

Why Sing Ninni?

Neden Ninni Söylenir?

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Abstract

This study, which aims to reveal the psychological and developmental effects of “ninni”s on children, was conducted in phenomenological design using qualitative research approach and was revealed by document analysis. In the study, 8 themes and 30 sub-themes were found as a result of content analysis of ninni texts. In these themes, it was seen that “ninni”s include processes related to the developmental stages of children, social role expectations are included and various wishes are made for the future of children. In addition, it was determined that children were described with descriptions and qualifications in “ninni”s; in these descriptions, children were tried to be described by praising and positive connotations were predominant. In addition to this, it was understood that positive emotions such as love, compassion and peace were included more in “ninni”s, while negative emotions such as separation and sadness were included less. It was found that the “ninni”s included contents that support the individual spiritually such as being safe, togetherness and sacrifice. As a result, it was seen that lullabies support the spiritual development of children. Research findings were discussed in the context of the literature and suggestions were made.

Keywords: Ninni, Psychology, Mental Health, Positive Emotion, Development.

Öz

Ninnilerin çocuklar üzerindeki ruhsal ve gelişimsel etkilerini ortaya koymayı amaçlayan bu çalışma, nitel araştırma yaklaşımının kullanılarak fenomenolojik desende yapılmış ve doküman analizi ile ortaya konulmuştur. Çalışmada ninni metinlerinin içerik analizi ile incelenmesi sonucunda 8 tema ve 30 alt tema bulunmuştur. Bu temalarda ninnilerde çocukların gelişim evrelerine dair süreçlerin yer aldığı, toplumsal rol beklentilerine yer verildiği ve çocukların geleceğine dair çeşitli temennilerde bulunduğu görülmüştür. Ayrıca ninnilerde çocukların tasvir ve nitelermeler ile tarif edildiği; bu tariflerde çocukların methedilerek anlatılmaya çalışıldığı ve olumlu çağrışımların ağırlıkta olduğu tespit edilmiştir. Bunun yanı sıra ninnilerde sevgi, şefkat ve huzur gibi pozitif duygulara çok; ayrılık, üzüntü gibi negatif duygulara ise az yer verildiği anlaşılmıştır. Ele alınan ninnilerde güvende olma, beraberlik ve fedakârlık gibi ruhsal yönden bireyi destekleyen içeriklerin olduğu bulunmuştur. Sonuç olarak ninnilerin çocukların ruhsal yönden gelişimlerini desteklediği görülmüştür. Araştırma bulguları, alanyazın bağlamında tartışılmış ve birtakım önerilerde bulunulmuştur.

Anahtar Kelimeler: Ninni, Psikoloji, Ruh Sağlığı, Pozitif Duygu, Gelişim.

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Why Sing Ninni?

Cultural life consists of multidimensional relations. One side of this dimension represents tradition and the other side represents innovation and exhibits a healthy dynamism (Miyasoğlu, 1999, p. 7). Culture continues its change and transformation by living with the transfer of the variables that reveal itself (İstanbullu, 2014, p. 5). There are various elements that keep cultural life dynamic in this way. Language is the one that carries cultural life to future generations by preserving tradition.

Language is the most valuable asset of a society. Today, it is observed that the culture of societies whose language has disappeared has also disappeared. Therefore, there is no possibility for societies without language to continue their survival. It is thought that the cultures of societies with developed language are rooted and developed. The richness of the material and spiritual cultural products of the society is the richer its culture (Öznur, 2019, p.1). Societies with a rich culture reflect this richness with the folk products that they put forward by filtering their experiences through their accumulations.

Folk literature consists of the common feelings, thoughts and emotions of the people who are connected to each other with common value judgments and who are concerned about living these values and transferring them to future generations, as well as revealing their dreams through words in order to facilitate their lives (Altınkaynak, 2019, p. 144). Folk literature, which is the common production of the people, reflects various characteristics of the people with its products. According to Ekici and Gürçayır Teke (2020, p. 109), folk literature products show the feature of being connected to tradition. Turkish folk literature, which has a special place among folk literatures, constitutes the third branch of Turkish literature under the influence of Islam, together with the lodge and divan literatures. Turkish folk literature, which is the oldest and national branch of Turkish literature, constitutes the continuation of the first period literatures to a great extent since it is based on the literature of the pre-Islamic tribe and is based on tradition (Kabaklı, 2008, p. 11). Turkish folk literature, which has the characteristic of appealing to all segments of society and all age groups, encompasses the world of emotions and thoughts of the whole people, including myths and legends for the elderly, love and heroic stories for young people, fairy tales for children, and "ninni"s for babies (Güleç, 2017, p. 2). Products performed together with music play an extremely effective role in the dissemination of Turkish folk literature products, which are both a means of education, culture transfer and entertainment from birth to death. Because music is one of the most effective forms of cultural expression of language. Because the lyrics, which are often found in musical works alongside the melody, have gained an important place in folk culture in terms of conveying the emotional load (Mustan Dönmez & Karaburun, 2013, p. 1085). Wherever in the world a great poet has grown up, it has been seen that poet has added music to poetry. According to this understanding, it can be said that poetry is music made with words (Banarlı, 1972, p. 88). It is thought that what is essential in the issue of music in poetry is the natural sound presence in language in poetry written in language (Okay, 2018, p. 71). In this context, the Turks, who have been attaching importance to the internal harmony in poetry since the past and have applied music even in their poems, have constructed their poems with the concern of rhyme and metre by giving internal music. Including the ancient Greek poetry, it is not seen in Turkish poetry that poems are sung without metre and rhyme as if making a speech. It can be stated that this feature makes Turkish poetry a musical work (Kutsi, 1990, p. 293). For Turkish folk music, which is based on such a tradition, Coşkun (2019, p. 8) defines it as "...In terms of its formation and the products it creates, it is the expression of all the events experienced by the Turkish people from birth to death with words and music".

Turkish folk music, as a part of Turkish folklore, has been sung in different forms with different dialectal features; it has expanded its borders to very wide geographies with ethnic music performed in various regions in a very wide geography. Turkish folk music, which is classified as broken airs and long airs according to its rhythm, is also divided into two as verbal and non-verbal. The spoken ones of Turkish

folk music are called folk songs (İrtürk, 2019, p. 1). “ninni”s are generally analysed under folk songs. In the classification made by Güleç (2017, p. 8), “ninni”s are also included as a type of folk song. Unlike this classification, there are also researchers who evaluate “ninni”s separately from folk songs. According to Gariboğlu (1969), anonymous Turkish folk literature should be classified as common folk literature and the types of verse should be handled as Mâni, Ninni, Lament, and Folk Song. According to Oğuz (2019, pp. 21-23), the difference between folk songs and “ninni”s emerges in terms of melody and content. According to this idea, while folk song is a melody-dominated genre, ninni is a genre with the same intensity of melody and subject matter.

Ninni

Cultural preferences regarding time and space determine the formation and change of music culture. However, this change does not harbour an unlimited differentiation. The limits of the changes do not go beyond the preservation of the roots to which the music is deeply connected and its own characteristic of being itself. The patterns that enable the transmission of music contain all the musical structures, signs, formulas and codes needed to remember the commonalities in culture and traditional music in general (Elçi, 2011, p. 132). Therefore, it would not be a correct approach to attribute the existence of music that originates from traditional culture only to the person or the producer artist. Music is considered as the product of a social genealogy, peoples and common past experiences (Kışın, 2019, p. 3). This situation, which is expressed as being anonymous, is classified as not knowing the author, owner and producer. However, it can be said that the main thing in this regard is that a work undergoes the process of socialisation with the sociological and anthropological perspective mentioned above. Because the socialisation of a work makes it a common production and product of the people (Eroğlu, 2014, p. 15).

“ninni”s, which have a special place among the musical folk products owned by the society and passed on to future generations, fulfil many tasks by reflecting the characteristics of traditional Turkish culture and attributing them to future generations. The individual and social role of “ninni”s is understood, especially when it is considered that one of the psycho-social qualities that music adds to human beings is the sense of belonging that the individual feels towards the community he/she is in (Kurban, 2019, p. 32). Studies on the relational aspect of music reveal that singing together or improvised singing acts as social support, increasing social interaction and providing positive effects on individuals (Karslı, 2019, p. 262). In addition to these, the presence of religious / mystical content in “ninni”s fills an important cultural gap.

From this point of view, it is understood that “ninni”s contribute to human life in different subjects. “Ninni”s contribute to human life in different areas. Children are in a continuous development from birth. Physical, cognitive, biological and social etc. The child, who is in development in many areas, interacts with other people from the moment he/she is born. Perls, Hefferline & Goodman (1994) state that contact is at the centre of human life. For this reason, the individual tries to be in constant contact with the environment. One of the elements that provide this unity is “ninni”s. “ninni”s support the development of the child socially and spiritually. “ninni”s play a role in the development of basic language skills in the child, one of the elements of social structure. Thus, language education through “ninni”s starts from infancy (Gelişli & Yazıcı, 2011). Through “ninni”s, the child discovers the sound structure of the language and recognises syllables, words and sounds. Reading, speaking, listening and comprehension skills are also strengthened through “ninni”s (Değirmencioglu, 2010; Toker, 2011). Listening, one of the mentioned skills, is one of the first learning channels. The individual uses the way of listening from the mother's womb and receives sounds from the outside world. In addition, at this stage of physical and mental development, the individual tries to understand the events that occur around him/her through listening. “ninni”s, which have a relaxing feature with their melody and lyrics,

make it easier for the child to understand what is happening around (Şimşek, 2016). Thus, the individual begins to learn and acquire new knowledge. The child, who learns new words of his mother tongue through the “ninni”s he listens to, also ensures the development of speaking skills in the process (Güneş, 2010; Yavuz, 2010).

“ninni”s also build harmony, unity and harmony between mother and child. The child, who gains a basic sense of trust towards his/her mother through “ninni”s, creates sincere feelings towards the mother in his/her unconscious by having peace and tolerance with the love and affection he/she will receive from her (Çek Cansız, 2010; Torun & Yıldız, 2013). In “ninni”s that are handled within a context, the mother can give her child the message that she loves and cares for him (Güneş, 2010). The mother even expresses her mental state (loneliness, fears, sadness and longing etc.) in this way (Çıblak Coşkun, 2013). Ninni also helps to create a healthy bond between the mother and the child and makes the communication between the child and the mother, who is away from anxiety and stress, safe (Şimşek, 2016). “ninni”s, which help the mother to transfer her mood, feelings and thoughts to the child, also support the formation of a secure bond (Çıblak Coşkun, 2013). The child who knows the mother's voice can become peaceful more easily. The mother, who can easily convey her feelings with the “ninni”s sung to the child, makes the bond between her and the child stronger. With the bond becoming stronger, mother and child become closer to each other (Yılmazoğlu, 2020).

“ninni”s also play a role in transferring the events, people and relatives occurring at home to the child (Kabadayı, 2009). The social structure is also included in the transfer, which is not limited to these. The transfer of social values provides an easier adaptation and puts the child into interaction with the society. In this context, “ninni”s have a special function and prepare the individual for the society he/she is in. Family structure, customs, traditions, traditions, customs, belief structure, living conditions and the relations of family members with each other are transferred to the child through “ninni”s (Farsakoğlu, 2006; Güneş, 2010). The child, who gains an idea about the material and spiritual structure of the society through the transfer of cultural values, learns social values in this way and easily adapts to his/her wider environment (Güneş, 2010; Kabadayı, 2009). The transmission of cultural beliefs, social structure, attitudes and behaviour patterns through “ninni”s also means that the child is involved in a natural education process (Torun & Yıldız, 2013). It is seen that “ninni”s have a calming effect on children as well as in the transmission of language, culture and social structure. The newborn baby spends most of his/her life with sleep. Sleep, which is as important as nutrition, is important in terms of adapting to the world the baby comes from. Sleep, which is also important in later age stages, helps the child's mood and healthy behaviour. Therefore, a quality sleep is a must for the child (Ungan, 2009). “ninni”s are considered to have a healing power in order to eliminate a deterioration in sleep due to a negative event or situation. “ninni”s, which are sung in the process of waking up as well as the child's sleep, also serve to reduce the existing stress due to its rhythm, slow-moving structure and the emotions it contains. “ninni”s, which facilitate the process of falling asleep, also positively affect the child's social, spiritual and educational development. “ninni”s, which have a soft melodic structure, relax the child and regulate breathing (Farsakoğlu, 2006; Güneş, 2010). In addition to such a function, the child feels that he/she is given importance. Through “ninni”s, the child grows up to be calm and self-confident (Kumtepe, 2015).

In this study, it was aimed to examine lullabies, which have many effects on children and society, from a psychological point of view and it was wondered how they have a psychological effect on individuals. Because today, it is very important to give importance to the education of children with culturally appropriate methods and to strengthen children by using culturally appropriate materials to be spiritually well, to raise them as individuals suitable for society and to achieve family, child and community harmony.

Method

Model and Design of the Research

Qualitative research method was used in this study. Qualitative research method is a research style in which qualitative data collection methods such as observation, document analysis and interview are used and events are examined in the natural environment (Yıldırım & Şimşek, 2018). In qualitative research, it is tried to understand the problem planned to be examined in an inquisitive, interpretative and natural environment (Klenke, 2016). However, in qualitative research, a subjective interpretation process is used to interpret previously known or unrecognised problems and to examine the natural phenomena related to the problem in a realistic way (Seale, 1999). In qualitative research, the problem studied is handled within the framework of a context and interpretation is realised. In the interpretation of the phenomena, the meanings that people attribute to them are taken into consideration. In this method, in which the exploratory process is functionally shaped, the links between events are revealed more clearly (Eysenbach & Köhler, 2002; Malterud, 2001). In addition, phenomenological research design was used in the study. Phenomenological studies examine the ways people make sense of their personal and common experiences. In the phenomenological design, why people behave the way they do rather than how they behave is addressed (Van Manen, 2014; Pham, 2018). In this form of research, the individual's perspectives on a certain situation are tried to be revealed (Van Manen, 2014).

Study Material

Documents containing “ninni”s were accessed in the research. Sources such as YÖK TEZ (Higher Education Council Presidency Thesis Centre) and ULAKBİM (National Academic Network and Information Centre) were scanned in this context, and published books were also examined. Among the documents accessed, the book 'Turkish “ninni”s from Anatolia' (Demir, 2018), in which “ninni”s are comprehensively collected, was determined as the study material and a total of 439 “ninni”s in this source were examined.

Analysing the Data

Document analysis method, one of the qualitative research methods, was used in the study. Document analysis is the analysis of written sources on the subjects planned to be researched. Here, existing documents or records are systematically analysed (Çepni, 2010). Document analysis enables generalisations and interpretations to be obtained by collecting the information obtained by examining written, oral, etc. materials containing information on the topics planned to be researched (Yıldırım & Şimşek, 2018). Content analysis was used to analyse the data obtained in the current study. Content analysis was carried out manually. Content analysis is done by gathering the data in a meaningful way. It is aimed to make the data obtained in content analysis more easily understood by the reader (Creswell, 2014).

Validity and Reliability of the Study

Validity in qualitative research is the condition that the findings obtained are true or reasonable (Creswell, 2014). Silverman (2013) explained validity in qualitative research as the credibility of interpretations. Validity in qualitative research is subject to the processes of obtaining and interpreting the data correctly in order for the research findings to accurately reflect and represent the real world (Yin, 2011). For this, a peer who was not involved in the research process was used to ensure that there was no problem in the analysis and interpretation of the research. Reliability is the state of being systematic in the phase of obtaining data by the researcher in qualitative research method. Reliability in qualitative research method is provided by consistency and verifiability (Lincoln & Guba, 1985). In

the current study, ways such as step-by-step repetition and consistency between coders were used for reliability. With step-by-step repetition, the data were divided into two parts and two researchers came together and made comparisons as the categories were formed. In this way, the process was continued by checking the consistencies between the coders in the analysis.

Findings

In this section, the content analysis of the information obtained after the document analysis is presented. Depending on the findings of the analysis, 8 themes and 30 sub-themes were reached (Table 1).

Table 1

Themes and Sub-themes

Theme	Sub-theme
Improvement	Growth
	Walking
	Running
	Speech
	Other areas of development
Social Role	Soldier
	Being strong and powerful
	Bride
	Caring for elders
Making Wishes	Education
	Don't be valiant
	Lifespan
	Protection
	Becoming a man
	Rose
	Family
	Goodness
	Faithfulness
	Fur
	Himmet
	Other wishes
	Qualifying
Characterising the individual according to some organs of the body	
Characterising the individual according to some parts of the body	
Rose	
Trouble partner	
Other characterisations	
Emotion	Positive emotions
	Negative emotions
Being safe	
Togetherness	
Self-sacrifice	

Findings Related to the Theme of Development and Sub-themes

It was understood that some sub-themes occurred under the theme of development in “ninni”’s sung for children. Growth is one of the sub-themes (f = 191). In “ninni”’s, growth is usually mentioned together with sleeping. It can be interpreted that the positive effects of a good sleep on growth are learnt from generation to generation. Some “ninni”’s related to the sub-theme of growth are as follows:

<i>Her aunt is a very kind aunt.</i>	<i>I set up a swing in the tree</i>	<i>Ninni, baby, ninni</i>
<i>He put gold around it</i>	<i>I poured it in front of you.</i>	<i>Let him sleep and grow up</i>
<i>Let him sleep and grow up ninni</i>	<i>Let the baby grow up.</i>	<i>Let him walk before he's old.</i>
(Çorum)	(Karabük)	(Tokat)

Another sub-theme is walking (f = 122) and running (f = 4). In the expressions in the “ninni”’s, it is seen that the baby is wished to overcome this stage in a healthy way as an important stage of physical development. Some “ninni”’s related to these sub-themes are as follows:

<i>Let him walk with his feet</i>	<i>Let him sleep and grow up ninni</i>	<i>Let her run, baby</i>
<i>Make his mummy laugh</i>	<i>Let him walk on the grass ninni</i>	<i>Nenni, my hennaed daughter ninni</i>
<i>Nenni, baby, nenni</i>	<i>Let him bring wood from the mountains, ninni.</i>	<i>Nenni hennaed lamb ninni</i>
(Niğde)	(Zonguldak)	(Afyon)

Other sub-themes under the development theme are speech (f=3) and other developmental areas (f=8). In the “ninni”’s question, while the baby's speech is included as a good news, it is hoped that the baby can take responsibility enough to pick up his/her clothes. Responsibility is an element that should be taught at an early age and is thought to be important in the mental health of the individual. It is also understood from the expressions used that the baby is expected to reach the power of speech. Some "ninni"s related to these sub-themes are as follows:

<i>Our garden rose</i>	<i>Let my little girl hop</i>	<i>The wood is rotten and the nail won't hold</i>
<i>The head of the rose has turned into a nightingale</i>	<i>Let's get her kitty together</i>	<i>The baby doesn't keep little promises</i>
<i>Our baby has spoken</i>	<i>To her mother in her magic</i>	<i>I say ninni, baby ninni</i>
(Isparta)	(Gaziantep)	(Tunceli)

Findings Related to Social Role Theme and Sub-themes

It was understood that different sub-themes were formed under the theme of social role in “ninni”’s sung for children. One of the sub-themes is military service (f = 15). Based on the expressions in the “ninni”’s, it can be said that boys who reach the age of military service, which is extremely important for the Turkish nation, are the occasion of pride. Defending the homeland as a soldier is considered so important for mothers that they call their sons, who are thought to be in the swaddling age, as "little soldiers". Some “ninni”’s related to the sub-theme of military service are as follows:

<i>My son grew up on formula.</i>	<i>If I beles a baby in a mirrored cradle</i>	<i>What your tongues say</i>
<i>He grew up and his grandmother saw</i>		<i>My little soldier</i>
<i>The ram became a valiant soldier</i>	<i>If I grow, feed and make a soldier</i>	<i>Nenni boy, nenni nenni nenni</i>
(Isparta)	(Bursa)	(Eskişehir)

Another sub-theme obtained under the theme of social role is being a bride (f = 4). It can be said that reaching the age of taking responsibility for a house as a bride is a stage that the Turkish nation attaches great importance to. Mothers, who imagine their daughters in white wedding dresses and veils, wish that their daughters will be destined for good fortune. In these wishes, it is also seen that the houses where the bride goes are tried to be depicted. “ninni”s related to the bride sub-theme are as follows:

<i>Sleep and grow up, get up and walk</i>	<i>May my lamb enter fragrant houses</i>	<i>Gentlemen, come to the threshold</i>
<i>Put on the whites.</i>		<i>I tied roses to your threshold</i>
<i>Come be a bride, come, my daughter, sleep.</i>	<i>Let my lamb be a bride with a veil</i>	<i>Those who don't want my daughter.</i>
<i>(Samsun)</i>	<i>(Nevşehir)</i>	<i>(Bilecik)</i>

Other sub-themes obtained under the theme of social role are being strong and powerful (f = 5) and caring for elders (f = 3). In the “ninni”s evaluated within the scope of being strong and powerful, young people depicted as young men are associated with jobs that require strength such as "taking wood from the mountains". It can also be interpreted that the young men who are thought to do these jobs are wished to be responsible individuals in this way. In addition, the ninni singer also imagines that the baby, who is in need of his/her attention and care at that moment, will take care of him/her when he/she grows up. Based on these expressions, it can be said that the person singing the ninni compares the present day with the future and dives into various thoughts. In addition, respect, caring for the elders and tolerating them are also taught to the child through “ninni”s. Some “ninni”s related to these sub-themes are as follows:

<i>Let him walk on the grass ninni</i>	<i>He'll sleep and wake up</i>	<i>Your cheek smells of roses</i>
<i>Let him bring wood from the mountains, ninni.</i>	<i>My son will be a lad</i>	<i>He'll grow up and look at me</i>
<i>(Zonguldak)</i>	<i>I'll put you to sleep</i>	<i>Ninni, baby, ninni</i>
	<i>(Ankara)</i>	<i>(Niğde)</i>

Findings Related to the Theme of Making Wishes and Sub-themes

It was observed that there were different sub-themes under the theme of making wishes in “ninni”s. One of these sub-themes is education (f = 16). People living in Anatolia, where being educated is important both religiously and nationally, wanted to transfer this value to new generations. For this reason, in “ninni”s, children who will be sent to school to learn science are encouraged to develop a predisposition in this field at an early age. Some “ninni”s on the sub-theme of education are as follows:

<i>The father of the handkerchief</i>	<i>Father of the handkerchief</i>	<i>May God bless you with good health</i>
<i>Prepare your son for school</i>	<i>Prepare your son for school</i>	<i>May he learn knowledge</i>
<i>Buy a book and release it, dad.</i>	<i>Buy a book and publish it, Dad.</i>	<i>Wake up, pretty baby, wake up.</i>
<i>(Karabük)</i>	<i>(Isparta)</i>	<i>(Mersin)</i>

Another sub-theme under the theme of making wishes is being valiant (f = 10). Valour can be expressed as being strong and powerful as well as being able to work. The main factor in the awakening of this idea is that the qualifications mentioned as bravery are mentioned together with the actions of doing business. In addition, skills such as courage and being successful in something are tried to be conveyed to the child. “ninni”s related to the sub-theme of being valiant are as follows:

*Let my son wrestle in the sky
Let him pitch tents on the ground, my son
Let my baby grow up.
(Artvin)*

*Let your cattle winter in the mountains
Let the farmer work on the plain
Allah who gave you to us..
(Karaman)*

Life span sub-theme (f = 10) is another sub-theme under the theme of making wishes. In addition to wishing for a long life, it is also included that the life is like flowing water. Considering the sacredness of water in Turkish culture, the value of this wish is also understood. The “ninni”s related to the sub-theme of longevity are as follows:

*Bring your father from a long
way away.
May God give you a long life
Ninni, baby, ninni.
(Antalya)*

*Buckets and buckets of honey
May the flowing waters be your life
May you sail the seas.
(Balıkesir)*

*Long poplar neck
May the flowing waters be your life
May Allah be your friend.
(Afyon)*

Another sub-theme under the theme of making wishes is being a man (f = 8). In the expressions of being a man in “ninni”s, it is seen that qualities such as being educated, being famous, and having a home are emphasised. From this point of view, it can be said that the characteristics of the expression mentioned as being a man are revealed through “ninni”s. “ninni”s related to the sub-theme of being a man are as follows:

*Will go to schools
He'll be a great man
Ninni, my lamb, ninni.
(Ankara)*

*Let his fingers hold a pen
May his fame find the world
May he be a good man.
(Kastamonu)*

*My baby sleeps in his cradle
He becomes a man on the threshold
of the house
In the spoon of sweet dishes.
(Çankırı)*

Another sub-theme under the theme of making wishes is protection (f = 8). It is seen that protection is always asked from Allah in “ninni”s. In these expressions, they implore Allah to protect them from accidents, calamities, evil eye, troubles and troubles. “ninni”s related to the sub-theme of protection are as follows:

*My voice came out of the chimney
May God keep you safe
From flower to cranberry.
(Iğdır)*

*Let him sleep and grow up
May it be protected from the evil eye
Ninni, my dear ninni.
(Trabzon)*

*Let him sleep and grow up
May God save you from trouble
Sleep, baby, ninni.
(Amasya)*

Other sub-themes under the theme of making wishes are family (f = 3), being auspicious (f = 3), other wishes (f = 3), being faithful (f = 2), fur (f = 2) and himmet (f = 2). Some “ninni”s related to these sub-themes are as follows:

*Milk flows from the white teat
I hope my son burns a hearth
Nenni, baby, nenni.
(Niğde)*

*May my honey grow up quickly
May he do good deeds
Layla balama layla.
(Iğdır)*

*May it flourish like a tree ninni
May he grow up to be a man ninni.
(Trabzon)*

<i>Let him walk like a ninni</i>	<i>Let my baby eat when she's full</i>	<i>He wears an aba on his back</i>
<i>Let him sleep and grow up ninni</i>	<i>Let him wear furs when he grows up.</i>	<i>Sheep father in Konya</i>
<i>Let him walk in the path of righteousness ninni.</i>	<i>Baby, ninnen, lamb, nenni</i>	<i>May my daughter sleep</i>
<i>(Bayburt)</i>	<i>(Ordu)</i>	<i>(Sinop)</i>

Findings Related to the Qualification Theme and Sub-themes

It was understood that different sub-themes were formed under the theme of characterisation in “ninni”s. One of these sub-themes is characterising the individual holistically (f = 45). Some “ninni”s related to the sub-theme of characterising the individual holistically are as follows:

<i>Forehead Konya Square, ninni</i>	<i>What I wish from a Mevla</i>	<i>Ninni angel ninni</i>
<i>Her hair is a wisteria, ninni</i>	<i>Ninni for you, my wishing bird</i>	<i>Crying baby crying</i>
<i>She is the butterfly of this house, ninni</i>	<i>Ninni, baby, ninni.</i>	<i>Three days to Eid</i>
<i>(Kocaeli)</i>	<i>(Gaziantep)</i>	<i>(Isparta)</i>

Another sub-theme under the theme of characterisation is characterising the individual according to some organs of the body (f = 39). In these expressions, it is seen that the child's eyes are likened to beads, mouth to boxwood box and hazelnut bag, ears to nightingale's nest. The “ninni”s related to the sub-theme of characterising the individual according to some organs of the body are as follows:

<i>Your beady eyes</i>	<i>Boxwood mouth box</i>	<i>His ears are nightingale's nest</i>
<i>Your beautiful, beautiful faces</i>	<i>I'd like to put it in my bosom.</i>	<i>A baby that speaks like a nightingale</i>
<i>Your soft, soft, soft hands</i>	<i>Ninni, baby, ninni</i>	<i>And a bag of nuts in the mouth</i>
<i>(Denizli)</i>	<i>(Bilecik)</i>	<i>(Adana)</i>

Another sub-theme under the theme of characterisation is characterising the individual according to some parts of the body (f = 38). In these, the forehead is likened to the month of Ramadan, the eyes to grapes and almonds, the nose to the date of Kaaba, the cheeks to apples, and the eyebrows to the crescent moon and the bow. The “ninni”s related to the sub-theme of characterising the individual according to some parts of the body are as follows:

<i>The month of Ramadan on the forehead</i>	<i>Bending eyebrows crescent</i>	<i>My baby's eyebrows are arched</i>
<i>I feel like fasting</i>	<i>His eyes are grapes</i>	<i>His eyes resemble almonds</i>
<i>Ninni, baby, ninni.</i>	<i>Kaaba persimmon on the nose</i>	<i>Her cheeks are patterned apples.</i>
<i>(Bilecik)</i>	<i>(Tokat)</i>	<i>(Kırşehir)</i>

Another sub-theme is the expression rose (f = 16). It can be said that the fact that the rose stands out with its beautiful scent and colours, as well as having some positive metaphorical associations, provides an environment for the rose to be mentioned in “ninni”s. “ninni”s related to the rose sub-theme are as follows: Some “ninni”s related to the rose sub-theme are as follows:

<i>Let the sun rise on your threshold</i>	<i>May you sink into the roses</i>
<i>If I see you grow up</i>	<i>All roses are trees</i>
<i>I'll fill your threshold with roses.</i>	<i>May you sleep in its shadow</i>
<i>(Isparta)</i>	<i>(Burdur)</i>

<i>I have a flower flower kiss</i>	<i>It burns me to ashes</i>	<i>Let him grow up and collect ninni</i>
<i>He's got a kiss like a rose</i>	<i>It floods my tears</i>	<i>Let him grow up to be his mother's</i>
<i>Sleep ninni, sleep ninni.</i>	<i>Amma is making roses again.</i>	<i>rose ninni</i>
(Sinop)	(Manisa)	<i>Ninni, my dear ninni.</i>
		(Çankırı)

Other sub-themes obtained under the theme of qualification are other qualifications (f = 3) and partner in distress (f = 2). Some of the “ninni”s related to these sub-themes are as follows:

<i>My sister-in-law gave birth to a child</i>	<i>My summer has already passed</i>
<i>Gingilli mingilli pumpkin head</i>	<i>My little puppy, my partner in distress.</i>
<i>Nenni baby nenni.</i>	<i>I'm travelling abroad</i>
(Isparta)	(Ankara)

Findings Related to the Theme of Emotion and Sub-themes

It was understood that some sub-themes occurred under the theme of emotion in “ninni”s sung for children. Positive emotions are one of the sub-themes (f = 35). These expressions include the child's smile giving peace to the ninni singer, arousing feelings of hope for the future, growing up in a loving environment, and being indispensable. Some “ninni”s related to the sub-theme of growth are as follows:

<i>His eyes smile sadly</i>	<i>Daddy will be back in a minute.</i>	<i>Let her eyes fall asleep</i>
<i>It brings peace to my heart</i>	<i>He kisses you, he loves you, he sits</i>	<i>Let him look to tomorrow with hope</i>
<i>and water to my soul</i>	<i>Nenni baby, nenni baby.</i>	<i>Don't be unkind to his mother.</i>
<i>How quickly the ninni grows</i>	(Bilecik)	(Karabük)
(Isparta)	.	.
<i>Spring comes and flowers bloom</i>	<i>My baby is my beloved</i>	<i>Let the birth mother rejoice</i>
<i>My baby grows up and goes to work</i>	<i>Without him, the world is too</i>	<i>Happy breastfeeding mum</i>
<i>I hope he lives happily</i>	<i>narrow for me</i>	<i>Let the ninni-singing mother boast.</i>
(Çankırı)	<i>He's my one and only love.</i>	(Bilecik)
	(Eskişehir)	

Another sub-theme is the expression of negative emotions (f = 8). It is seen that these negative emotions are expressed by associating them with longing. Some “ninni”s related to the sub-theme of negative emotions are as follows:

<i>I built an apiary on a high mountain top</i>	<i>The village road is flat</i>	<i>I'll sit on a high mountain top</i>
<i>You brought yellowness to my rosy</i>	<i>The night is day for us</i>	<i>I can't lose a fatwa on those who</i>
<i>complexion</i>	<i>My strange mother is lonely</i>	<i>come and go.</i>
<i>I didn't know what separation was.</i>	(Karaman)	<i>Is there anyone like me</i>
(Sinop)		(Çankırı)

Findings Related to the Theme of Being Safe

The theme of being safe was found in “ninni”s (f = 6). The child, who is tried to be protected from the evil eye and evil, is entrusted to the protection of the mountains, which are attributed to greatness in Turkish culture. Some “ninni”s related to the theme of being safe are as follows:

<i>I was born among the daffodils</i>	<i>My baby is the angel of seven mountains</i>	<i>And his cradle hangs from the ceiling</i>
<i>I fed on my own word</i>		<i>My baby is safe with me</i>
<i>I hid it from evil eyes</i>	<i>Hide my baby in the mountains</i>	<i>I'll put my baby to sleep, I'll raise my baby.</i>
<i>(Karaman)</i>	<i>Let him sleep and grow up.</i>	<i>(Rize)</i>
	<i>(Manisa)</i>	

Findings Related to the Theme of Togetherness

The theme of togetherness in “ninni”s (f = 4) was obtained. In addition to the “ninni”s expressing the need for the mother and the baby to be together, there are also “ninni”s reflecting the hope that they will be in solidarity when they grow up. Some “ninni”s related to the theme of togetherness are as follows:

<i>It's not polite to say ninni</i>	<i>I'm in deep trouble.</i>
<i>Mummy can't be without her baby</i>	<i>Grow up and let's talk, my lamb.</i>
<i>A baby can't be without a mother.</i>	<i>Come on, let's run, lamb.</i>
<i>(Antalya)</i>	<i>(Düzce)</i>

Findings Related to the Theme of Sacrifice

The theme of sacrifice in “ninni”s (f = 3) was obtained. In the “ninni”s in question, the thought of the parent who is worried that undesirable things such as sleep deprivation and suffering will harm his/her child is included. Some “ninni”s related to the theme of sacrifice are as follows:

<i>May your “ninni”s be mine</i>	<i>Your mouth is honey, your lips are sugar</i>
<i>May my sweet sleep be yours</i>	<i>It's your mummy who'll take care of you</i>
<i>I'll sing a ninni and let her sleep.</i>	<i>Nenni, baby, nenni.</i>
<i>(Aksaray)</i>	<i>(Eskişehir)</i>

Discussion

In the light of the findings obtained about “ninni”s, different themes and sub-themes emerged. The first of these themes is the one related to the developmental stages of individuals. Depending on the developmental stages, it is seen that different developmental areas are addressed in “ninni”s. Human development is a structure that is progressive, has a certain order and follows the same pattern throughout generations (Onur, 2001). In addition, human development has a universal structure (Yazgan İnanç, Kılıç Atıcı, & Bilgin, 2019). Depending on such features, it can be thought that developmental stages are mentioned in “ninni”s. In addition, “ninni”s are also effective on the development of children. Leydier (2007) reported that “ninni”s are effective on the child's mental development, accelerate language development, and help the child feel safe by providing emotional development. It has also been reported in different studies that “ninni”s form the basis for skills such as listening, understanding, reading and speaking, and support the development of the individual in recognising words and sounds (Değirmencioğlu, 2010; Güneş, 2010; Toker, 2011).

Another theme obtained from the research is social role. This finding can be explained by the influence of the society on the roles that the individual will have. In addition, it can be said that the social roles and values of individuals are acquired through “ninni”s from childhood and even infancy. Marshall (1999) explains the social role as whether the individual performs the behaviours and attitudes expected by the society. Dökmen (2009) reported that girls who spend time with housework-themed toys tend to do housework. Huston & Alvarez (1990) stated that the pressure to exhibit behaviours according to gender increases in middle childhood, especially for girls. Mc Hale, Crouter & Tucker (1999) revealed that children's gender role tendency is related to the attitudes of parents towards gender roles. Bhasin (2003) reported that the appropriate role for men and women is completely socially determined and that this is a cultural construction. In this context, it is seen that the findings obtained in the study coincide with the aforementioned inferences in the literature.

The other theme reached in the current research is making wishes. When the sub-themes within the related theme are examined, it is seen that there are different wishes for children in “ninni”s. Şimşek & İvrendi (2014) reported that families expect the child to gain independence in preschool education. In the same study, the researchers reported that the families expected the child to gain the ability to solve the problems encountered in daily life. In a study conducted by Hutchinson, Baldwin & Caldwell (2003), it was reported that families expect the child to develop certain skills, to behave autonomously, to be self-managing and responsible, and that they act in line with meeting these expectations. Yapıcı (2010) reported that after the birth of a child, parents wish for their child to read, to have a good profession, to be a good person, to read and become a man, to be a virtuous person and to be smart. It is understood that the results obtained are compatible with the studies in the literature.

Another one of the findings of the research is the theme of qualification. It is also seen that there are different sub-themes under qualification. It shows that the qualifications made in “ninni”s try to describe the child in different ways as well as trying to express positive and beautiful interpretations. The use of positive concepts in the qualifications may help children to feel and perceive this and calm down. It can even be considered as a way for the mother to express her positive feelings to her child. Aktaş & Gündüz (2001) state that qualitative narration is a form of narration that aims to convey the impression aroused in the individual. In the same study, the researchers reported that the individual adds his/her feelings and comments in qualitative narratives (Aktaş & Gündüz, 2001). It is understood that the finding obtained overlaps with different studies.

In the study, the theme of emotion was also found in the “ninni”s sung by mothers to their children. The theme of emotion consisted of two sub-dimensions. In addition, the themes of being safe, togetherness and sacrifice were also obtained in this study. These results can be explained by the positive contributions of mothers to the child through “ninni”s. “ninni”s are tools through which mothers provide verbal transmission to their children. These transmissions include elements such as emotion, bonding, social role, values and security. The child acquires these features through “ninni”s, tries to live life by learning life and begins to add meaning to life (Şimşek, 2015). “ninni”s ensure the harmony, togetherness and closeness of mother and child (Toker, 2011). However, emotions such as love that the baby needs are also transferred through “ninni”s (Güneş, 2010; Şimşek, 2015). In addition, emotional expressions such as love and compassion in “ninni”s function to reduce stress in the child (Farsakoğlu, 2006). As a result of the “ninni”s that the mother blends with her love and compassion and sings to her child accompanied by a melody, the foundations of tolerance, love and compassion are laid in the child (Çek Cansız, 2010; Toker, 2011). In addition to all these, it is understood that “ninni”s, which have positive effects on the child in terms of psychological aspects, have many benefits in many ways, from sleeping comfortably to calming down, from bonding to feeling safe. “ninni”s, which regulate the child's breathing in tense and stressful moments, reduce his/her stress and help him/her gain a sense of basic

trust (Çek Cansız, 2010; Güneş, 2010; Toker, 2011). “ninni”s, which support social emotional development, facilitate the child's adaptation to the family and environment and support the child to become an independent and self-confident individual.

Conclusion and Recommendations

As a result, it was concluded that “ninni”s not only transfer Turkish culture and structure to the next generations but also support the psychological development of children. When evaluated in terms of physical, cognitive and social development, it was seen that growth, walking, running, speaking, listening and expressing development areas were mentioned. “ninni”s even reveal that child development has certain stages. In addition, it is seen that “ninni”s also include the social roles that children will take place in the future. It was found that the roles, responsibilities and values in “ninni”s are taught to children at an early age. Another result obtained in the current research is that “ninni”s make wishes for children. The wishes in “ninni”s support the psychological and sociological development of children, it was revealed that they were in a way to support their well-being and happiness. Characterising children in “ninni”s is another of the results obtained. It has been observed that in the qualifications, children's whole bodies were tried to be used as well as using only parts of the body such as arms, nose, forehead and eyebrows. In addition, it was also found that good feelings and good emotions were tried to be expressed to the children through qualifications. In addition to this, another result obtained is that emotions are widely included in “ninni”s. It was understood that positive emotions were clearly used more and positive emotions were conveyed to children through “ninni”s. In addition to these, in the present study, it was found that the concepts of togetherness, sacrifice and being safe were transferred to children in “ninni”s and tried to be gained.

In future studies, it is important for researchers to conduct studies by bringing together different disciplines such as mental health and Turkish culture. Because different materials such as lullabies in Turkish culture can be used in mental health studies. In addition, the presence of researchers in such different disciplines will contribute to the production of easier and more functional solutions in areas such as child education in the social structure. In addition, it should be ensured that the tools in the cultural structure such as “ninni”s are used both in schools and in family and child education. Thus, cultural elements such as lullabies can positively support the transmission of values and the child's mental health.

Compliance with Ethical Standards

Ethical Approval

Ethics committee approval is not required for this study.

Author Contributions

Both authors contributed to the writing of the literature review. The first author was responsible for the methodology, analysis, and discussion sections. Both the first and second authors contributed to the reporting of the analyses, as well as the conclusion and recommendations sections.

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