



The Use of Folklore Elements in Cartoons: Example of Niloya

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Abstract

The material and moral culture of humanity has changed, advanced in a common or special way with different societies since prehistoric times and has reached today. Every society has wondered about the stages that the nation has gone through and wanted to learn. Folklore is the most important resource that a nation can use for recognize itself and other nations. Folk tales and fairy tales played the most important role in the transfer of culture in the past. Today, cartoons are taking on this burden. If a cartoon artist wants to ensure cultural continuity, cartoons associated with the past and roots of our nation must emerge. Researching the resources that have an important role in the transfer of our culture is of great importance. Accordingly, the aim of this study is to examine Niloya, a cartoon that directly addresses our children, in terms of folklore elements. This research, in which Niloya cartoon was examined in terms of folklore elements, was designed according to the Document Analysis method, which is one of the qualitative research methods. The universe of the study is all the episodes of the cartoon Niloya broadcast on the TRT Çocuk television channel. The sample is composed of 40 episodes selected by the criterion sampling method, one of the purposeful sampling methods. Content analysis method was used to analyze the data. According to the results of the research, in the Niloya cartoon, which covers the life of a little girl living in the Black Sea region of Turkey and of her immediate circle, many folklore elements reflecting the Turkish culture in the region she lives have been found results. It is seen that Niloya cartoon has played an important role in transferring folklore elements, which are almost forgotten, to next generations and in keeping them alive, and can be used for purposes of teaching. As a result, as in the example of Niloya cartoon, it is seen that the folklore elements can be kept alive by means of animated cartoons, can be transferred to next generations, and can be taught through these cartoons.

Keywords

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Introduction

For centuries, many states and nations have existed on earth. Some lived long, some lived short, some lived without going out of their geography, and some tried to spread all over the world. Looking at these states and nations, it will be noticed that each of them has a unique folk culture (Üzer and Çetin, 2018). According to the Turkish Language Institution (2016), culture, together with all the spiritual and material values created in the development process as social and historical, are all the tools that are used to create them, transfer them to the next generations, and demonstrate the domination of individuals both socially and naturally. Globalization, which has emerged with technological developments, has brought a uniform culture form. This uniform culture has begun to threaten local cultures. Especially when the television and internet world has taken the lead, cultural content based on western civilization caused destructive effects on national folk cultures and led to serious concerns in the transfer of folklore elements to future generations (Aral, 2015).

Folklore is a very broad concept and many different definitions have been made in the literature. Umay Günay (1995) defines folklore as follows: "It is the name given to the variants of the data experienced by different groups of a nation in different dimensions in the historical development of the accumulation consisting of many elements called national culture and the science that examines these data". According to Sedat Veyis Örnek (1995), it is a science that covers all the material and spiritual cultural features of a society within a particular country or a region, and that compiles, analyzes, classifies and interprets all these with its own methods. The aim of folklore is to create a data source for social sciences by researching and analyzing the cultural heritage that has reached up to our times from very old times of history, to develop it and to produce results (Yılar, 2017).

The function of folklore is listed as follows according to the theoretician W. Bassom (2003) (Citation: Yılar, 2017):

- Ensuring that people have a good time, have fun and are entertained,
- Supporting social, religious, moral and legal institutions,
- Educating people and educating by transmitting the culture from generation to generation,
- It is the function of being able to be a port that enables people to get rid of the pressure they suffer personally and socially.

The material and spiritual culture of humanity has been evolved and improved in a common or special way with different societies as from prehistoric times, and has reached up to present times. Every society has wondered and desired to learn about the stages that the nation has gone through. Folklore is the most important resource that a nation can use to recognize itself and other nations.

Although it is difficult to draw a framework in a way that is sufficient, complete and agreeable by everyone on the subjects included in folklore, Sedat Veyis Örnek (1995) made a list consisting of 25 titles and sub-items, stating that it is not too assertive. Below is the order made without sub-items.

- 1) Village, Town and Urban Life (Monographies)
- 2) Settlement-Settlement Types.
- 3) Shelter-Housing (Folk Architecture).
- 4) Enlightenment, Warming.
- 5) Vehicles Transport Techniques
- 6) Types of Economy
- 7) Public Economy
- 8) Nutrition-Kitchen-Pantry
- 9) Measuring, Weighing, Calculating Units; (Time and Distance Concepts)
- 10) Folk Arts and Crafts
- 11) Clothing-Apparel-Ornament
- 12) Public Knowledge
- 13) Morals, Customs, Traditions, Conventions
- 14) Transition Periods
- 15) Holidays-Greetings-Farewells
- 16) Stereotyped Movements (Attitudes, Gestures, Mimics) -Formulaic Expressions and Voices

- 17) Associations, Organizations; Solidarity and Mutualization
- 18) Religious-Magical Content Beliefs, Procedures
- 19) Folk Literature
- 20) Folk Theater (Traditional Theater)
- 21) Folk Dances
- 22) Folk Music and Musical Instruments
- 23) Kids Games and Toys
- 24) Folk Entertainment; Sports
- 25) Names

Children play a very important role in the adoption of our national culture and its transfer from generation to generation. In order to ensure that our national culture stands upright against technological developments and changing time, it is very important for folklore to come into existence in our lives and for us to be able to guide children in this way. This should be among our most vital duties in our community. While setting an example for our children, we should not forget about other elements that will affect their lifestyle. Television and internet come first in this regard. Especially cartoons that can be used from both these sources are very effective in this regard. Cartoons are a cinema technique that shows three-dimensional objects, pictures, drawings and puppets in a way to be in motion and live (Hacıbektaşoğlu, 2014). According to the Turkish Language Institute (2016); it is the job of organizing stationary objects or images as if they were in motion during the screening and of transferring them to a movie.

When the studies performed are examined, cartoons usually take the first place in the types of programs by which children spend their times. Today children especially spend 3-4 hours a day in front of the television. When considering a year, it makes 1500 hours and it is seen that it is more than the time spent in school (Öktem, Sayıl and Çelenk Özen, 2006). As technology develops very quickly, individuals meet tools such as television, telephone and computer at a very early age. And among these tools, they first meet with television. Owing to their instinctive sensitivity to sounds, colors and movements at a very young age, the children meet the magic world of television (Yağlı, 2013).

Folk tales and fairy tales played the most important role in the transfer of culture in the past. Today, cartoons are taking over this burden. If a cartoon artist wants to ensure cultural continuity, this artist must create the cartoons associated with the past and roots of our nation. Only in this way can they create cartoons in a sense that can carry our traditions, customs, and national culture from local to universal (Taş Alicenap, 2015). For this reason, it is very important to study the cartoons, which have such an important place in the lives of our children, in terms of the folklore elements that they have contained. This is because it is thought that the more a cartoon contains folklore elements from our roots and history, the more it will reflect us and be beneficial.

The presence of cartoons including folklore has increased in Turkey in recent years and it has been observed that researchers have started to study these productions in terms of folklore (Bayraktar, 2014; Taş Alicenap, 2015; Karakuş, 2016; Eşitti, 2016; Selanik Ay and Korkmaz, 2017; Çetin and Üzer, 2018; Aslan and Yılar, 2019). The cartoons chosen by the researchers are composed of cartoons that are rich in folklore and are preferred by children more in terms of views. Niloya cartoon is among the cartoons that are watched very much. The cartoon has become the most watched cartoon by exceeding 1 million views on its Youtube channel and this has demonstrated how much it is liked by children (Firat, 2019). Looking at the number of views, it is seen how big the audience the Niloya cartoon has the power to influence. From this point of view, the fact that a production that can directly affect children positively or negatively contains enough folklore is extremely important in terms of transferring our culture to future generations.

It is getting harder every day to protect and keep our national culture alive. In this regard, it is very important to search for resources that have an important role in transferring our national culture to our children. Accordingly, the aim of this study is to examine Niloya, a cartoon that directly addresses our children, in terms of folklore elements. In line with this main purpose, answers to the following questions were sought;

1. What folklore elements are there in the cartoon of Niloya?

2. What is the use of folklore elements in the cartoon of Niloya?

Method

This study, in which Niloya cartoon was studied in terms of folklore elements, was designed according to the document analysis method, which is one of the qualitative research methods. According to the document analysis method, it is possible to analyze digital and visual documents such as videos, photographs, films, pictures as well as written documents containing information about the targeted facts and events (Yıldırım & Şimşek, 2013; Creswell & Clark, 2007). Using the document analysis method, 40 episodes of the Niloya cartoon were studied to find answers to the questions created for the purpose of the study.

Study Group

The universe of the study is consisted of the entire episodes of Niloya cartoon, which is broadcast on television channel named TRT Çocuk and on some social networking sites. Its sampling is composed of 40 episodes selected by the criterion sampling method, one of the purposeful sampling methods. In this method, out of the events and facts to be examined, the ones that will meet the sampling are selected (Sönmez & Alacapınar, 2011). The episodes selected for the sampling and where they were obtained are shown in Table 1.

Table 1: Episodes studied

Order	Episode	Source
1	Kemancha	https://www.youtube.com/watch?v=YQyd_O_mqC8&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=6
2	Sahur (*meal before dawn during ramadan)	https://www.youtube.com/watch?v=uhorf42fcB4&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=8
3	Milk	https://www.youtube.com/watch?v=E5kAm6o6p8o&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=14
4	Keep Your Shop and Your Shop Will Keep You	https://www.youtube.com/watch?v=EL0W1UWI_0k&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=15
5	Corn Bread	https://www.youtube.com/watch?v=oiqKExDJ5U&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=16
6	Let's Play Together	https://www.youtube.com/watch?v=NWU5CeGpdVs&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=17
7	Spring	https://www.youtube.com/watch?v=j2tHVqkxWE&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=19
8	Story	https://www.youtube.com/watch?v=LUXUSQfR_PM&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=25
9	Karagöz And Hacivat	https://www.youtube.com/watch?v=RQ5vvDneKH4&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=30
10	Calf	https://www.youtube.com/watch?v=gyyOxPTNJ8&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=32
11	Many A Little Makes A Mickle	https://www.youtube.com/watch?v=Tot76RGpQ_c&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=34
12	Grabbing Handkerchief	https://www.youtube.com/watch?v=R05ju8CxsY&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=40
13	Nightingale's Song	https://www.youtube.com/watch?v=6F4qY6YfmRk&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=45
14	A Ship in the Black Sea	https://www.youtube.com/watch?v=0wMfmiK5wV0&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=48
15	Hazelnut Time	https://www.youtube.com/watch?v=bRfsj3IwYX8&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=53
16	The Black Sea Orchestra	https://www.youtube.com/watch?v=TXPkH_bXYdY&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=54
17	April 23rd	https://www.youtube.com/watch?v=Sv6L1T5_9J0&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=55
18	The Game	https://www.youtube.com/watch?v=QcfFz3d7vLo&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=59

19	Ramadan Fest	https://www.youtube.com/watch?v=M4txr1V-iLA&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=72
20	Iftar (*The breaking of the ramadan fast)	https://www.youtube.com/watch?v=NaCO7y55ExU&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=75
21	Gunny Sack Race	https://www.youtube.com/watch?v=3X-4okpmXAo&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=77
22	Egg	https://www.youtube.com/watch?v=HqXmPtQ1BSE&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=79
23	Onion	https://www.youtube.com/watch?v=xCRVrIpbRbo&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=82
24	Fairy Tale	https://www.youtube.com/watch?v=MAa-AvUerkQ&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=84
25	Yellow Leaves	https://www.youtube.com/watch?v=-iZJqY0-9UE&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=88
26	Mete the Guest	https://www.youtube.com/watch?v=4Xs1sc8usTM&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=91
27	Mete the Shepherd	https://www.youtube.com/watch?v=922iaPDm2dk&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=93
28	A Hot Soup	https://www.youtube.com/watch?v=1jzRkT1LUeo&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=99
29	Yoghurt	https://www.youtube.com/watch?v=3NTbcTasVnY&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=100
30	The Black Sea Treasure	https://www.youtube.com/watch?v=QV2spj1LpfU&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=102
31	The Strawberry Jam	https://www.youtube.com/watch?v=B-XwviZREbg&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=107
32	The Shepherd's Dog	https://www.youtube.com/watch?v=Zcsp_neGmN4&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=115
33	Tree Doctor	https://www.youtube.com/watch?v=e-Jkwt165U8&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=123
34	Monday	https://www.youtube.com/watch?v=xo2TDnRyhBs&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=117
35	I Am Walking Miniş the Calf	https://www.youtube.com/watch?v=4uEc0D1_baU&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=106
36	Theater	https://www.youtube.com/watch?v=JoN1R806O_U&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=95
37	Let's Reconcile the Estranged Ones	https://www.youtube.com/watch?v=cp3u_eSsd0o&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=90
38	Windrose	https://www.youtube.com/watch?v=SHhZ4wK49Og&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=73
39	Lily	https://www.youtube.com/watch?v=nq52UdLo5Pk&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=78
40	Snow	https://www.youtube.com/watch?v=LQFCvbqfT1E&list=PLyhMzyW9Hd-1L0KaLtX_TQo-eFYhykKIV&index=89

Data Collection and Analysis

For the collection of the data in the study, the videos section of the TRT Çocuk television channel, the official website of the Niloya cartoon and the official Youtube channel were used. Episodes were determined by criterion sampling method, one of the purposeful sampling methods, and examined one by one.

Content analysis method was used to analyze the data. Content analysis is a scientific approach that investigates the truth by classifying, digitizing, and inferring the message contained in documents as meaning or grammar in an objective and systematic way (Tavşancıl & Aslan, 2001). This method is not only used on texts, but also on shooting productions such as pictures and television programs

(Büyüköztürk, Kılıç Çakmak, Akgün, Karadeniz and Demirel, 2014; Tavşancıl and Aslan, 2001). The purpose of content analysis is to bring together similar data around some concepts and themes, to determine the presence of these categories in the document, to interpret them in a way that the reader can understand and to create a descriptive picture (Özdemir, 2010; Yıldırım & Şimşek, 2013). In this study, categorical analysis method, one of the content analysis types, has been used considering all these situations. The main purpose of the categorical analysis is to reach the concepts and relationships necessary to explain the data obtained (Yıldırım & Şimşek, 2013). In this analysis, the data are grouped according to predefined categories. In this framework, 40 episodes of the cartoon named Niloya were included in the research process. Each episode was subjected to categorical analysis in order to find answers to the questions in the research problems. In the categorization of the data obtained, 25-item folklore study topics, which were created by Sedat Veyis Örnek (1995) and explained in the introduction part of the study, were taken as basis.

The data were examined and coded separately by the researchers to ensure reliability. Codes with consensus and divergence were determined and their effect on the reliability of the study was estimated by using the formula of Miles and Huberman (1994) ($\text{Consensus}/(\text{Consensus} + \text{Divergence}) \times 100$). According to the results of the review, the percentage of agreement was calculated as 92%. The fact that this percentage of agreement is 70 and above indicates that the generated coding is reliable (Miles & Huberman, 1994; Yıldırım & Şimşek, 2013).

Findings

As a result of the content analysis carried out in this section, the findings of our study entitled ‘The use of folklore elements in cartoons: example of Niloya’ are explained in titles.

The Main Characters of Niloya Cartoon

In this section, the main characters of the Niloya cartoon are presented in a table and visually. The characters are taken from the cartoon's official website (<http://www.niloya.com/>). The information about the characters consists of the data on the website. Niloya cartoon is a domestic-made thematic cartoon that is broadcast on TRT television channel, appealing to preschool children. The physical and emotional characteristics of the main characters of the Niloya cartoon are shown in Table 2.

Table 2. The main characters of Niloya cartoon

Character	Characteristics
Niloya	She was born in 2009. It has a cute appearance with big eyes, hazelnut-like nose. Her closest friends are Tospik, Mete and her brother Murat. She loves swimming in the river, exploring, learning and adventure. She does not like to wait, to be misunderstood and to be unhappy. Niloya's name comes from happiness. Her mother wanted her daughter's name to be Nil, and her father wanted it to be Oya. His grandfather wanted to honor the wish of both and named her Niloya.
Tospik	Tospik, a down-to-earth turtle, is one of the closest friends of Niloya. Tospik, who loves swimming in the river, playing hide and seek and sleeping, does not like at all when Niloya paints him. He feels very lucky to have a friend like Niloya who loves him very much.
Murat	He was born in 2007. He has curious eyes and dark hair, and is a slightly longer than Niloya. Murat loves playing ball, running and collecting hazelnuts, but does not like the spoilsport nor the ball going up to the tree. Murat, who loves Niloya very much, is having a lot of fun when Niloya misunderstands the things.
Mete	Mete, who has a adorable appearance with his big eyes, is at the same age as Niloya. Mete, who loves distributing his toys and listening to kemancha very much, does not like losing his belongings and not finding what he is looking for.
Grandfather	Niloya's grandfather was born in 1950. He has a white beard, is a little old and has a darling look. Our grandfather, who loves his family, going to the highland and fishing, cannot stand to see the sadness of

	the children. Niloya's grandfather is also a mentor for all other characters.
Grandmother	The grandmother, who is old and has a darling look, was born in 1952. Grandmother, who loves cooking with her bride, her family, her grandchildren, and collecting hazelnuts, cannot stand to see the sadness of her beloved ones.
Mother	Born in 1976, the mother is a tall, vigorous and beautiful lady. The mother, who loves the crops, the highland, spending time with her children and cleaning, does not like slatterliness and noise.
Father	Born in 1974, the father is a very genial person. The father, who loves the field, the sea and the fish very much, does not like laziness and disrespect for nature. Having a happy home, the father is doing his best to be a strong and good father that his daughter and son dream of.



Image 1: Main Characters of Niloya Cartoon

Village, Town and Urban Life

Mostly village life is described in the Niloya cartoon. A normal life in a typical Black Sea Region village is depicted. This is delivered in all aspects including its economy, family and social life, nature, etc.. The Niloya's village, which is a traditional Black Sea village, is a verdurous settlement integrated with nature, where the houses are built as if they are a part of the nature, and the residents live a happy life by giving thanks to what nature gives them.

Settlement and Settlement Types

The settlement is in the form of a typical traditional Black Sea village, consisting of houses that are not very close to each other and shaped according to the settlement of nature. There are shelters related to animal husbandry and agriculture as well as gardens in front of the houses. The gardens are surrounded by fences. It is the living areas where the creeks flow through, the forests and mountains are located very close to the village, and the people living in this village and all other creatures live happily.

Shelter-Housing (Folk Architecture)

The residences are designed as detached as in a normal village. The residential buildings are structured in a manner specific to the Black Sea region, and equipped with structures such as their own garden, hayloft, barn, etc. in front of them. The houses are painted with different colors, and they have generally managed to adapt to the color of nature. It is seen that trees and stones are used as the

construction materials of the houses. Local elements were also used inside the houses. It is seen that there are pictorial tables containing the pictures of family elders and family members as well as local musical instruments (kemanca) on the walls of the houses, while there are items such as region-specific table cloths, carpets, curtains, gas lamps, bookshelves inside the house. While it is possible to see that the products grown in the garden are hung on the walls of the houses in a dried form, there is also a local sieve right next to them. The views of the windows of the houses are generally depicted with the sky and woodlands as well as lush green meadows. On the river passing by the house, there is an arched bridge built traditionally in the Black Sea Region.

Enlightenment and Warming

Chimneys and smoking fumes are depicted on the roofs of the houses. As can be understood by that, it can be seen that the houses are heated with stove. However, it is not seen that the chimneys come out of the kitchen, since it is known from the episodes reviewed that the meals made in the kitchen are cooked in a stove with propane cylinder. Stoves are located in another part of the house, not in the kitchen.

For the enlightenment, there are bulbs on the electricity poles in the streets, smaller bulbs in the houses and traditional gas lamps against power cuts.

Types of Economy and Public Economy

In the episodes, much emphasis is placed on the economy of the local people. Agriculture and animal husbandry are mentioned in particular in a manner consistent with with the region. The local economy up to the Black Sea fishing, hazelnut gardens, corn fields, cows and goats is always intertwined with the topics of episodes. Niloya's father and grandfather are fishermen, but also take care of the animals in the barn and the agricultural products such as hazelnuts and vegetables in the land. In addition, Niloya's mother and grandmother support the domestic economy by helping with the care of fields and animals. Niloya's family has cows, goats and chickens just like in a traditional village life. They supply milk and eggs from them. For example, the episode titled "milk" mentions about the milking of the grandmother of Niloya from a cow traditionally for Niloya's sick brother, and again in another episode, it is seen that the whole family, including Niloya and her brother Murat, goes to the hazelnut garden and collects hazelnuts. Everyone in Niloya's house is doing all the tasks they undertake for the domestic economy.

In episodes, corn flour is mentioned rather than wheat flour. Locally, corn is produced more than wheat, and therefore corn flour takes place more. In fact, in the episode entitled "corn bread", the method of making corn flour is shown in the mill of the father of Niloya's best friend Mete. In the episode called "Wind rose", it is told that a windmill produces flour from wheat. As can be seen, the episodes clearly explain how the people traditionally demonstrate the economic life of that region.

Nutrition

As in the whole of the cartoon, local foods dominate the nutrition. Traditional and natural products of the region such as hazelnuts, corn, corn bread, fish, milk, yoghurt and eggs are highly mentioned in the nutrition. The products used for nutrition are not the artificial materials sold in markets and grocery stores, but are products that are produced by the public itself in traditional nature. Meals are usually eaten on the table in the kitchen. Besides the meals, tea glasses also take place on the table as full. Corn bread is generally consumed as bread. Either boiled eggs or fried eggs usually take place at breakfast. These eggs are the eggs of the house's own chickens. The meals cooked at regular meal courses are local dishes made from vegetables such as beans and tomatoes collected from the garden of the house. Pastry has also been used in food in some episodes. For example, in the episode called "Merry Cookies", Niloya's mother made cookies and distributed it to all children playing around the house.

The kitchen of the house contains normal kitchen utensils and a dining table. Vegetables and fruits are stored in the kitchen cabinets, not in a separate pantry. On the walls of the kitchen are dried vegetables, sieve and a kemanca, the traditional musical instrument of the Black Sea region.

Measuring, Weighing and Calculating Units

In the Niloya cartoon, the time units are described in the episode called “Monday” like a curriculum. They also learn the time by looking at the clocks in their homes. In Ramadan, we understand that the evening has come with the cannon burst, and the morning has come with the morning adhan, in the episode called “sahur”.

Folk Arts and Crafts

As can be seen in the episodes, traditionally embroidered covers are located on the places such as table and coffee table inside the houses. Kitchen and ornaments made of porcelain and clay are also seen in the house. In addition, handicrafts come to the fore especially in the clothes of female characters. This is more common in the hairpins and hand-painted kerchiefs they wear. Niloya's father and grandfather, on the other hand, overcome all problems like a construction master in any problem that has occurred in the village or in their own home.

Clothing-Apparels-Ornament

Clothes in the cartoon are generally traditional clothes of the Black Sea region. These traditional clothes are quite evident in casual clothes, especially in Niloya's grandparents and grandmother. Table 3 shows the apparel status of the characters of the cartoon Niloya.

Table 3. Apparels of characters

Character	Clothing-Apparel
Niloya	Her brown hair is split in two, tied with a ribbon; her dress is strappy, with a yellow shirt on top, a floral pattern, and usually a single and vibrant color; her shoes are red without laces.
Murat	His brown hair is slicked to the side, has a brown sweater on a light blue shirt on top, and light blue trousers and light shoes down below.
Mete	His blond hair is not straightly combed, he is wearing a light blue shirt on top, and a brown shorts and a lace-up blue shoes down below.
Mother	She has brown and not-too-long slicked-back hair, a floral hairpin in her hair, a pink shirt with a blue vest on top, a purple skirt down below, and a yellow patterned work apron on her, a light lace-up shoe.
Father	His black hair is slicked to the side, near the center, he has a moustache and is wearing a red T-shirt with collar on top, a light blue-colored trousers down below with a belt on t-shirt and no-lace blue shoe.
Grandfather	He has a beret, which is usually worn by pilgrims in that area, on his head; his face is white and bearded, he wears a light blue shirt on top and a vest with a purple button on it, light blue trousers down below, and light brown shoes.
Grandmother	She has a light purple embroidered hand-painted kerchief on her head, a small glasses on her white face, a light-colored blouse on top and a pink buttoned vest on it, a blue skirt with a square pattern and a light brown no-lace shoe down below.

As also can be seen in Table 3, it is seen that traditional clothes are used mostly in family elders in particular. Colors are often depicted similarly. Although the clothes of the characters are generally like this, it is also seen that sometimes different clothes are worn depending on the season, the work done and the weather.



Image 2. Apparels of the Main Characters in the Cartoon

In the cartoon, in addition to normal daily clothes, it is also seen that traditional clothes are occasionally worn in some episodes. According to the subject of the episode, traditional clothes of the Black Sea region are also used much. Examples of these clothes are given in Table 4.

Table 4. Traditional and regional clothes worn in the cartoon

Order	Clothes
1	Horon Clothes (*Horon is the name of traditional folk dance of Black Sea Region)
2	Holiday Clothes
3	Shepherd Clothes
4	Climber Clothes
5	Theater Clothes
6	Sportswear
7	Sailor Clothing
8	Postman Clothes

Looking at the traditional clothes, it is clearly seen that it belongs more to our own culture. As seen in the images below, Niloya's apparels such as horon and ship captain clothes, etc. are examples of this. In addition to the traditional clothes of the Black Sea region, it can be seen that the clothes resulting from the fact that the settlement is a village are also used.



Image 3. Examples of local traditional clothing used in the Niloya Cartoon

Public Knowledge

In the cartoon of Niloya, information on folk is generally manifested in fields such as folk medicine, folk botanics, folk meteorology. For example, in the episode named “A Hot Soup”, the topic that the soup that Niloya’s father tries to make for Niloya’s sick mother will be good for the illness is addressed. Similarly, in the episode named “Milk”, it is stated that milk with honey is required for Niloya's sick brother.

As the Niloya cartoon instills a village life in the Black Sea, people are intertwined with animals and plants. For this reason, in many episodes, all kinds of characteristics of plants such as vegetables and fruits in public gardens, trees and flowers in forests have been addressed. The conditions such as the plants' greening, ripening, yellowing, and leaf fall have been the subject of some episodes. In these episodes, in particular specific unique plants of the region where Niloya lives are selected.

There are also many examples in the Niloya cartoon that show the effect of seasons on plants and lifestyle. Even some episode names are especially like this (Spring, Yellow leaves, Snow). In these episodes, the public knowledge that the public knows about meteorology is presented.

Morals, Customs, Traditions, Conventions

The Niloya cartoon is a very rich cartoon in terms of morals, customs, traditions and conventions. The morals, customs, traditions and conventions are interspersed throughout the cartoon. The morals, customs, traditions and conventions identified in the cartoon are shown in Table 5.

Table 5. Morals, customs, traditions, conventions in the cartoon

Order	Morals, Customs, Traditions, Conventions
1	Hanging dried vegetables on the walls of the house
2	Co-op style mutualization in cases that arise in the village
3	Kissing hands on holidays
4	Exchanging gifts on holidays
5	Making visits on holidays
6	Loving and respecting elders
7	Waking the public up by playing drums for the meal before dawn during ramadan (*sahur)
8	Waiting for the cannon to be burst at the table for the breaking of the ramadan fast (*iftar)
9	Wearing new dresses on holiday morning
10	Going on a visit to friends and relatives, taking gifts while going
11	Offering treats to incoming guests
12	Making toys from plants
13	Reconciling the Estranged Ones
14	Waking up for sahur and waiting for the adhan in Ramadan
15	Making a snowman, playing snowballs
16	Organizing a sack race festival in the village
17	Taking care of your brother
18	Listening to stories and fairy tales from adults
19	Giving gifts in return for given gifts
20	Asking for permission when taking someone else's belongings
21	Mutualization of family members in all jobs
22	Helping those in need
23	Playing local instruments
24	Finding natural solutions for patients

As can be seen in Table 5, the morals, customs, traditions and conventions are seen intensely in the cartoon. These are spread throughout the cartoon, and were interspersed in the topics in all episodes. It is seen that these are generally told to the children by the adult characters of the cartoon or they become exemplary by being experienced directly in life. It is seen that the beliefs told by their elders or taken from them as an example are also kept alive by the children between each other.

Transition Periods

In the cartoon, there was no focus on the transition periods, but the birth of "Benekli", the cow of Niloya's family, was the subject in an episode. With this birth scene, concepts such as birth and life are told to children and are reflected to the audience.

Holidays, Greetings, Farewells

In the cartoon, holidays are attempted to be told by combining with the Black Sea and Turkish culture in its fullest sense. For example, cases such as the fact that child characters wear new clothes bought before the holiday with excitement on holiday morning, that they kiss the hands of elders and that they receive gifts from them have been addressed. In addition, the fact that the children in the village pay a visit to all the houses to celebrate holidays and collect candies is the integral part of both the region where the cartoon takes place and the Turkish culture. Greetings are presented in an exciting and joyful manner, and farewells are usually presented in a sad manner.

Stereotyped Movements, Formulaic Expressions and Voices

In the cartoon, everyone is usually genial. We see this geniality mostly in Niloya. Niloya and her friends are generally seen as excited, curious, open-hearted and adorable. The adult characters in the cartoon are always patient and loving towards the little ones. They are often genial and even if their eyes are sometimes filled with tears, these are mostly tears of joy.

Stereotyped daily lives are related to the traditional Black Sea village life such as care of animals, agricultural activities, fishing, kids games etc.. For example, there are stereotyped movements

depending on the work done, such as wearing a raincoat when going to fishing, wearing a helmet and elbow pad when riding a bicycle.

Religious Beliefs, Cults

There is a mosque and an imam in the Niloya'a village, serving the whole village. Especially in the episodes that tell about the month of Ramadan and holidays, these motifs are used a lot. In addition to these motifs, the Islamic motifs such as fasting, waking up for sahur, breaking the fast, playing drums for waking up for sahur etc. have been widely used in the cartoon. In addition, there are beliefs that falling rains and sharing our meals will bring fertility.

Folk Literature

Folk Literature elements were used in many episodes of the cartoon. Especially in some episodes such as "many a little makes a mickle" and "Fairy Tale", the episode names directly address Folk Literature. While folk literature products are sometimes given implicitly in the course of the script, sometimes they are the subject of the script directly. For example, the episode titled "keep your shop and your shop will keep you" addresses how Niloya hears and misunderstands the proverb and what she has experienced while learning the correct meaning. Table 6 gives examples of Folk Literature products used in the cartoon.

Table 6. Examples of folk literature products used in the cartoon

Proverb	"distance lends enchantment to the view" "keep your shop and your shop will keep you" "many a little makes a mickle" "if it is fated for things to go well, they will go well"
Idioms	"being infatuated" "putting on an act" "enjoying something" "atoning" "getting inspired" "getting bored" "occurring to someone" "being in the pink of health"
Story	"the story of the little girl living by the river" "Black Sea ship"
Fairy Tale	"Little people living in the trees"
Chansonette	"The chansonettes told by the ramadan drummer"
Legend	"legend that the wind rose toy is the mother"
Folk Poetry	"April 23 poem written by Murat himself"

Folk Theater

In the cartoon, shadow play, theater and spectacle shows were used in relation to the folk theater. The "Theater" and "Karagöz and Hacivat" episodes dealt with the folk theater both as a name and a subject. In the episode named "Theater", Niloya and her friend Mete portrayed Keloğlan, a folk hero of our culture, and her mother and the villagers watched them. In the episode named "Karagöz and Hacivat", Niloya and her friend Mete used the shadow play to ensure that the adults give an ear to their solutions for the problem that the village fountain is not flowing, and succeeded in that. It was seen that Niloya and his friends performed before the villagers in some other episodes, too. In Image 5, an example is given demonstrating that the people of the village have watched the show of Niloya and his friend Mete.



Image 4. The theater show of Niloya and her friends in the village

Folk Dances

“Horon” is more concentrated on as folk dances. It is seen that Niloya and her friends play horon by wearing traditional clothes, especially with the kemancha, the traditional instrument. In the episodes where traditional dances are performed, again the tulum (*bagpipe) and kemancha, which are traditional instruments, are used.

Folk Music and Musical Instruments

In the Niloya cartoon, folk music and musical instruments are generally traditional products of that region. If there are no instruments, radios are generally used and traditional music of that region is listened to. The tulum and kemancha, which are the musical instruments of the Black Sea region, are the most frequently mentioned cultural elements in the episodes. Even an episode is named as "the Kemancha". In the episode called “Kemancha”, Niloya, who sees the kemancha always hanging in the kitchen, takes it and starts playing. Everyone is disturbed by the sound that comes out because she is unable to play. However, Niloya's grandfather takes the kemancha and shows how to play. In the episode called “The Black Sea Orchestra”, when the radio that Niloya's mother listens to is broken, Niloya and her friends form an orchestra for her mother with a kemancha, tulum and drum.

Kids Games, Toys

In the cartoon of Niloya, we see a lot of traditional games for children. These games include both modern time games like “skating” and old traditional games like “sack race”. Table 7 shows examples of the games in the cartoon.

Table 7. Kids games in the cartoon

Order	The Game
1	Istop
2	Gunny Sack Race
3	Riding a bike
4	Guest Play
5	Marbles
6	Football
7	Hopscotch
8	Snowball
9	Flying a kite
10	Grabbing handkerchief
11	Dodgeball
12	Blind man's buff
13	Toboggan

As can also be seen in Table 7, kids games are intensely addressed in cartoon and these games are mostly traditional and old games that are specific to that region. Generally, the themes of entertainment, mutualization and learning are covered in games.

Toys such as soccer ball, toy cars, kites, wind roses, etc. are used as kids toys. In addition, any product of nature, which are grown in the village of Niloya, has the potential to be used for kids games.

Folk Entertainment

In the cartoon, folk entertainment is told mostly through children and their audience performances. Most of the time, two-person shows (shadow play, theater) of Niloya and Mete or competitions (gunny sack race-children festivities) performed by more children are all watched together by the villagers.

Names

The names of Niloya and her friends are generally present, but the names of family members are not mentioned in the cartoon. Denominations such as mother, father, grandfather and grandmother were made. The names of the parents of Niloya's friends are also mentioned in the sections. In addition, the animals owned by Niloya's family also have names (miniş, benekli). The school, which belongs to Niloya's village, can be seen in some episodes (for example, in the episode called 'Skating') and "Şirintepe primary school" is written on the school's sign.

Discussion, Conclusion and Suggestions

In the Niloya cartoon, which covers the life of a little girl living in the Black Sea region of Turkey and of her immediate circle, many folklore elements reflecting the Turkish culture in the region she lives have been found. The 25-item folklore study topics of Sedat Veyis Örnek (1995), which are used while determining the folklore elements, are mostly present in the cartoon. In order to keep the cultural values of a nation alive and to transfer from generation to generation, its codes must be repeated and reproduced. With the recent development of technology, animations that attract large audience to movie theaters have played an important role in conveying cultural heritage to future generations (Taş Alicenap, 2015). In this context, it can be said that the Niloya cartoon, which has a very rich structure in terms of folklore elements, has an important role in conveying our culture to future generations.

In our culture, there is a culture of hosting the guests who come to the house called "Halil İbrahim Sofrası". Thanks to this culture, it is thought that meals prepared for guests and those in need will increase the abundance of dining table (Gündüzöz, 2016). In the study of Aslan and Yılar (2019), it was determined that this belief and the traditions of this culture are kept alive in the cartoon of Rafadan Tayfa. In parallel with this study, it is seen in many episodes of the Niloya cartoon that especially Niloya's mother distributes delicious food and local pastry products she has made to all children who play in front of the house.

Bayraktar (2014) studied the cartoon titled the Fairy Tales of Keloğlan and found the cartoon successful in the re-execution of our culture in different environments and in updating our tradition through the transfer of verbal culture products to digital media. Verbal cultural elements take a big place also in the cartoon of Niloya. Especially folk literature products such as poetry, story, fairy tale, proverb, idiom etc. were addressed in many episodes of the cartoon. In this way, our oral culture products had the chance to be re-executed in different environments and to travel from tradition to the future.

Selanik Ay and Korkmaz (2017) studied the cultural elements in the cartoon called Little Hezarfen. Cultural elements including oral culture elements, social environments, natural and historical places, traditions, clothes, dishes, architectural structure, Turkish elders, crafts, games, musical instruments, celebrations and holidays etc. were found in the cartoon. Çetin and Üzer (2018) examined the national cultural elements in the same cartoon. Although the results of the study are consistent with the study above, 23 different cultural elements have been identified. It is seen that the results obtained from these studies are similar to the results of our research. In the cartoon of Niloya, cultural folklore elements of Sedat Veyis Örnek (1995), which are examples of all 25-item folklore study subjects, were identified.

Karakuş (2016) examined 20 episodes from the animated cartoon called Maysa and Bulut, where the life of the nomads was told. In the cartoon, 30 cultural elements were identified under the title of morals, traditions, customs and conventions. As a result, the researcher is of the opinion that the cartoon is an important production in terms of culture transfer. Since the results obtained in our study contain similar results with this research, we can say that Niloya cartoon also has an important role in cultural transfer.

The study of Eşitti (2016) has revealed that the Pepe cartoon conveys rather the local culture and the values and lifestyles of this culture to the audience. The results of this study seem to be consistent with our study. The Niloya cartoon conveys many local cultural elements in a typical Black Sea village and the lifestyle of that region to the audience at a level that children can understand. In this way, it plays an important role in keeping the culture alive by transferring it to the next generations.

In their study, Aslan and Yılar (2019) examined 42 episodes from the cartoon named Rafadan Tayfa. According to the results of the study, many folklore elements have been identified. In addition, it is emphasized that folklore elements can be conveyed to children by means of the cartoons, and our traditions and customs can be taught through cartoons. The results of this study match up with the results of our study highly. There are many folklore elements, traditions, customs, conventions and cultural elements in the cartoon of Niloya. In this regard, it is thought that the Niloya cartoon can be used in transferring our culture and the folklore to the next generations and teaching them.

It has been observed that the interest of researchers has increased in this direction with the increase of domestic cartoon productions involving folklore in recent years. When the studies on cartoons are examined, it is seen that the researchers are working on the existence of folklore elements in cartoons and the transfer of them to the next generations. The production of cartoons that contain the folklore elements in the scenario, making the scientific research on them and the fact that they are multiplying are highly important both scientifically and culturally for the construction of our future. This is important both in transferring our culture to the next generations and keeping the folklore alive.

The Niloya cartoon has a very rich structure in terms of folklore elements of Turkish culture. The subjects of folklore ranging from Folk Literature to Folk Architecture, from Folk Beliefs to Folk Knowledge and from Folk Economy to Nutrition have largely taken place in the cartoon. Traditional Black Sea village life, which has almost been forgotten especially due to the rapid increase of urbanization in recent years and the development of technology, has been attempted to be kept alive thanks to this cartoon. Family, economy, architecture, social life, education, traditions and customs, beliefs, verbal and written elements, etc. in Black Sea village life were attempted to be reflected to the audience in a simple way that children can understand. Considering that the Niloya cartoon has been watched and liked by millions on social networking platforms and television channels, it is better understood how important the role it plays in the transfer of folklore elements that have almost been forgotten to the next generations and in keeping them alive. As a result, the multiplication of cartoons telling about our culture is very important today, when the negative effects of technology and

globalization on children are very fast. This is because, as Oğuz (2009) said, many of our reference sources can be forgotten, and they can be replaced by examples created by mass culture. For example; Nardaniye Hanım will be replaced by Snow White, Köroğlu will be replaced by Robin Hood, Kerem and Aslı will be replaced by Romeo and Juliet, and Boz Atlı Hızır will be replaced by Santa.

In line with these results, the following suggestions were created;

1. Different cartoons can also be similarly analyzed and compared to studies in the field,
2. New alternative cartoon scenarios containing folklore elements can be prepared for children,
3. The Niloya cartoon can be used for teaching the cultural folklore elements,
4. Workshops and in-service training can be designed to make effective use of cartoons in order to be used for the education and training in the transfer of our culture.

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