve as a medium for concretizing abstract meanings (Saussure, 2011, p. 65). In linguistic and socio-cultural contexts, symbols function as instruments of communication. This is because the meanings reflected by symbols are shaped by the values shared within a given culture (Eco, 1976, p. 32). Consequently, symbols can be directly or indirectly influenced by societal changes. One of the significant factors driving societal change is technology. Various academic studies and scientific data today indicate that the mobilization of the internet, the widespread use of social media, and factors such as artificial intelligence and augmented reality directly impact the interest in and appreciation of symbols in art-oriented content (Nerse, 2023, p. 46). In our era, the accessibility and customizability provided by digital platforms are significant elements that shape audience consumption habits. For instance, digital platforms such as Netflix, Mubi, Disney+, and Amazon Prime offer a diverse and rich content selection and allow viewers to choose when and where to watch (Mangold & Faulds, 2009, p. 323).

One such platform, Netflix, released the original series *The Gift* (Atiye) in 2019, which serves as a compelling example of the cultural transmission of symbols. This series's heavy use of cultural symbols makes its narrative and cinematography highly engaging and intriguing. From a graphical standpoint, it is evident that the visual representation of the symbols in the narrative is emphasized in the series' poster design. According to Holat (2021, p. 305), the misty background and cool color tones used in the poster symbolize infinity and boundlessness in a connotative sense, while the posture of the character Atiye, appearing as if she is ascending, signifies an experience of enlightenment. From a typographic perspective, the letter "İ" in the title is stylized as an ancient symbol of Göbeklitepe, directly linking the Atiye character to Göbeklitepe, indicating that she attains enlightenment and finds peace through this realization. These symbolic interpretations can be derived from the poster's visual design (see Figure 1).

Figure 1. *The Gift (Atiye) Series Poster, Netflix, 2019, <https://l24.im/4cflj>.*



The series revolves around the character Atiye, a painter in the modern world, and her connection to Göbeklitepe in her past life. Several symbolic elements in the series, such as the eight-pointed star, the legend of Shahmaran, verses, and numerological figures, point to deeper meanings. The number of academic studies conducted on the series further proves that these symbols evoke curiosity and enhance memorability for viewers, drawing increased attention to Göbeklitepe (Çiftçi, 2021). When examined internationally, productions like those in the Marvel Cinematic Universe and DC Comics demonstrate how Western-centric mythological or cultural symbols can be introduced to other cultures and even used for propaganda. One example is Thor, a Marvel character based on Norse mythology, where he is the god of thunder, lightning, and war. This archetype has been adapted into modern settings through Marvel Comics' graphic novel series. From this perspective, the character adapted into animation and cinema is presented as a savior figure, particularly in Thor: The Dark World (see Figure 2).

Figure 2. *Thor: The Dark World, 2013, Marvel Cinematic Universe, <https://l24.im/rXzJZV0>.*



Similarly, Captain America, another fictional character from the Marvel Cinematic Universe, is portrayed as an American hero archetype who saves the world from destruction. Based on this narrative, viewers from any culture worldwide have become familiar with Western-centric archetypes in popular media. At this point, it is important to highlight the concept of cultural hegemony.

According to Gramsci (1971, p. 12), dominant societies do not always establish control over others through coercion or force; sometimes, ideologies are transmitted through artistic or cultural means. In this context, the dominant class imposes its cultural norms and ideas on the general population, aiming for these values to be widely accepted. Art, media, religion, and charitable organizations play a crucial role in this process. As a result, the worldview of the ruling class becomes the mainstream societal perspective, and global power relations are legitimized in this manner. At this point, when the priority becomes contributing to one's own society, designers and researchers must create and promote narratives that reflect their own communities

through symbols. The main goal of this study is to conduct a quantitative analysis to evaluate the effectiveness of the method followed in achieving this objective.

2. CREATION EPIC AND ALTAI-TURKIC SYMBOLISM

The Altai Turks are a Turkic people living at the foothills of the Altai Mountains in Southern Siberia, consisting of subgroups such as the Telengits, Chelkans, Kumandins, Teles, Tubalars, and Teleuts (Öztürk, 2018). The Altai Turks inhabit a harsh climate and a challenging geographical landscape, with animal husbandry as their primary livelihood. As they grow up closely intertwined with animals, their socio-cultural belief systems are deeply rooted in natural elements such as water, fire, trees, and mountains (Davletov, 2018; Yıldız, 2021).

Although they faced assimilation policies during the Soviet era, much like other Turkic republics, the Altai Turks remained deeply connected to their traditional way of life. They continued to preserve their unique religious beliefs, including Shamanism. This research suggests that one way for cultures striving to preserve their identity, such as the Altai Turks, is to modernize cultural symbols and transmit them into the future. In doing so, this study aims to contribute to these efforts.

Altai-Turkic symbols predominantly consist of pastoral imagery, yet their oral literary tradition frequently incorporates cosmogonic themes such as creation and the universe. One of the most significant oral literary works that reflect these themes is the Creation Epic (*Yaradılış Destanı*). The first scholar to transcribe this epic into text was Wilhelm Radloff, a German-born Russian philologist and Turkologist. 1866, Radloff compiled and published the epic based on his field research among the Altai Turks (Radloff, 1866, p. 233). Having lived in Siberia for years, he listened to the epic from Altai shamans, bards, and storytellers before recording it. Other researchers also studied the epic in subsequent years and compiled various versions (Ögel, 1971, p. 45).

The epic's central theme revolves around the struggle between Ülgen, the creator deity, and Erlik, the malevolent being. It also narrates the mythological process of creating the universe, water, and humanity. This epic, which features two opposing archetypes, one representing good and the other evil, can be analyzed through Carl Gustav Jung's Analytical Psychology Theory. When examined from this perspective, the archetypes in the Creation Epic correspond to different symbols in modern human psychology. According to Jung (1969, p. 42), archetypes are hereditary and holistic images embedded in the collective unconscious.

The God Ülgen in the Creation Epic, possessing creator and authoritative roles, aligns with Jung's "Father" and "Hero" archetypes (Jung, 1959, p. 162). Figures similar to Ülgen frequently appear in fantasy literature, cinema, and animation, often depicted as the "wise king," "divine hero," or "creator father" (Campbell, 2004, p. 47). An example of this in Marvel Comics is Odin, a recurring character in the comic book universe.

A similar connection can be established for Erlik as well. In Altai symbolism, Erlik represents evil and the underworld. In the Creation Epic, Erlik Khan symbolizes greed, ambition, and chaos. According to Jung's archetype theory, Erlik can be associated with the "Shadow" archetype (Jung, 1969, p. 147). The Shadow archetype represents the dark, repressed aspects of the unconscious that are not socially accepted (Jung, 1959, p. 8). In Altai mythology, Erlik opposes Ülgen, disrupting the order by stealing the land he created (Ögel, 1971, p. 120).

When analyzed in terms of archetypal traits, contemporary reflections of Erlik Khan can be found in various modern narratives. A notable example is Darth Vader from the *Star Wars* universe, who embodies Jung's Shadow archetype and follows a developmental arc parallel to Erlik. Another example from the Marvel Cinematic Universe is Loki, Thor's brother, who is connected to the Trickster God archetype. Loki disregards rules and reconstructs reality through his methods (Pearson, 1991, p. 73). As this duality forms the narrative structure of the epic, the other elements used in the storyline and their symbolic interpretations in a modern context can be explained through Jung's concept of the collective unconscious as follows:

- **Water (Cosmic Origin Symbolism):** In the epic, phrases such as "*Before anything existed, there was water...*" indicate that, at the beginning of the universe, there was an infinite and boundless water source. According to Eliade (1987, p. 58), this represents chaos and the universe's origin in many epic narratives. On the other hand, Jung (1959, p. 22) interprets water as a symbol of the unconscious mind and the wisdom hidden deep within existence. In the adaptation of the Creation

Epic, the symbol of water is used in its Altai mythology context as a representation of “beginning”. Ülgen initiates the creation of a new planet with water.

- **Akine (Anima Archetype):** Also known as Ak Ana, Akine is a mythological figure in Altai symbolism, believed to dwell in rivers and lakes, with the lower half of her body resembling a fish. In the Creation Epic, she initiates the creation process by inspiring Ülgen with the idea of creation. Emerging from the water, this sacred figure represents fertility and wisdom (İnan, 1952, p. 87). When analyzed in the context of Jung’s (1959, p. 161) Anima archetype, Akine can symbolize the wisdom of the unconscious mind and inner guidance. In modern interpretations, Akine’s symbolism aligns with ecofeminist movements, environmental awareness, and sustainable living (Shiva, 2016, p. 102). The visual adaptation of Akine in every scene where she appears in water, exerting influence over nature, naturally connects her to women-centered environmental movements and ecological awareness efforts. Her act of inspiring Ülgen’s creation can be paralleled with ecological consciousness and sustainability initiatives.
- **Tree (Tree of Life Symbolism):** In Altai mythology, the tree symbolizes life and the wholeness of the universe. Eliade (1987, p. 120) describes the Tree of Life in Shamanism as a bridge connecting the sky, earth, and the underworld. According to Altai’s beliefs, the universe consists of three layers. Jung (1969, p. 72) interprets the tree as a manifestation of one’s existential quest and the process of character development in the unconscious mind. Considering that the universe, like humans, undergoes processes of formation, development, and eventual decline, the reinterpretation of the Creation Epic through motion graphics in *Yer-Su’nun Uyanışı (The Awakening of Earth-Water)* presents the Tree of Life as a symbol of the planet’s transformation into a habitable environment.
- **Goose Floating on Water (Symbol of First Consciousness and Soul):** In the original epic narrative, a goose is seen floating on the water before creation. This symbol represents spirituality and freedom (İnan, 1952, p. 112). As a type of bird, the goose aligns with Jung’s interpretation of birds as symbols of spiritual development and the awakening of the subconscious (Jung, 1969, p. 88). In the motion graphic adaptation of the epic, this goose has been reinterpreted as a spacecraft floating over the newly created planet, Yer-Su, carrying humans to their new home. This reverse narration serves as a metaphor for humanity’s return to its essence.
- **Red Apple (Symbol of Divine Reward):** The Red Apple (*Kızıl Elma*) is a well-known concept in Turkic mythology. In Altai and Oghuz’s epics, the Red Apple symbolizes a sacred place or a mythical city that is desired to be reached (Ögel, 1971, p. 256). According to Eliade (1987, p. 142), the Red Apple represents a divine reward in Turkic mythology. Therefore, in the adaptation of the epic, the Red Apple has been depicted as a new planet that offers humanity a new home after Earth becomes uninhabitable.

3. The Symbolic Analysis of the Motion Graphic Adaptation of the *Creation Epic: The Awakening of Yer-Su*

This study argues that new ways can be developed to transmit cultural code systems to younger generations in the face of changing generations and evolving consumption and viewing habits. This context suggests that modern adaptations of ancient epics can be created. Based on this perspective, a motion graphic adaptation of the ancient Altai epic, the *Creation Epic*, titled *The Awakening of Yer-Su*, has been developed.

In the broadest sense, motion graphics are a visual communication method that has evolved within the framework of technological advancements. It is a multi-layered field that dynamically enhances storytelling by combining graphic images, typography, sound, and visual effects. Motion graphics are widely used in television, cinema, advertising, education, and digital media (Duarte, 2016, p. 84). According to Williams (2018, p. 56), motion graphics encompass the process of transforming static graphic elements into dynamic visuals.

The research also includes a quantitative study designed to observe audience reactions to the reproduction of cultural symbols in line with changing media consumption patterns. The motion graphic adaptation *The Awakening of Yer-Su*, a modernized version of the Creation Epic, was first developed to achieve this. Then, this adaptation was used as screening material, and data were collected on the audience’s responses.

Functioning as a promotional tool for the Creation Epic and a means of transmitting cultural heritage to future generations, The Awakening of Yer-Su is an example of introductory motion graphic applications. Beyond being an academic study, its promotional nature makes it a publishable and functional medium. The broad age range of its target audience has also increased the variety of platforms on which it can be released. Potential distribution platforms include YouTube, cinema advertisements before movies, public spaces, and events such as Teknofest, which showcases technological advancements in space science and astronomy. At the beginning of the production process of the motion graphic design application, The Awakening of Yer-Su, a briefly written treatment was created, followed by the development of a storyboard. The selected symbols were integrated into this treatment. In the character design process, the chosen color palette corresponds to the concepts represented by each character in the original narrative. For the design of the character Ülgen, the color blue was selected because, in the original narrative, Ülgen is depicted as a celestial being, a bringer of order, and an authoritative figure. Blue symbolizes officialdom, peace, and trust (see Figure 3).

Figure 3. Ülgen Character Design, 2025, Digital Illustration, Personal Archive.



Of course, color is not the only determining factor in this design. Other elements, such as the Tree of Life symbol on the lower part of the costume, the traditional style of the outfit, the use of gold, and Ülgen's anatomical structure, correspond to his existential meanings. Special effort was made to ensure that Ülgen's anatomical structure aligns with Ural-Altai peoples' physical features and anthropology.

Similarly, culturally specific symbols were incorporated into the environmental designs of the motion graphic application. In the first scene, various Altai-Turkic symbolic elements were included in the decorative features of Ülgen and Akine's home. The shelf above the bed features balbal statues, the wall is adorned with a tapestry depicting the Tree of Life, and traditional Turkish lanterns were used as lighting elements (see Figure 4).

Figure 4. Ülgen and Akine's Home, 2025, Adobe After Effects, Personal Archive.



The symbolism of water first appears in the scene where Ülgen creates the Red Apple planet. The Akine archetype also emerges from within the water. In this scene, water represents the beginning of the newly created habitat, serving as an alternative world for humanity. During the animation phase, several technical details were incorporated, such as Akine appearing above the Red Apple, and water dynamically surrounding both the planet and Akine as it moves (see Figure 5).

Figure 5. *Animation of the Water Symbolism, 2025, Adobe After Effects, Personal Archive.*



Another significant animated symbol is the Tree of Life. The Tree of Life represents the development stage of the planet created by Ülgen. The tree sprouting from Ülgen's palms and branching out symbolizes the evolution of the creation process—which begins with water and progresses with the tree's growth, ultimately transforming into life (see Figure 6).

Figure 6. *Animation of the Tree of Life Symbolism, 2025, Adobe After Effects, Personal Archive.*



As the application reaches its conclusion, life has been established on the Red Apple planet. This civilization, built around a water source—which reflects the Yer-Su symbolism in Altai culture—emphasizes ecological balance. This is highlighted through vegetation-covered buildings and solar energy systems, representing sustainability. In the original narrative, the goose symbol, which is associated with the soul in the creation process, is reinterpreted in this adaptation. At the end of the story, the goose appears as a spacecraft, symbolizing humanity's return to its essence (see Figure 7).

Figure 7. Animation of the Ecological Balance and Return to Essence Symbolism, 2025, Adobe After Effects, Personal Archive.



4. A FIELD STUDY ON THE PERCEIVED EFFECTS OF THE MOTION GRAPHIC ADAPTATION OF THE *CREATION EPIC: THE AWAKENING OF YER-SU*

4.1. Purpose of the Study

The aim of this study is to demonstrate that symbols from Altai-Turkic mythology can be adapted into contemporary media products that are better suited to modern media consumption patterns. By doing so, it seeks to explore new and more effective ways to promote these cultural artifacts. Another objective of this study is to provide evidence that this adaptation approach is worthwhile, meaning that such modernized adaptations make cultural symbols more engaging for the target audience. The analysis of data obtained from a survey conducted after the screening of the adaptation supports this claim.

4.2. Procedure

Since cultural production methods and cultural artifacts play a key role in uniting societies, it is essential to ensure their transmission to future generations. This study argues that new, era-appropriate methods can be developed to achieve this goal while still maintaining the original function of symbols. As an example of this approach, a motion graphic adaptation of the ancient Altai epic, the *Creation Epic*, titled *The Awakening of Yer-Su*, was created. While remaining faithful to the original symbolism of the epic, this adaptation modernizes its narrative. Detailed information about the stages of this adaptation process is provided in the section “The Symbolic Analysis of the Motion Graphic Adaptation of the *Creation Epic: The Awakening of Yer-Su*.” Additionally, *The Awakening of Yer-Su* was used as screening material for a survey study, which provided data for the study’s quantitative analyses. After the adaptation was shown to the selected sample group, participants were asked to complete a measurement tool designed to evaluate their responses and perceptions.

4.3. Research Methodology

In line with the objectives of this study, the motion graphic adaptation of the *Creation Epic* was designed as a crucial component. This adaptation represents a highly comprehensive artistic design process, with its stages detailed in previous sections. To evaluate how various aspects of the design were perceived, data collection was necessary. For this reason, the study also employed quantitative research methods. A survey was conducted to analyze how the contemporary adaptation of cultural symbols was received by younger generations. Since participants needed to watch the adaptation before data collection, a quasi-experimental quantitative research design was implemented. The data obtained were analyzed using the SPSS statistical program, focusing on distribution statistics. Quasi-experimental studies are complex and time-consuming, making it difficult to work with large sample sizes. As a result, non-parametric tests were preferred over parametric tests for certain significance analyses.

4.4. Research Population and Sample

This study, which involved screening the motion graphic adaptation of the *Creation Epic* to participants, employed a quantitative research method. Quantitative research is a type of study that collects numerical data from a target population and uses statistical analyses to interpret findings related to the subject or phenomenon being examined. Quantitative research is typically used to describe situations, determine central tendencies, and identify variations among variables based on data collected from a sample (Creswell, 1994).

For sampling, a non-probability sampling method known as "purposive sampling" was used. Purposive sampling is a sampling technique applied in smaller populations, where individuals and objects are selected based on specific characteristics relevant to the research topic and are considered most suitable for achieving the study's objectives (Aziz, 2010).

The sample group of this study consisted of 106 participants from the Faculty of Communication at Selçuk University. The Faculty of Communication was selected as the research population primarily because students in this faculty are expected to have a higher awareness of audiovisual content—both theoretically and practically—compared to individuals from other disciplines. Since this study was experimental in design, data collection was conducted with an initial sample of 150 participants. However, 24 survey forms were excluded from the analysis due to coding errors and other issues, leaving a final sample size of 106 participants.

4.5. Findings

4.5.1. Participants' Knowledge Level and Demographic Findings

This section presents findings related to participants' gender, their knowledge of the *Creation Epic*, and their thoughts on the motion graphic adaptation that was screened as part of the study.

Table 1. Gender Distribution of Participants

	Frequency	Percent
Male	55	51,9
Woman	51	48,1
Sum	106	100,0

51.9 percent of the participants in the study, who introduced the Epic of Creation using motion graphics application and watched its adaptation to the present day, consisted of male and 48.1 percent female participants.

Table 2. Distribution of Participants' Knowledge About Turkic Mythology

	Frequency	Percent
Partly	74	69,8
Yes	23	21,7
No	9	8,5
Sum	106	100,0

69.8 percent of the respondents stated that they had some knowledge, 21.7 percent stated that they had knowledge and 8.5 percent stated that they did not have knowledge.

Table 3. Distribution of Participants' Awareness of the Epic of Creation

	Frequency	Percent
No	55	51,9
Yes	31	29,2
Partly	20	18,9
Sum	106	100,0

51.9 percent of the participants answered no, 29.2 percent answered yes, and 18.9 percent partially answered the statement that they had heard the Epic of Creation, which was re-adapted with motion graphics application. This result indicates that more than half of the participants have not heard of the Epic of Creation, which was created using a motion graphics application.

4.5.2. Evaluations of the Design Features in the Motion Graphics Application Awakening of Yer-Su

Statistics and analyses on the reactions to the design features of the modern adaptation of the Epic of Creation, such as the harmony of illustrations and texts, sound effects and music with the script, are given below.

Table 4. Distribution of Participants' Thoughts on Illustration and Scenario Harmony in Motion Graphics Application

	Frequency	Percent
Yes	80	75,5
Partly	22	20,8
No	4	3,8
Sum	106	100,0

75.5 percent of the respondents stated that the illustrations used in the motion graphics application helped to understand the scenario, 20.8 percent stated that they were partially compatible, and 3.8 percent stated that they were not compatible. Accordingly, it can be interpreted that the illustrations used in the motion graphics application complement the scenario.

Table 5. Distribution of Participants' Thoughts on Text and Script Harmony in Motion Graphics Application

	Frequency	Percent
Yes	73	68,9
Partly	27	25,5
No	6	5,7
Sum	106	100,0

68.9 percent of the participants answered yes, 25.5 percent partially, and 5.7 percent said no, indicating that the texts used in the Epic of Creation, which was adapted with a motion graphics application, helped them understand the scenario.

Table 6. Distribution of Respondents' Thoughts on Sound Effects in Motion Graphics Application

	Frequency	Percent
Yes	69	65,1
Partly	31	29,2
No	6	5,7
Sum	106	100,0

The participants did not understand the scenario, as the sound effects and music used in the motion graphics application were not compatible; 65.1 percent stated that it was helpful, 29.2 percent partially helpful, and 5.7 percent did not help. Thus, it can be deduced that the sound effects and scenario used in the motion graphics application are compatible.

Table 7. Distribution of Participants' Opinions on the Attractiveness of Symbols of Turkish Culture

	Frequency	Percent
Yes	69	65,1
Partly	27	25,5
No	10	9,4
Sum	106	100,0

65.1 percent of the participants stated that the symbols of Turkish culture used in the scenes of the motion graphics application attracted their attention, 25.5 percent partially attracted their attention, and 9.4 percent stated that the symbols did not attract their attention.

Table 8. Distribution of Participants' Thoughts on Sound Effects and Music in Motion Graphics Application

	Frequency	Percent
Yes	58	54,7
Partly	38	35,8
No	10	9,4
Sum	106	100,0

Regarding the harmony of the sound effects and music used in the motion graphics application with the concept, 54.7 percent of the participants found it compatible, 35.8 percent found it partially compatible, and 9.4 percent did not find it compatible.

Table 9. Distribution of Participants' Thoughts on Animations in Motion Graphics Application

	Frequency	Percent
Yes	59	55,7
Partly	33	31,1
No	14	13,2
Sum	106	100,0

55.7 percent of the participants found the animations in the motion graphics application remarkable, 31.1 percent found them partially remarkable, and 13.2 percent did not find the animations remarkable.

Table 10. Distribution of Participants' Thoughts on Illustrations and Texts in Motion Graphics Application

	Frequency	Percent
Yes	58	54,7
Partly	44	41,5
No	4	3,8
Sum	106	100,0

54.7 percent of the participants answered yes, 41.5 percent partially and 3.8 percent no regarding the harmony of illustrations and texts in the motion graphics application, which is the subject of the Epic of Creation.

Table 11. Distribution of Participants' Thoughts on Music and Scenario Concept Harmony in Motion Graphics Application

	Frequency	Percent
Yes	58	54,7
Partly	36	34,0
No	12	11,3
Sum	106	100,0

54.7 percent of the participants stated that they found the music used in the motion graphics application and the concept of the script compatible, 34 percent found it partially compatible, and 11.3 percent stated that they did not find the music and the script concept compatible.

Table 12. Distribution of Participants' Thoughts That Motion Graphics Application Will Be Effective in the Promotion of Turkic Mythology

	Frequency	Percent
Yes	65	61,3
Partly	26	24,5
No	15	14,2
Sum	106	100,0

61.3 percent of the participants answered yes, 24.5 percent partially and 14.2 percent said no that this motion graphics application will be effective in the promotion and memorability of Turkish mythology. According to these results, it can be said that the majority of the participants think that this application will be effective in the promotion and memorability of Turkic mythology.

Table 13. Distribution of Participants' Thoughts on Voiceover in Motion Graphics Application

	Frequency	Percent
Yes	74	69,8
Partly	27	25,5
No	5	4,7
Sum	106	100,0

69.8 percent of the participants stated that they liked the tone of the voice of the person who made the voiceover in the motion graphics application, 25.5 percent stated that they partially liked it, and 4.7 percent stated that the person who made the voiceover did not like the tone of voice.

Table 14. Distribution of Participants' Thoughts on Epic Heroes in Motion Graphics Application

	Frequency	Percent
Yes	57	53,8
Partly	35	33,0
No	14	13,2
Sum	106	100,0

After watching the motion graphics application on which the Epic of Creation is the subject, 53.8 percent of the participants answered yes, 33 percent partially and 13.2 percent no to the statement that they had an idea about the character of God Ülgen and Erlik, who are among the heroes of the epic. Accordingly, it can be said that the majority of the participants have an idea about the epic heroes with the motion graphics application.

Table 15. Liking illustrations in a motion graphics app

	Frequency	Percent
Yes	48	45,3
Partly	37	34,9
No	21	19,8
Sum	106	100,0

45.3 percent of the participants stated that they liked the illustrations in the motion graphics application used in the motion graphics application, 34.9 percent stated that they partially liked it, and 19.8 percent stated that they did not like the illustrations.

Table 16. Participants' intention to tell others about the Epic of Creation, which has been adapted to the present day with the application of motion graphics

	Frequency	Percent
Yes	46	43,4
Partly	38	35,8
No	22	20,8
Sum	106	100,0

43.4 percent of the participants who watched the motion graphics application, which includes the adaptation of the Epic of Creation to the present day, stated that they could tell their scenario to someone else in the motion graphics application, 35.8 percent stated that they could partially tell them, and 20.8 percent stated that they could not tell the scenario of the motion graphics application to anyone else.

Table 17. Participants' Desires for Motion Graphic Adaptations of Other Turkish Oral Literature Products

	Frequency	Percent
Yes	83	78,3
Partly	17	16,0
No	6	5,7
Sum	106	100,0

78.3 percent of the participants answered yes, 16 percent partially, and 5.7 percent no to the statement "I would like to see contemporary adaptations of other Turkish oral literature products in the research". According to the results of the analysis, the majority of the participants want to see contemporary adaptations of other Turkish oral literature products.

Table 18. A Central Trend Measurement of Expressions of the Epic of Creation and the Epic of Motion Graphics

	N	Min	Max	Mean	SD
I would also like to see contemporary adaptations of other Turkish oral literature products.	106	1,00	3,00	2,72	,56
The illustrations used in the motion graphics application helped me understand the scenario.	106	1,00	3,00	2,71	,53
I liked the tone of voice of the person doing the voiceover in the motion graphics application.	106	1,00	3,00	2,65	,56
The text used in the motion graphics application helped me understand the script.	106	1,00	3,00	2,63	,59

The text used in the motion graphics application helped me understand the script.	106	1,00	3,00	2,59	,59
The symbols of Turkish culture caught my attention in the scenes.	106	1,00	3,00	2,55	,66
I found the illustrations and texts in the motion graphics application to be compatible with each other.	106	1,00	3,00	2,50	,57
I think that this motion graphics application will be effective in the promotion and memorability of Turkic mythology.	106	1,00	3,00	2,47	,73
I think that this motion graphics application will be effective in the promotion and memorability of Turkic mythology.	106	1,00	3,00	2,45	,66
The animations in the motion graphics application were remarkable..	106	1,00	3,00	2,43	,69
The animations in the motion graphics application were remarkable.	106	1,00	3,00	2,42	,71
I like the illustrations in the motion graphics app.	106	1,00	3,00	2,40	,71
I like the illustrations in the motion graphics app.	106	1,00	3,00	2,25	,76
I've watched this motion graphics app that includes a modern-day adaptation of the Epic of Creation, and I can tell the script to someone else.	106	1,00	3,00	2,22	,77
I have knowledge about Turkic mythology.	106	1,00	3,00	2,13	,53
I've watched this motion graphics app that includes a modern-day adaptation of the Epic of Creation, and I can tell the script to someone else.	106	1,00	3,00	1,77	,87

Participants rated statements related to the Creation Epic and its modern motion graphic adaptation. Among these statements, the ones that received the highest scores were:

- *I would like to see contemporary adaptations of other Turkish oral literature works as well.* (M = 2.72)
- *The illustrations used in the motion graphic adaptation helped me understand the storyline.* (M = 2.71)
- *I liked the voice tone of the narrator in the motion graphic adaptation.* (M = 2.65)
- *The text used in the motion graphic adaptation helped me understand the storyline.* (M = 2.63)
- *The sound effects and music in the motion graphic adaptation helped me understand the storyline.* (M = 2.59)
- *Symbols from Turkish culture in the scenes caught my attention.* (M = 2.55)
- *On the other hand, the statements that received the lowest scores were:*
- *I have knowledge about Turkish mythology.* (M = 2.13)
- *I had heard of the adapted version of the Creation Epic before.* (M = 1.77)

4.5.3. Gender-Based Differences in the Evaluation of Design Features in the Motion Graphic Application the Awakening of Yer-Su

Since the study sample consists of a student group, a comparison of design evaluations for the motion graphic application *The Awakening of Yer-Su* was conducted exclusively based on gender and is presented below.

Table 19. Difference Between Knowledge Ownership of Turkic Mythology by Gender

Gender	Information About Turkic Mythology			Sum
	No	Partly	Yes	
Woman	5	35	11	51
	9,8%	68,6%	21,6%	100,0%
Male	4	39	12	55
	7,3%	70,9%	21,8%	100,0%

$X^2 = ,220$; $df = 2$; $p = ,896$

When the participants' knowledge of Turkic mythology was examined according to their gender, it was seen that there was no significant difference ($p = ,896$). According to the results of the analysis, 9.8 percent of the female participants stated that they did not have information about Turkic mythology, 68.6 percent stated that they had some knowledge, and 21.6 percent stated that they knew. 7.3 percent of the male participants stated that they did not have information, 70.9 percent stated that they had some information, and 21.8 percent stated that they had information. Accordingly, it can be said that most male and female participants have similar knowledge of Turkic mythology.

Table 20. The Difference Between Their Knowledge of the Epic of Creation by Gender

Gender	Information About the Epic of Creation			Sum
	No	Partly	Yes	
Woman	21	12	18	51
	41,2%	23,5%	35,3%	100,0%
Male	4	39	12	55
	7,3%	70,9%	21,8%	100,0%

$X^2 = 4,535$; $df = 2$; $p = ,104$

There was no significant difference between the gender of the participants and the awareness of the re-adaptation of the Epic of Creation in the motion graphics application ($p = ,104$). According to the analysis, 41.2 percent of the female participants stated that they had not heard of the adaptation of the Epic of Creation before, 23.5 percent stated that they had some knowledge, and 35.3 percent stated that they had information. On the other hand, 7.3 percent of the male participants stated that they did not know about the re-adaptation of the Epic of Creation, 70.9 percent stated that they had been partially informed about it, and 21.8 percent stated that they had heard it before.

Table 21. The Difference Between Illustrations and Scenario Harmony in Motion Graphics Application by Gender

Gender	Illustration and Scenario Harmony in Motion Graphics Application			Sum
	No	Partly	Yes	
Woman	2	10	39	51
	3,9%	19,6%	76,5%	100,0%
Male	2	12	41	55
	3,6%	21,8%	74,5%	100,0%

$X^2 = ,081$; $df = 2$; $p = ,960$

There was no significant difference between the gender of the participants and the fact that the illustrations used in the motion graphics application helped to understand the scenario ($p = ,960$). Accordingly, 3.9 percent of the female participants participating in the research stated that they were not compatible, 19.6

percent were partially compatible, and 76.5 percent were compatible. 3.6 percent of the male participants stated that the illustrations did not help them understand the scenario, 21.8 percent stated that they were partially helpful, and 74.5 percent stated that the illustrations used in the motion graphics application helped them understand the scenario. It can be said that most male and female participants stated that the illustrations helped them understand the scenario.

Table 22. The Difference Between Text and Script Harmony in Motion Graphics Application by Gender

Gender	Text and Script Harmony in Motion Graphics Application			Sum
	No	Partly	Yes	
Woman	2	12	37	51
	3,9%	23,5%	72,5%	100,0%
Male	4	15	36	55
	7,3%	27,3%	65,5%	100,0%
X ² = ,864; df= 2; p= ,649				

There was no significant difference between the gender of the participants and the helpfulness of the texts used in the motion graphics application in understanding the scenario ($p=.649$). According to the table, 3.9 percent of the female participants stated that the writings did not help in understanding the script, 23.5 percent stated that they were partially helpful, and 72.5 percent stated they were helpful. On the other hand, 7.3 percent of the male participants stated that the writings did not help in understanding the script, 27.3 percent stated that they were partially helpful, and 65.5 percent stated that they were helpful. Accordingly, most male and female participants stated that the texts used in the motion graphics application helped them understand the scenario.

Table 23. The Difference Between Sound Effects and Script Harmony of Music in Motion Graphics Application by Gender

Gender	Adaptation of Sound Effects and Music in Motion Graphics Application to the Script			Sum
	No	Partly	Yes	
Woman	2	12	37	51
	3,9%	23,5%	72,5%	100,0%
Male	4	19	32	55
	7,3%	34,5%	58,2%	100,0%
X ² = 2,462; df= 2; p= ,292				

There was no significant difference between the participants' gender and the sound effects and music used in the motion graphics application to help them understand the scenario ($p=.292$). Accordingly, 3.9 percent of the participants stated that sound effects and music did not help them understand the scenario, 23.5 percent partially helped, and 72.5 percent helped. On the other hand, 7.3 percent of the male participants stated that the sound effects and music used in the motion graphics application did not help them understand the scenario, 34.5 percent stated that it partially helped, and 58.2 percent stated that it helped.

Table 24. The Difference Between the Attractiveness of the Symbols of Turkish Culture by Gender

Gender	Thoughts on the Attractiveness of Turkish Cultural Symbols			Sum
	No	Partly	Yes	
Woman	6	11	34	51
	11,8%	21,6%	66,7%	100,0%
Male	4	16	35	55
	7,3%	29,1%	63,6%	100,0%

$X^2 = 1,191$; $df = 2$; $p = ,551$

There was no significant difference between the attractiveness of the symbols of Turkish culture and gender ($p = .551$). According to the analysis results, 11.8 percent of the female participants stated that the symbols of Turkish culture were not remarkable, 21.6 percent were partially remarkable, and 66.7 percent were remarkable. 7.3 percent of the male participants stated that the symbols of Turkish culture were not remarkable, 29.1 percent were partially remarkable, and 63.6 percent were remarkable.

Table 25. The Difference Between the Sound Effects in the Motion Graphics Application and the Harmony of the Music with the Script by Gender

Gender	Harmony of Sound Effects and Music in Motion Graphics Application			Sum
	No	Partly	Yes	
Woman	3	19	29	51
	5,9%	37,3%	56,9%	100,0%
Male	7	19	29	55
	12,7%	34,5%	52,7%	100,0%

$X^2 = 1,451$; $df = 2$; $p = ,484$

There was no significant difference between gender and the compatibility of the sound effects and music used in the motion graphics application with the script ($p = .484$). According to the analysis results, 5.9 percent of the female participants stated that the sound effects and music were incompatible with the script, 37.3 percent were partially compatible, and 56.9 percent were compatible. On the other hand, 12.7 percent of the male participants stated that the subject of the motion graphics application and the sound effects and music were incompatible, 34.5 percent stated that they were partially compatible, and 52.7 percent stated that the sound effects and music were compatible with the script.

Table 26. Difference Between Attractiveness of Animations in Motion Graphics Application by Gender

Gender	The Attractiveness of the Animations in the Motion Graphics Application			Sum
	No	Partly	Yes	
Woman	4	18	29	51
	7,8%	35,3%	56,9%	100,0%
Male	10	15	30	55
	18,2%	27,3%	54,5%	100,0%

$X^2 = 2,714$; $df = 2$; $p = ,257$

There was no significant difference between the gender of the participants and the attractiveness of the animations in the motion graphics application ($p = .257$). 7.8 percent of the women participating in the study stated that the animations used in the application were not remarkable, 35.3 percent were partially remarkable,

and 56.9 percent stated that the animations were remarkable. On the other hand, 18.2 percent of the male participants stated that the animations were not remarkable, 27.3 percent stated that they were partially remarkable, and 54.5 percent stated that the animations were remarkable. Accordingly, it can be said that most female and male participants find the animations used in motion graphics applications remarkable.

Table 27. The Difference Between the Harmony of Illustrations and Texts Used in Motion Graphics Application by Gender

Gender	Harmony of Illustrations and Texts in Motion Graphics Application			Sum
	No	Partly	Yes	
Woman	2	14	35	51
	3,9%	27,5%	68,6%	100,0%
Male	2	30	23	55
	3,6%	54,5%	41,8%	100,0%

$X^2 = 8,162$; $df = 2$; $p = ,017$

There was a significant difference in the harmony of the illustrations and texts in the motion graphics application according to the gender of the participants ($p = .017$). According to the analysis results, 3.9 percent of the female participants stated that there was no harmony between the illustrations and the texts, 27.5 percent stated that there was some harmony, and 68.6 percent stated that the illustrations and texts were compatible. On the other hand, 3.6 percent of the male participants stated that the illustrations and texts in the short video were incompatible, 54.5 percent were partially compatible, and 41.8 percent stated that the illustrations and texts were compatible. According to these results, most female participants (68.6 percent) stated that illustrations and texts were compatible. In comparison, more than half of male participants (54.5 percent) stated that illustrations and texts were partially compatible. It can be said that there is a significant difference between the participants here.

Table 28. The Difference Between Music and Script Harmony in Motion Graphics Application by Gender

Gender	Music and Scenario Concept Harmony in Motion Graphics Application			Sum
	No	Partly	Yes	
Woman	5	17	29	51
	9,8%	33,3%	56,9%	100,0%
Male	7	19	29	55
	12,7%	34,5%	52,7%	100,0%

$X^2 = ,294$; $df = 2$; $p = ,863$

According to the gender of the participants in the study, there was no significant difference between the compatibility of the music used in the motion graphics application and the concept of the scenario ($p = .863$). According to the table, 9.8 percent of the female participants stated that the music used in the application was incompatible with the script, 33.3 percent stated that it was partially compatible, and 56.9 percent stated that the music used and the script were incompatible. On the other hand, 12.7 percent of the male participants stated that the music was incompatible with the script, 34.5 percent found it partially compatible, and 52.7 percent stated that the music and the script were compatible.

Table 29. The Difference Between the Introduction of Turkic Mythology of the Motion Graphics Application by Gender

Gender	The Effect of Motion Graphics Application on the Promotion of Turkic Mythology			Sum
	No	Partly	Yes	
Woman	4	15	32	51
	7,8%	29,4%	62,7%	100,0%
Male	11	11	33	55
	20,0%	20,0%	60,0%	100,0%

$$X^2 = 3,752; df = 2; p = ,153$$

There was no significant difference between the gender of the participants and the effect of motion graphics application on the promotion and memorability of Turkic mythology ($p = .153$). According to the results of the analysis, 7.8 percent of the female participants stated that the application was ineffective in promoting and memorizing Turkish mythology, 29.4 percent stated that it was partially competent, and 62.7 percent stated it was effective. On the other hand, 20 percent of the male participants stated that the application was not practical in promoting Turkic mythology, 20 percent stated that it was partially effective, and 60 percent stated that the application was practical in promoting Turkic mythology.

Table 30. Difference Between Voiceover in Motion Graphics Apps by Gender

Gender	app.	I like the voiceover in the motion graphics			Sum
		No	Partly	Yes	
Woman		2	14	35	51
		3,9	27,5	68,6	100,0
Male		3	13	39	55
		5,5	23,6	70,9	100,0

$$X^2 = ,303; df = 2; p = ,860$$

In the motion graphics application, it is seen that there is no significant difference between the appreciation of the tone of voice of the person making the voiceover and the gender of the participants ($p = .860$). Accordingly, 3.9 percent of the female participants stated that they did not like the tone of voice of the voice-over, 27.5 percent stated that they partially liked the tone of voice, and 68.6 percent stated that they liked the tone of the voice-over. On the other hand, 5.5 percent of the male participants stated that they did not like the tone of voice of the person who made the voiceover, 23.6 percent stated that they partially liked the tone of voice, and 70.9 percent stated that they liked the tone of the voice of the person who made the voiceover.

Table 31. The Difference Between Their Knowledge of Epic Heroes in the Motion Graphics App by Gender

Gender	Learning about epic heroes in the motion graphics app			Sum
	No	Partly	Yes	
Woman	2	15	34	51
	3,9	29,4	66,7	100,0
Male	12	20	23	55
	21,8	36,4	41,8	100,0

$$X^2 = 9,843; df = 2; p = ,007$$

There was a significant difference between the gender of the participants and their having an idea about the characters of God Ülgen and Erlik after watching the motion graphics application ($p=.007$). According to the results of the analysis, 3.9 percent of the female participants stated that the application was not practical in having an idea about the epic heroes, 29.4 percent stated that it was partially effective, and 66.7 percent stated that the application was practical in obtaining information about the epic heroes. On the other hand, 21.8 percent of the male participants stated that the application lacked information about epic heroes, 36.4 percent stated that it was partially effective, and 41.8 percent stated that the application was practical in having information about epic heroes.

Table 32. Difference Between Liking Illustrations in Motion Graphics Application by Gender

Gender	Considerations for the Appreciation of Illustrations in Motion Graphics Application			Sum
	No	Partly	Yes	
Woman	6	19	26	51
	11,8	37,3	51,0	100,0
Male	15	18	22	55
	27,3	32,7	40,0	100,0

$X^2= 4,072$; $df= 2$; $p= ,131$

There was no significant difference between the appreciation of the illustrations in the motion graphics application and gender ($p=.131$). 11.8 percent of female participants stated that they did not like the application's illustrations, 37.3 percent partially liked them, and 51 percent liked them. On the other hand, 27.3 percent of the male participants stated that they did not like the application's illustrations, 32.7 percent partially liked them, and 40 percent stated that they liked them.

Table 33. The Difference Between the Application of Motion Graphics by Gender and the Situation of Transferring the Epic of Creation to Others, Adapted to the Present Day

Gender	Transferring the Epic of Creation to Others Adapted with Motion Graphics Application			Sum
	No	Partly	Yes	
Woman	6	18	27	51
	11,8	35,3	52,9	100,0
Male	16	20	19	55
	29,1	36,4	34,5	100,0

$X^2= 5,899$; $df= 2$; $p= ,052$

There was no significant difference between the gender of the participants and the situations of the motion graphics application, which includes the adaptation of the Epic of Creation to the present day, and the situations of telling the scenario to others ($p=.052$). According to the results of the analysis, 11.8 percent of the female participants stated that they could not convey the epic to others, 35.3 percent partially stated that they could tell the epic to others, and 52.9 percent stated that they could tell the epic to others. On the other hand, 29.1 percent of the male participants stated that they could not convey the epic to others, 36.4 percent stated that they could partially tell it, and 34.5 percent stated that they could tell the epic to others.

Table 34. The Difference Between Requests for Other Turkish Oral Literature Products to be Made with Motion Graphics Application by Gender

Gender	Request for Other Turkish Oral Literature Products to be Made with Motion Graphics Application			Sum
	No	Partly	Yes	
Woman	4	7	40	51
	7,8	13,7	78,4	100,0
Male	2	10	43	55
	3,6	18,2	78,2	100,0

$$X^2 = 1,155; df = 2; p = ,561$$

There was no significant difference between the participants' gender and their desire to see contemporary adaptations of other Turkish oral literature products ($p = .561$). Looking at the analysis results, 7.8 percent of the female participants stated that they did not want other Turkish oral literature products to be adapted contemporarily, 13.7 percent wanted them to be partially adapted, and 78.4 percent wanted adaptations. 3.6 percent of the male participants stated that they did not want the contemporary adaptation of other oral Turkish literature products, 18.2 percent partially wanted it, and 78.2 percent wanted the contemporary adaptation of other epics.

Conclusion

When considering engaging and memorable storytelling methods, motion graphics are an effective narrative tool for traditional literary works such as epics, myths, and legends, which rely heavily on written records and visual depictions. The productions of leading comic book and animation studios worldwide support this assertion. For instance, DC Comics and Marvel Studios have long adapted mythological and legendary heroes from various cultures into animated films and live-action productions. However, they have also shaped a cultural hegemony by portraying Western mythological figures as heroic saviors tasked with rescuing the world. As a result, even individuals unfamiliar with books or comic books from entirely different cultures can recognize and sympathize with characters like Thor.

In the motion graphic adaptation process, several techniques were employed to enhance modern audience comprehension while preserving the original epic's narrative structure. The short duration, simple yet expressive animations, and storyline setting in a contemporary context were all deliberate choices to facilitate audience engagement. Additionally, the symbols embedded within the motion graphics were strategically included to leave a lasting impression on the viewer, contributing to cultural heritage preservation.

The design elements used in the motion graphic application, including typography, colors, sound, visual effects, and all other graphic components, were not chosen randomly. Instead, they were carefully selected to align with the adaptation's narrative, concept, and intended message. This motion graphic application has the potential to be showcased on multiple platforms, such as:

- Cinema theaters before film screenings,
- Electronic advertising screens in metro stations,
- Waiting lounges in hospitals and public spaces,
- Sponsored content on social media platforms such as YouTube.

Recognizing modern audiences' rapidly evolving consumption and viewing habits, this study argues that new methods must be developed to transmit cultural code systems to younger generations. As an example of this approach, the motion graphic adaptation *The Awakening of Yer-Su*, based on the *Creation Epic*, was developed. The primary goal was to explore contemporary ways to transmit cultural symbols, which are crucial to social cohesion. Additionally, a quantitative survey was conducted as part of an experimental study involving university students, representing new-generation viewers. The study aimed to evaluate how younger audiences perceive these modern adaptations of cultural symbols.

The research also included a quantitative analysis to assess the reactions to the reproduction of cultural symbols in line with changing media consumption patterns. Most participants expressed appreciation for the design features of *The Awakening of Yer-Su*. More importantly, most university students in the sample welcomed such modern adaptations, even expressing interest in seeing other oral literary works receive similar contemporary reinterpretations. The findings summarized in this study may offer encouragement for modern society, where alienation has become a profound struggle in nearly every aspect of life. However, the transmission of cultural symbols is a slow and complex process. For any society, rediscovering a shared cultural language requires new forms of expression and storytelling methods that resonate with the spirit of the time—precisely what this study aimed to explore. Future research in this field will undoubtedly make significant contributions toward this goal.

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APPENDIX



Figure 1. *The Gift (Atiye) Series Poster, Netflix, 2019, <https://124.im/4cflj>.*



Figure 2. *Thor: The Dark World, 2013, Marvel Cinematic Universe, <https://124.im/rXzJZV0>.*



Figure 3. *Ülgen Character Design, 2025, Digital Illustration, Personal Archive.*



Figure 4. Ülgen and Akine's Home, 2025, Adobe After Effects, Personal Archive.



Figure 5. Animation of the Water Symbolism, 2025, Adobe After Effects, Personal Archive.



Figure 6. Animation of the Tree of Life Symbolism, 2025, Adobe After Effects, Personal Archive.



Figure 7. *Animation of the Ecological Balance and Return to Essence Symbolism, 2025, Adobe After Effects, Personal Archive.*