

Research Article | Araştırma Makalesi

The Use of Cartoons in the Transferring Historical Places to Children: The Example of Istanbul Guards

Tarihi Yapıların Çocuklara Aktarımında Çizgi Film Kullanımı: İstanbul Muhafızları Örneği



Hasan ÇİFTÇİ (Assoc. Prof. Dr.)
Harran University Birecik Vocational School
Sanlıurfa/Türkiye
hasanciftci@harran.edu.tr



Pelin YOLCU (PhD.)
Dicle University Diyarbakır Vocational
School of Technical Sciences
Diyarbakır/Türkiye
pelin.yolcu@dicle.edu.tr

Başvuru Tarihi | Date Received: 10.09.2022
Yayına Kabul Tarihi | Date Accepted: 14.11.2022
Yayınlanma Tarihi | Date Published: 30.01.2023

Çiftçi, H. ve Yolcu, P. (2023). The Use Of Cartoons In The Transferring Historical Places To Children: The Example Of Istanbul Guards. *Erciyes İletişim Dergisi*, 10(1), 105-122 <https://doi.org/10.17680/erciyesiletisim.1173544>

Abstract

There are many studies in the literature that investigate the effects of cartoons on children and their functions. Cartoons are also essential visual elements in conveying narratives and cultures from the past to the present. The aim of this study, which examines the role of cartoons in transmitting historical places to the next generations, is to introduce the historical places in the Istanbul Guards cartoon and to create historical awareness in children. This study, which was designed using the content analysis method, was structured as a case study to make an in-depth analysis. While the episodes of Istanbul's Guards, one of the children's favourite cartoons and broadcast on TRT Children's channel, constitute the research sample, the data were obtained and analyzed through document analysis. The research were examined eight episodes of the cartoon "The Guardians of Istanbul". As a result, it has been tried to be revealed with this study that historic places can be transferred to children with cartoons and that cartoons can play an active role in creating historical awareness, especially in children.

Keywords: History, Television, Cartoons, Istanbul Guards.

Öz

Literatürde çizgi filmlerin çocuklar üzerindeki etkilerini ve işlevlerini inceleyen birçok çalışma bulunmaktadır. Çizgi filmler, geçmişten günümüze anlatıların ve kültürlerin aktarılmasında da önemli görsel unsurlardır. Tarihi mekânların gelecek nesillere aktarılmasında çizgi filmlerin rolünü inceleyen bu çalışmanın amacı, İstanbul Muhafızları çizgi filminde yer alan tarihi mekanları tanıtmak ve çocuklarda tarih bilinci oluşturmaktır. İçerik analizi yöntemi kullanılarak tasarlanan bu çalışma, derinlemesine bir analiz yapabilmek için durum çalışması olarak yapılandırılmıştır. TRT Çocuk kanalında yayınlanan ve çocukların en sevdiği çizgi filmlerden biri olan İstanbul Muhafızları'nın bölümleri araştırma örneklemini oluştururken, veriler doküman incelemesi yoluyla elde edilmiş ve analiz edilmiştir. Araştırmada, "İstanbul Muhafızları" adlı çizgi filmin sekiz bölümü incelenmiştir. Sonuç olarak tarihi mekanların çocuklara çizgi filmlerle aktarılabilmesi ve çizgi filmlerin özellikle çocuklarda tarih bilinci oluşturmada etkin rol oynayabileceği bu çalışma ile ortaya konulmaya çalışılmıştır.

Anahtar Kelimeler: Tarih, Televizyon, Çizgi Film, İstanbul Muhafızları.



Introduction

Cartoons are films composed of moving images based on a script with music and sound content. In our age, cartoons are used in many fields such as entertainment, advertising and education (İlgaz, 1997, p.9). Cartoons are movies that bring motionless objects to life. Cartoons are defined as films that are formed by redrawing the stage designs and characters in each frame and shaping these frames by bringing them together (Can, 1997, p.3). Cartoons corresponding to the word “animation” in English, “to give life” in Turkish and animera in Latin are expressed as animation in Turkish. The Turkish Language Association defines cartoons as follows: “The work of arranging individual pictures or immobile objects in such a way as to give a sense of motion during the screening and transferring them to the film”(Ozen, 1981, p.230). By the end of the 19th century, the developments in the field of technology affected the technology of cinema; accordingly, the technology used in cartoons developed and transformed. In addition to attracting children’s attention, the characters presented in cartoons also attracted the attention of adults. It is known that children identify with cartoon characters and are influenced by these characters (Can, 1997, p.4). Cartoons inspired by different cultures allow the cultural transfer by using different pictures.

Even though watching cartoons seems like an ordinary choice made by children, watching practices depend on several hierarchies. There are expression features and production practices specific to the characters of cartoons (Özkent, 2021: 5). For this reason, productions prepared according to codes of different cultures reach a large number of children around the world, showing that children have lives outside of their own culture and living spaces (Özeskici, 2014, p. 20).

In cartoons, narratives are made by making use of real life. Beyond that, characters produced entirely from imagination can also exist in these films. The themes covered in cartoons catch the attention of young audiences. Cartoons are designed for entertainment and collaborative social purposes (Güler, 1989, p.168). Children usually sympathize with the character in the cartoon they watch. However, they can transfer this to their daily life. The complex storytelling in cartoons indicates that children can interact with intelligence while watching it (Özkent, 2021, p.54). Cartoons with collaborative and social goals positively affect children in terms of socialization.

On the other hand, intangible concepts such as cooperation, tolerance and justice can be easily transferred to children (Temizyürek & Ümran, 2014: 28). Preschool education is a process that teaches the value judgments of society, all developments in social life, emotion management, and the way of expressing thoughts (Noyat et al., 2018, p.49). In the 21st century, there are many visual and digital elements around us, with the intense use of technology in our lives. Therefore, this situation causes children to be exposed to too much visual and digital content. In this context, it is essential to present digital content structured with artistic stimuli to children (Erden, 2022, p.4).

It is known that in addition to cultural values, social gender roles and stereotypes are reflected in children through these films in cartoons produced for social purposes. The child, who watches real-life sections in cartoons, can connect his own life and what he watches (Aydın, 2005, p.146). These productions mostly contain fantastical elements far from fundamental facts. Besides being entertaining, it also has educational aspects. From an educational point of view, it is seen that cartoons try to teach children the behavioural patterns they should use in their daily lives. Generally, the recognition of cartoons and

the majority of their viewing rates are through the characters. The character is the most important carrier of the cartoon. For this reason, characters appear as the most critical factor in watching cartoons (Can, 1997, p.87).

Since the audience of cartoons is children in the primary and pre-school period, it is seen that these productions have significant contributions to the education of children (İlgaz, 1997, p.9). While masterfully prepared cartoons make a positive contribution to the socialization of children, productions prepared without pedagogical evaluation can have adverse effects on children.

Cartoons contribute to the education of children in the educational process in various ways: First, children gain learning and comprehension skills at a young age. Secondly, children's artistic perspective and aesthetic understanding are developing. Thirdly, it enables them to learn while having fun by enabling their imagination to develop. Fourth, they observe options for how to behave in the face of different events and situations. Alternatively, a child who sees that an older adult is being helped will want to experience this in her daily life (Yagli, 2013, p.718). The effects of cartoons on individual development processes such as personality formation and acculturation are substantial in children who struggle to distinguish between reality and fantasy and construct a world under the influence of what they watch. This influence process takes place from creating a role model to language development and social interaction (Oruç et al., 2011, p. 283, Ozer, 2015, p.64).

Television is the medium where children watch cartoons the most. Children are more easily reached through television. In underdeveloped countries with low literacy rates, cartoons are used as educational material (İlgaz, 1997, p.9). The effect of television on children, its relationship with its usage characteristics and criteria, and its relationship with cartoons are considered the same. Cartoons offer a colourful, bright and lively world to attract children's attention. They have been prepared to educate children about this colourful world, to inform them and most importantly, to entertain them. It has positive effects on the target audience of children.

Fantastic events, child characters, natural environments and animals can be counted among the main elements that connect children to the screen. Through these elements, the child experiences new excitement by moving away from her daily life and to different dimensions (Yagli, 2013, p.710). In addition, cartoons containing violent, marginalizing and vulgar images, which generally contain negative behaviour patterns, may also negatively affect children.

At a time when children's emotional and mental worlds are just being shaped, and therefore they encounter history and historical elements for the first time, these mental and emotional designs and guidance, which are realized with mass media television, especially cartoons, become much more effective and deserve to be appreciated. From this point of view, in this study, it has been examined whether the cartoons broadcast on television do not introduce the historical places and whether the history knower forms them.

TRT Kids Channel

Cartoon broadcasts started in Türkiye in the mid-1930s-1940s. With the increasing interest in non-native cartoons, the first steps of such productions have been taken in Türkiye. A caricature named Uncle Bey is among the first of these studies. The cartoon

industry has been limited to individual productions for many years. With the contributions of the Ministry of Culture and TRT, developments began to occur in the cartoon industry in the 1980s (Alicenap, 2015, p.12).

After 1980, the production of cartoons increased with the support of TRT. However, by the beginning of the 1990s, the number of cartoons decreased again. With TRT Children's Channel broadcasting in 2008, cartoon series with a high concentration of 3D productions produced with computer support began to be made. With the release of original cartoons other than cartoons such as Dede Korkut, Keloğlan, Hacivat and Karagöz, Keloğlan adapted from oral culture and traditional stories, and cartoon productions have increased (Kaba, 2019, p.19).

TRT Children's channel is a thematic channel broadcasting only for children, whose audience is children. When we look at the web page of TRT Children's channel, it is seen that there is such an explanation within the framework of ethical principles. "To observe the requirements of general morality, national traditions and moral values, to comply with the basic views, aims and principles of Turkish national education, to use an easily understandable, correct, clean and beautiful Turkish, not to include matters that may harm physical and mental health" (TRT Child, [09.02.2022]).

In the case of television organizations broadcasting with general and thematic content in the "Law on the Radio and Television Board and Broadcasting Services" that entered into force in 2011, if they include cartoons in their children's broadcasts, at least 20% of the cartoons and at least 20% of the other children's programs It is stated that 40% of the production must be produced in Turkish language and reflect the Turkish culture" (Article 14), it is stated that the state will support the production of domestic cartoons (Aydm, 2018, p.25). From this point of view, animation studios were established, and cartoon productions correctly met with the audience using the Turkish language. The cartoon "Keloğlan" was recorded as the first three-dimensional Turkish cartoon. "Keloğlan", the main character in the cartoon, has established a throne in the hearts of the audience as a helpful, well-intentioned, honest, quick-witted child. The costumes and venues used in the film reflect Turkish culture. The subjects of love, respect, science, technology, family, friendship, nature awareness and Turkish culture have been prioritized in cartoons. (TRT Child, [28.12.2019]).

Television and Children

Television is one of the most important mass media. Television, as a word, means "far-sighted" and is a concept of Latin origin. Television has the functions of entertainment and teaching beyond providing the viewers with to develop and discover themselves (Öztürk & Karayagiz, 2007, p.81). The first television broadcast was made on November 2, 1936. Television has continued to maintain its popularity in mass media since then. In the 21st century, besides being a technological device, television is seen as a medium where consumption, production and re-production are made in terms of cultural, economic, cultural and social aspects (Ozsoy, 2011, p. 81).

The functionality of television, which is seen as a global industry, is determined by ratings. Watching television generally means spending time and avoiding problems and distractions. The television industry, which is aware of this, prepares programs that will enable the audience to have fun and have a good time while preparing television programs (Postman, 2016, p.112). In our age, television both feeds and spreads popular culture.

Worldwide, television has been widely adopted and has entered almost every household. Through television, traditional culture has left its place to mediatic culture.

Although popular culture varies according to each society in 21st-century societies, it has been tried to create a standardized childhood with popular culture products with the mass media reaching the whole society in recent years. At this time, television is society's most accessible and most accessible mass media tool. Everyone is in the same position when watching TV. Because you do not need to know how to read and write or any education to watch television, in this context, watching television is seen as a simple act (Postman, 2016, p.113). Television allows people to escape their lives and thoughts while filling their spare time (Erdogan, 2021: 7).

In the modern age, children are called "screen children". Children are generally exposed to television broadcasts for long periods at home. In this way, children become vulnerable in front of the television. Thus, the messages given through television, specific behavioural patterns and some habits are received by children (Sungur, 2008, p.171).

The longer the exposure time, the higher the exposure rate to the presented content. As the number of broadcasts for children increases and children's channels are established, industrial products whose consumers are children increase, causing them to be perceived as useful and natural by parents in the dynamics of daily life. As the number of broadcasts for children increases and children's channels are established, industrial products whose consumers are children increase, causing them to be perceived as valuable and natural by parents in daily life. Because of this perception, television almost becomes the caretaker of children, and this causes children to be attached to television for extended periods (Seçkin, 2011, p.243). In some cases, television is a mass communication tool that families use to calm their children and feed them. As a result of the research carried out by the American Academy of Pediatrics in 1995, it has been observed that there are problems or inadequacies in the formation of functions such as sentence formation, speech, spelling, gestures and facial expressions in children who watch television for a long time. Again, it was concluded that children exposed to television for a long time before they started to speak difficulties in learning to read at school and that their mental imagery creativity was interrupted (Erturk, 2011, p.60). When the child watches television for too long, she cannot ask questions and cannot express herself adequately. Television often harms the child's ability to reason, make sense, examine and interpret (Unal, 2012, p.95).

If the child who watches television for a fun time stays in front of the screen for a long time, she thinks that the outside world is as it is reflected on the television screen. Thus, the child, indifferent to her environment, does not socialize, spends more time with abstract objects, and moves away from social activities over time (Şirin, 2015, p.136). The child who spends a long time in front of the television becomes inactive and decreases in physical activities, increasing the risk of obesity by increasing the consumption of ready-made food (Büyükbaykal, 2007, p.37). Although cartoons may seem harmless at first glance, they also have undesirable effects. Watching cartoons for a long time can cause the child to become desensitized to many things over time (Yaglı, 2013, p.710).

Television, seen as the most popular means of widespread culture dissemination, destroys children's childhood and leads them to become irresponsible consumers through advertisements. The elements of popular culture transmitted on television have political and ideological purposes. In general, they do not constitute a neutral structure. The basic philosophy here is to increase consumption (Koçak & Altincik, 2019, p.852-853). The use

of famous cartoon characters as consumption objects in products for children (in bedding, clothes and toys) causes children to become consumers in the context of popular culture (Karaman, 2010). Within the media literacy framework, it is recommended that literacy education be given to children from an early age to protect them and reduce their effects (Erdogan, 2021, p. 72).

Cartoon and Values

Changing living conditions in the modern world cause families to have difficulties conveying their values to their children, one of the fundamental reasons for this is the rapid change in the values in society. The role of cartoons in transferring value has increased as the effects of families on their children have been replaced by television. Cartoons explain why values such as benevolence, humility, justice and responsibility are essential to children and activate them in this direction (Erdoğan, 2004, p.764-767). Thanks to cartoons, children see different lifestyles, nations, lives and events they cannot encounter in their own lives, and they gain ideas and knowledge about what they see.

Children in the socialization process are taught customs, norms and social values through television. Television interacts directly with children. While teaching children some values, they do not reward or punish or bully or scold them, so they are watched with interest and take an important place in children's lives. Children identify the life they see in the cartoons they watch with their own lives and make the lifestyle in the cartoon their way of life. This contributes to the socialization of the child. Lemish states that children's programs focus on behaviours that are expected of individuals and supported by society (Lury, 2007, p. 379).

Thanks to the rapidly developing and spreading technology, the cartoons' heroes become the children's role models. Children often take the people around them, their families and teachers as role models. Children may sometimes be exposed to negative notifications such as content containing violence and sexuality in foreign cartoons they watch. Such productions negatively affect the moral development of children (Yorulmaz, 2013, p.129).

The longer children spend in front of the screen, the shorter the time they play in the park. Playing in the park, the child learns to wait in line, respect the rights of others, and how to behave in society by communicating with others. The lack of games in which these value judgments are gained in children's lives causes them to move away from the abovementioned values and even not learn them. The emergence of new values or differentiation of existing ones through television broadcasts is seen as an inevitable situation (Balantekin, 2009, p. 52). Parents need to be informed to ensure that children do not break away from the values of their society and do not exhibit behaviours contrary to the social structure. At the same time, it will be beneficial for children to control what content they watch on television and for how long.

Method

Research and Method

The content analysis method, one of the qualitative research methods, was used in this study, and the "Istanbul Guards" cartoons were analyzed. In the cartoons examined in the research, as a result of the examination of a wide variety of materials by their purpose, the elements reflecting the formation of historical consciousness on historical values were divided into categories, and various visual documents were examined by using

the semiotic analysis method. As a result of the examination, a general conclusion was reached by associating the contents with each other.

The aim of the study

This study aims to find out how the historical places in the cartoons named Istanbul Guards broadcasted by TRT Children's channel are described in the film, which visuals stand out and how historical information is verbally conveyed.

Analysis of data

The content analysis method was used in the analysis of the analyzed data. This study, which emerged from examining existing documents with content analysis, is qualitative research. Qualitative research: "It can be defined as research in which qualitative data collection methods such as observation, interview and document analysis are used, and a qualitative process is followed to reveal perceptions and events in a natural environment realistically and holistically" (Yıldırım & Şimsek, 2011, p.43).

Results

In this section, firstly, the analyzed sections are indicated. Then, two images of the spaces in the selected sections were taken. Giving place to the dialogues in the film determined how the historical information transfer was made visually and verbally.

Table 1. Historical places mentioned in the cartoon

Sequence no.	Section name
1	Anatolian Fortress
2	Beylerbeyi Palace
3	Tophane Fountain
4	Dolmabahçe Clock Tower
5	Gulhane Park
6	Galata tower
7	Topkapi palace
8	Maiden's Tower

1. Anatolian Fortress

Venue: School, classroom environment

Teacher: "Can you give information about Gürgen Anatolian Fortress?"

Gürgen: "It was built to ensure the security of the Bosphorus. It was built under the cool waters of the Bosphorus so that the enemy submarines would not enter during the Ottoman Empire, my teacher," says.

Teacher: She says, "You can sit down. You could have made the right interpretation if you had listened to the lecture a little bit."

Gürgen is disturbed when the teacher warns him that he gave the wrong answer and is uninterested in the history lesson.

Gürgen: "He says Anadolu Hisarı will be an underwater Fortress, he will speak to me all over the world," and therefore he tries to bury Anadolu Hisarı underwater".

Çınar learns that Gürgen will harm Anadolu Hisar. He calls the guards of Istanbul and gives them the task of protecting Anadolu Hisar. The guards who go to Anadolu Hisarı

inform both the audience and their teammates about the history of Anadolu Hisarı. They get this information from Elif's tablet. Elif: "Anadolu Fortress was built in 1395 by Yıldırım Bayezid. It was a part of the second siege of Istanbul; barbecues were on the walls. Three cylindrical castles were built on the wall to protect the fortress; The diameter of the walls in the east and west directions was sixty meters, and the diameter of the walls in the north and south directions was eighty meters."

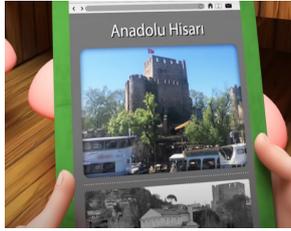


Image 1. (Anatolian Fortress)



Image 2. (Anatolian Fortress)

2. Beylerbeyi Palace

Venue: School, classroom environment

The teacher gives information in the lesson. Sultan Abdulaziz built this castle-like historical building in the middle of 1861-1865. Gürgen was painting at that time.

Teacher: Can I see what prevents you from listening to the Gürgene lecture?

Gürgen: He shows the picture he made to the teacher. This is the Palace where the astronaut Gürgen will stay. It is a magnificent palace that is everywhere on the top of Istanbul. It has ten rooms, ten halls and ten bathrooms, my teacher.

Teacher: It looks beautiful, but the Palace we are talking about is more magnificent.

Gürgen: What Palace could be more magnificent than this?

Teacher: For example, Beylerbeyi Palace, which we are talking about right now, I think if you listen to the lesson, you can develop your Palace accordingly.

Gürgen: I know that Palace, but I have bad news for you, that Palace by the sea, it will rot due to dampness after a while.

Teacher: Unfortunately, I have bad news for you, Gürgen. Beylerbeyi Palace is covered with mats from Egypt against humidity and heat; otherwise, how did it survive for 152 years? His friends laugh and say to Gürgene, your dreams have fallen into the water again. Gürgen gets angry and says, let us see if there will be any traces of that magnificent Palace soon.

Çınar learns that Gürgen will harm Beylerbeyi Palace. He calls the Istanbul guards and gives them the task of protecting the Beylerbeyi Palace. The guards going to Beylerbeyi Palace inform both the audience and their teammates about the Palace: Beylerbeyi Palace was built by Sultan Abdulaziz from 1861 to 1865, and one of the famous architects of his time, Sarkis Balyana. The Palace has a reasonably large area, with three entrances, six halls and twenty-six rooms. At that time, it was mostly used as a guest house, and foreign heads of state were hosted here.



Image 2. (*The Palace of Astronaut Gürgen*)

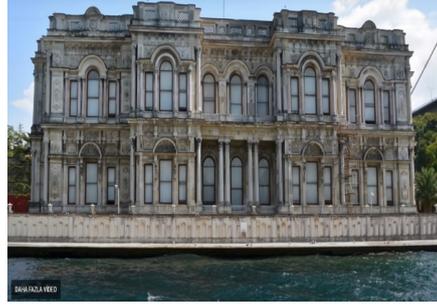


Image 3. (*Beylerbeyi Palace*)

3. Tophane Fountain

Venue: School, classroom environment

Gürgen has to prepare a project in history class, but he cannot complete the project. He draws a made-up picture from what his friend Hasan said. The teacher knows this situation but still asks her to draw the Tophane Fountain. Gürgen draws an umbrella picture. The teacher looks at the picture and tells Gürgen that he does not have a project. Gürgen gets very angry with this situation, and his friends laugh at the hornbeam. Gürgen also says that I will prove that all of you are in the shape of an umbrella and start making plans. Istanbul guards give information about Tophane Fountain. Tophane Fountain was built in 1732 by Mahmut the First. The Meydan Fountain, located in the Tophane district of Beyoğlu district, is also the centre of attention for tourists. It is also the third largest fountain in Istanbul and the highest walled fountain in the city.

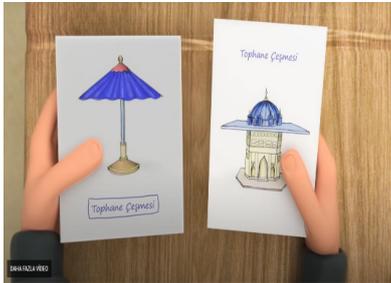


Image 5. (*Tophane Fountain*)



Image 6. (*Tophane Fountain*)

4. Dolmabahce Clock Tower

Venue: School, classroom environment

The teacher gives general information in the lesson. Clock towers entered our country in the 1600s. In the 1900s, more clock towers began to be built. Sultans and state administrators had clock towers built to show their power. Dolmabahçe clock tower is a structure that has preserved its existence since the 19th century.

Teacher: Gürgen asks whether you know who built the clock tower.

Hasan: It was built by Abdulhamid II.

Gürgen: How can we know that? These are always rumours.

Teacher: No, Gürgen, there is a tughra of Abdülhamit II in the tower. This is proof that he did it.

Gürgen: What is Tugra?

Teacher: Tugra is a signature symbolizing the power and authority of the sultans in the Ottoman Empire.

Gürgen also makes his own tughra. He will remove the tughra of Abdulaziz the Second and put his own; thus, the clock tower will belong to Gürgen.

Çınar calls the children and says that Gürgen will attack the Dolmabahçe Clock Tower and that they should prevent it. Before leaving Çınar's, Elif gives information about their destination: The Dolmabahçe clock tower is located between the Bezmi Alem Valide Sultan Mosque and the Sultanate Gate of the Dolmabahçe Palace. Architect Sarkis Balyan built it at the request of Sultan Abdulhamid II in the middle of 1895. According to the information obtained, the work, which has a height of twenty-seven meters, was built as four floors. It has a structure that narrows as its architecture rises. It also had the tughra of Abdülhamit II on it, and the tower clocks were still working.



Image 7. (Dolmabahce Clock Tower)



Image 8. (Dolmabahce Clock Tower)

5. Gulhane Park

Venue: School, classroom environment

The teacher gives information about the Tanzimat Edict. He asks the students where the Tanzimat Fermanı was read.

Gürgen: It was read from the pulpit. There is laughter in class.

Teacher: Let me give you a hint. This is a historical park located in the Eminönü district. If you remember, we went to Topkapı Palace as a class, which is very close.

Gürgen: Is it Gülhane Park, teacher? I learned now that it is a historical place. I have never been there before, teacher.

Teacher: Moreover, it is a beautiful park, with trees and flowers you must see.

Istanbul guards give information about Gulhane Park: This used to be the garden of the Palace. It made a difference and opened to the public in 1912. Gulhane Park is a historical place. It is located between the Alay Mansion and Topkapı Sarayburnu. There is also the Islamic Science and Technology History Museum and many historical buildings.



Image 9. (Gulhane Park)



Image 10. (Gulhane Park)

6. Galata Tower

Gürgen: Hasan, did you know I am the first flying person in the world?

Hasan: No, I did not know.

Gürgen: Well, now you have learned.

Hasan: You are not the first person to fly in the world.

Gürgen: How are you serious?

Hasan: Yes, seriously, Hezerfen Ahmet Çelebi flew away centuries ago.

Gürgen: Is he Turkish?

Hasan: Turk, what did you think? He flew from the Galata Tower to Üsküdar with his wings on.

Gürgen: If I destroy the Galata tower, I will be the first flying person in history, not Ahmet Bey. This way, I can erase this story from the stage of history and quickly pass the history lesson.

Istanbul guards come to protect the tower. The guards ask Elif for information about the tower. Elif gives information: Galata Tower is the oldest tower in the world. It was used as a Lighthouse when it was first built. Its height averaged 70 meters.



Image 11. (Galata Tower)

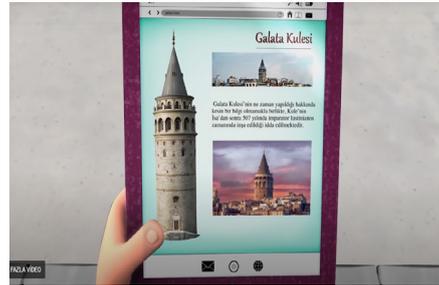


Image 12. (Galata Tower)

7. Topkapi Palace

Gürgen: What a beautiful place, Hasan.

Hasan: Are you coming for the first time?

Gürgen: I came in the seventh grade once.

Hasan: So last year.

Gürgen: No, thirty-five years ago. I have been in the eighth grade for thirty-five years, Hasan.

Hasan: Huh, yes, I remember.

Gürgen: What is wrong with this magnificent thing?

Hasan: This is the armour of the Third Mustafa. Isn't it beautiful?

Gürgen: And how the wearer has incredible powers. I have to get hold of it. If I get this armour, I have everything in the world. So I can deal a massive blow to history and eliminate it in history class. Then there will be no obstacle for me to pass the 8th grade and become an astronaut.

Istanbul guards give information about the history of Topkapi Palace: The Palace was built by Fatih Sultan Mehmet in 1478. For 380 years, the state has been managed here, and the four courtyards consist of many structures. Palace's Mansions Libraries are countless. Of course, there are also a lot of historical artefacts.



Image 13. (Topkapi Palace)



Image 14. (Topkapi Palace)

8. Maiden's Tower

Venue: Meeting Hall

Gürgen: My photo will be the first. When I win the photography contest, I will buy myself an Astronaut outfit with a big prize.

Presenter: Here we come to the most exciting part of the sixty-first middle school photography competition. Now I am announcing three of our award-winning friends. The third winner of our competition is Ahmet with his photograph titled Maiden's Tower and loneliness. Now we come to the second of our competition, Mahmut, with his photograph titled Maiden's Tower and Bosphorus. Moreover, we came to the competition's winner, Muhammet, with his work named Maiden's Tower and Migratory Birds.

Gürgen: What a mistake. In my name, Gürgense, no one will ever see the Maiden's Tower even in their dreams. However, I had to win. Not to me, not to me, not to me. Maiden's Tower and loneliness, Maiden's Tower and Bosphorus, Maiden's Tower and Migratory Birds.

Çınar: The Maiden's Tower, built on a small island in the Bosphorus, is the last remaining Byzantine period work in Üsküdar.

Elif: The Maiden's Tower has been used for many historical purposes. However, its most significant feature is that it gives peace to people regardless of day or night and introduces Istanbul to the world.



Image 15. (Maiden's Tower)



Image 16. (Maiden's Tower)

In all of the sections examined, it has been seen that there is a negative connection between the character of Gürgen and the place he wants to destroy. Teacher Gürgene asks questions about the historical places described in the history lesson at school. Gürgen is indifferent to the history lesson, so he cannot answer the questions correctly. Because he did not give the correct answer, his friends laughed and made fun of Gürgen. Gürgen's biggest dream is to become an Astronaut, but for this, he must first pass a history lesson. Gürgen, who could not show sufficient success in the history lesson, wants to eliminate the historical buildings as a solution. He will get rid of the history lesson if there is no historical place to tell. In all the episodes in the cartoon, the teacher first gives information in the classroom about the historical place that Gürge wants to destroy. Preliminary information is given to the audience about who, in what year it was built, and for what purpose it was used. The Istanbul Guards give the audience second, comprehensive information about the historical place that Gürgen wants to destroy. First of all, the location of the historical place to be preserved, in which year and by whom it was built whether it has been damaged in any natural disaster such as earthquake or fire. If restoration was done, by whom and in which year was this restoration made? For what purpose was the space used in previous periods? Now how and for what purpose is it used? It undertakes the task of teaching by introducing the historical place as well as its touristic value.

While giving this historical information, the visuals of the place are also reflected on the screen. In this way, children who have never seen the places mentioned before have an idea about what the place is like. At the same time, he knows the place's location in the historical scene with the information transmitted orally and has all the information a child can acquire about this place.

Conclusion and Recommendations

Today, when different names, such as the age of technology, the age of science, and the space age, are made, technology has entered every aspect of our lives and has become an indispensable instrument. Children benefit from the blessings of technology at least as much as adults. In the New World, mass media has diversified. Television is one of the tools that children are most interested in. Because children can watch television without economic, age and literacy conditions, for this reason, according to many studies, children spend a long time in front of the screen. It is possible to turn these long times spent in front of the screen in favour of children. In addition to entertaining content, children

can access much new information while having fun, as in the Istanbul Guards cartoon. Especially designed and produced for children, cartoons are a genre that both triggers and supports children's imaginations, develops their aesthetic tastes and visual perspectives, appeals to their spirit world, and benefits their cognitive and mental development. They can recognize yesterday, today and tomorrow through cartoons and cartoon characters. In this process, in addition to factors such as family and school, mass media also play an important role in the information process of children. The mass plays an active role in the lives of children using communication in teaching and raising the awareness of history subjects children. Eight episodes of the cartoon called Istanbul Guards, namely Anadolu Hisarı, Beylerbeyi Palace, Tophane Fountain, Dolma Bahçe Clock Tower, Gülhane Park, Galata Tower, Topkapı Palace, Maiden's Tower, were examined, and the following data were obtained as a result of the examination. The cartoon conveys historical places and historical culture to children. While doing this, it considers the mental and physical development of children. By descending to their level, with a straightforward and clear expression, using visuals, and sometimes making use of animations and elements such as exaggeration, comedy and music, it aims to enter children's imagination by preventing the information from being merely verbal transmission.

First, the teacher gives information about the place mentioned in the cartoon in the classroom; then, the Istanbul Guards give information about the history of that place before they go to the place to be rescued or when they come in front of the place. Thus, the information about the historical place described is reinforced.

Taking an example and raising awareness begins in childhood, and animation plays an essential role in conveying our history and culture to future generations and new generations. The characters designed and the scripts written effectively provide a cultural exchange. One of the good examples of this is the cartoon that emerged with the scenario and characters of the Istanbul Guards.

As a result, cartoons play a significant role in transferring historical places and historical knowledge to children through entertaining visual elements, characters, symbols and events.

In line with this;

- 1- Cartoons are as effective as schools, families or other institutions in teaching social values.
- 2- Historical documentaries can be boring for children. Historical movies can be transferred to children in the form of cartoons as fun.
- 3- In many domestic and foreign studies, it has been determined that children identify themselves with the cartoon characters/heroes they love and sympathize with, and accordingly, they shape their minds with what is presented in the cartoon.
- 4- It is possible to raise awareness of children on many different historical subjects through cartoons.

References

- Alicenap, Ç. T. (2015). Using Cultural Heritage in Cartoon Scenarios. *Turkology Studies*, 37, 11–26.
- Aydın, B. (2005). *Adolescent psychology*. Atlas, Istanbul.
- Aydın, B. (2018). *A content analysis on the effect of cartoons on children's television channels on childhood in Turkey*. Institute of Social Sciences.
- Balantekin, Y. (2009). *A Study on Television Addiction in Children aged 10-14*. Institute of Social Sciences Doctoral dissertation.
- Büyükbaykal, G. (2007). Effects of television on children. *Istanbul University Faculty of Communication Journal*, 28.
- Can, A. (1997). *Children and Cartoons*. Self Education Publications.
- Kocaarslan, E. (2022). An examination of Peter Reynolds's book "Dot" in terms of artistic elements. *International Journal of Fine Arts Education Research*, 5(1), 1–15.
- Erdogan, I. (2004). On what popular culture is. *Journal of Education in the Light of Science and Reason*, 5(57), 1–18.
- Erdogan, M. (2021). Investigation of the Relationship Between Social Media Usage and Media Literacy Level. *Journal of Academic Social Research*, 9(121), 163–178.
- Erturk, Y. (2011). Children's Rights and Media. In M. R. Şirin (Ed.), *Media Use According to Childhood Development Periods*. Children's Foundation Publications.
- Güler, D. (1989). Children, Television and Cartoons. . *Fiction Anadolu University Faculty of Communication Sciences International Refereed Journal of Communication*. , 163–177.
- Ilgaz, S. (1997). *Cartoon Basic Principles, Production Technique*. Leya Publishing.
- Kaba, F. (2019). *Development and Course of Cartoons in Turkey*.
- Karaman, K. (2010). "The Effect of Cartoon/TV Series Characters on Children's Consumption Habits (Giresun Example). *Black Sea Journal of Social Science*, 27, 66–84.
- Koçak, P., & Altincik, H. (2019). Discourses Used for Children in Advertisements: The Example of Koton. . *Gümüşhane University Faculty of Communication Electronic Journal*, 846–867.
- Lury, K. (2007). Review: Dafna Lemish, *Children and Television: A Global Perspective*. Oxford: Blackwell, 2007. £17.99. 257 pp. *European Journal of Communication*, 22(3), 378–381. <https://doi.org/10.1177/02673231070220030606>
- Noyat, Ş., Karahan, C. I., & Alakuş, A. O. (2018). Art Education and Creativity in Preschool Montessori Education Approach. . *Journal of Dicle University Ziya Gökalp Faculty of Education*, 34, 48–59. <https://doi.org/10.14582/DUZGEF.1902>
- Oruç, C., Tecim, E., & Özyürek, H. (2011). Role modelling and cartoons in the personality development of pre-school children. *EKEV Academy Journal*, 15(48), 281–297.
- Ozen, N. (1981). *Glossary of Cinema and Television Terms*. Turkish Language Association Publications.

- Ozer, O. (2015). *Examining the cartoons shown in cinemas after 2000 regarding the values that should be gained in pre-school*. Institute of Educational Sciences (Master Thesis).
- Özeskici, D. (2014). *Teacher and student opinions about the importance of cartoons in visual arts lessons*. Institute of Educational Sciences (Master Thesis).
- Özkent, Y. (2021). Narrative on children's television: İbi. In Öcal, D & Çiftçi, H (Eds.), *Child-game-toy-themed works*. iksad publishing.
- Ozsoy, A. (2011). *Television and Audience - Transforming Television Culture and Audience in Turkey*. Utopya Publishing House.
- Öztürk, C. , & Karayagiz, G. (2007). Children and television. *Anatolian Journal of Nursing and Health Sciences*, 10(2), 81–85.
- Postman, N. (2016). *Television: Deadly Entertainment*. Details Publications. .
- Seçkin, G. (2011). Popular Children's Magazines and Construction/Marketing of the Consumer Child. In Şirin.R.M (Ed.), *Children's Rights and Media*. (pp. 233–245). Children's Foundation Publications.
- Sirin, M. R. (2015). *Television, child and family: the media spiral of new childhood*. Trace publisher.
- Sungur, S. (2008). Negative Effects of Television Broadcasts on Children", . In G. Y. İnceoğlu & Akiner.N (Eds.), *Media and Children's Guide*,.
- Temizyürek, F., & Ümran, A. (2014). The effect of subliminal messages in cartoons on children. *Cumhuriyet Journal of International Education*, 3(3), 25–39.
- Unal, N. D. (2012). The Effect of Television on Preschool Children",. *Çankırı Karatekin University Journal of Social Sciences Institute*, , 3(2), 93–104.
- Yagli, A. (2013). The Role of Cartoons in Child Education and Social Development: The Case of Caillou and Pepe",. *Journal of Turcology Studies*, 8(10), 707–719.
- Yıldırım, A, & Şimsek, H. (2011). *Qualitative research methods in the social sciences*. featured publications.
- Yorulmaz, B. (2013). Evaluation of Caillou cartoon in terms of religion and values education. *Religious Science Journal*, 49(3), 127–143.

Tarihi Yapıların Çocuklara Aktarımında Çizgi Film Kullanımı: İstanbul Muhafızları Örneği

Hasan ÇİFTÇİ (Assoc. Prof. Dr.)

Pelin YOLCU (PhD.)

Genişletilmiş Özet

Teknoloji çağı, bilim çağı, Uzay çağı gibi farklı isimlerle anıldığı günümüzde teknoloji hayatımızın her alanına girerek vazgeçilmez bir araç olarak hayatımızda yerini almıştır. Çocuklar teknolojinin faydalarından en az yetişkinler kadar yararlanmaktadır. Yenidünyada kitle iletişim araçları çeşitlendi. Çocukların en çok ilgi duydukları araçların başında televizyon gelmektedir. Televizyonun çocuklar tarafından hem ekonomik olarak hem de yaş sınırı ve okuryazarlık şartı aranmaksızın izlenebilmesi nedeniyle, birçok araştırmaya göre çocuklar uzun süreler televizyonun önünde vakit geçirmektedir. Ekran karşısında geçirilen bu uzun süreleri çocuklar lehine çevirmek mümkün.

Çizgi film, yazılı bir senaryoya dayalı olarak hazırlanan hareketli görüntülerden oluşan, müzikli ve sesli içerikli filmler olarak tanımlanmaktadır. Günümüzde çizgi filmler eğlence, reklam, eğitim gibi birçok alanda kullanılmaktadır. Çizgi filmlerde tasvir edilen temalar, genç izleyicilerin ilgisini çekmektedir.

Eğlence ve sosyal amaçlı tasarlanan çizgi filmler henüz çocukların duygusal ve zihinsel dünyalarının işbirlikçi biçimlerde şekillendiği ve bu nedenle ilk kez kitle iletişim araçlarının özellikle çizgi filmlerin zihinsel, duygusal ve duygusal olarak icra edildiği bir çağda; tarih ve tarihi öğelerle karşı karşıya kalındığı bir çağda karşımıza çıkmaktadır. Aktif bağlantıların tasarlanması ve oluşturulması çok daha önemli hale geliyor ve değerini görmeyi hak ediyor. Bu bakış açısıyla bu çalışmada, televizyonda yayınlanan çizgi filmlerin tarihi yerleri tanıtıp tanıtmadığı, ancak tarih erbabının bunları oluşturup oluşturmadığı incelenmiştir.

İletişim araçları, çocukların yaşamında kitlesel olarak çocuklara tarihsel konuların öğretilmesinde ve bilinçlendirilmesinde etkili bir rol oynamaktadır. Bu süreçte aile ve okulun yanı sıra kitle iletişim araçları da çocukların bilgilendirilmesinde önemli bir rol oynamaktadır. İstanbul Muhafızları çizgi filminde olduğu gibi eğlenceli içeriklerin yanı sıra çocuklar eğlenirken birçok yeni tarih bilgisine de ulaşabiliyor. Muhafızlar adı verilen dizinde İstanbul Anadolu Hisarı, Beylerbeyi Sarayı, Tophane Çeşmesi, Bahçe Çeşmesi ve Saat Kulesi, Gülhane Parkı, Galata Kulesi, Topkapı Sarayı, Kız Kulesi adlı çalışma sonucunda sekiz Bölüm araştırılmış ve şu verilere ulaşılmıştır.

Çizgi film çocuklara tarihi mekânları ve tarihi kültürü aktarırken. Bunu yaparken çocukların zihinsel ve fiziksel gelişimlerini de dikkate almaktadır. Seviyelerine inerek, anlaşılır bir anlatımla, görseller, bazen animasyon ve abartı, kahkaha, müzik gibi unsurları kullanarak, verilen bilgilerin sadece sözlü aktarımla bırakılmasını engelleyerek çocukların hayal dünyasına girmeyi amaçlar. Öğretmen önce çizgi dizide adı geçen yer hakkında sınıfta bilgi verir, sonra İstanbul Muhafızları kurtarılabilecek yere gitmeden önce ya da o yerin önüne vardıklarında o yerin tarihi hakkında bilgi verir. Böylece tarif edilen tarihi yer hakkındaki bilgiler pekiştirilir.

Dünya çocukları, henüz duygusal ve zihinsel olarak şekillenmiş ve böylece ilk kez tarih ve tarihsel öğelerle karşılaştıkları bir çağda kitle iletişim araçlarının özellikle çizgi filmlerle gerçekleştirdikleri zihinsel, duygusal, tasarım ve oluşumla aktif temasların çok daha önemli hale geldiğini görüyorlar. Bu bakış açısıyla, bu çalışma televizyonda yayınlanan karikatürlerin tarihi mekanları tanıtmadığını, tarih uzmanının onları yaratıp yaratmadığını incelemiştir. Örnek olma ve farkındalık yaratma çocuklukta başlar ve çizgi filmler, tarihimizin ve kültürümüzün gelecek nesillere ve yeni nesillere aktarılmasında da önemli bir rol oynar. Tasarlanan karakterler ve yazılan senaryolar etkili bir kültürel değişim sağlar. Bunun güzel örneklerinden biri de İstanbul Muhafızları'nın senaryosu ve karakterleriyle ortaya çıkan çizgi film.

Sonuç olarak çizgi filmler, tarihi mekanların ve tarihsel bilginin çocuklara komik görsel öğeler, karakterler, semboller ve olaylar aracılığıyla aktarılabilmesi açısından önemli bir görev üstlenirler. Çizgi filmler, sosyal değerlerin öğretilmesinde okullar, aileler veya diğer kurumlar kadar etkilidir. Tarihsel belgeseller çocuklar için sıkıcı olabilir. Fakat tarihi filmler çocuklara çizgi filmler ile eğlenceli olarak aktarılabilir. Birçok yerli ve yabancı çalışma, çocukların sevdikleri ve sempati duydukları çizgi film karakterleriyle/kahramanlarıyla özdeşleştiklerini ve çizgi filmde sunulanlarla zihinlerini şekillendirdiklerini ortaya koymuştur. Çocuklar çizgi filmlerle birçok farklı tarihi konudan haberdar olabilirler. Ebeveynler tarafından doğru seçilecek çizgi filmler çocukların birçok yönden gelişimine katkıda bulunabilir.

Anahtar Kelimeler: Tarih, Televizyon, Çizgi Film, İstanbul Muhafızları.

Bu makale **intihal tespit yazılımlarıyla** taranmıştır. İntihal tespit edilmemiştir.

This article has been scanned by **plagiarism detection softwares**. No plagiarism detected.

Bu çalışmada "**Yükseköğretim Kurumları Bilimsel Araştırma ve Yayın Etiği Yönergesi**" kapsamında uyulması belirtilen kurallara uyulmuştur.

In this study, the rules stated in the "**Higher Education Institutions Scientific Research and Publication Ethics Directive**" were followed.

Yazarların çalışmadaki **katkı oranları** eşittir.

The authors' **contribution rates** in the study are equal.

Çalışma kapsamında herhangi bir kurum veya kişi ile **çakar çatışması** bulunmamaktadır.

There is no **conflict of interest** with any institution or person within the scope of the study.