The Analysis Of Cartoon Series: Pepee in terms of Cultural Values

Kültürel Değerler Açısından Pepee Çizgi Film Serisinin Analizi

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Öz

Günümüzde çizgi filmler sadece birer eğlence aracı değil aynı zamanda kültürleme / kültürleşmenin meydana geldiği birer sanal alan olmaktadır. Bu bakımdan bu çalışma Pepee çizgi filmindeki kültürel öğelerin kültürleme bağlamında nasıl kullanıldığını araştırmaktadır. Bu çalışma betimsel tasarımda doküman analizine dayalı olarak yapılmıştır. Seçkisiz basit örnekleme ile Pepee çizgi filminin 10 bölümü seçilmiştir. Çalışma sonucunda diğer kültürel değerlerle beraber Türk kültürünün ağırlıklı olarak kullanılmakta olduğu bulunmuştur. Ayrıca çizgi filmdeki temel malumatın okul öncesi çocukların gündelik ihtiyaçlarıyla ilişkili olduğu, kültürel değerleri yansıtan arka plan inançların ise özellike okul öncesi dönemi çocukları tarafından anlaşılmayacak kadar zor olduğu bulunmuştur.

Anahtar sözcükler: Pepee, çizgi filmler, kültürel değerler.

Abstract

Today, cartoons are not just tools used for entertainment but also a virtual space that direct, mold and shape the perceptions of children and are used for enculturation in many ways. In this respect, this research study seeks to determine the cultural components in the Turkish cartoon series Pepee and evaluate how those components are used as enculturation instruments. This research was designed as a descriptive research based on a survey model. 10 episodes of Pepee were determined through simple random sampling. As a result of the study, it was found that mostly Turkish cultural values were used along with other cultural values in Pepee cartoon series. It can be said that although most of the main information related with daily needs of children were clear, implicit beliefs reflecting cultural values were abstract. Thus, such content would be difficult to be understood by pre-school children.

Key words: Pepee, cartoon series, cultural values.

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Introduction

Culture can be defined in several ways. The definitions of culture can be classified under four categories. In terms of sociology, culture can be defined as a concept that belongs to civilization. In terms of education, it can be defined as the end product of the educational processes. In terms of aesthetics, it can be defined as a concept that pertains to the fine arts. In terms of economy, it can be defined as agriculture, production etc (Güvenç, 2011: 125). Generally, culture can be described as a virtual environment in which nations situate themselves with respect to civilization that they belong to in terms of many ways such as history, geography where individuals in that culture are also affectively developed cognitively by it in implicit and explicit learning conditions. Hence, learning is not only something that is solely based on atomized reasoning processes and concrete reinforcements that occur in individuals' minds but also processes in which individuals learn new information through imitation from models which have particular attractive characteristics for learners.

Similar ideas about cultural transfer can be seen in Vygotsky's theory. His theory is based on the assumption that higher mental functions originate from interpersonal and social activities in which mental activities are mediated by culturally derived sign systems. The central concept of his theory is internalization where an individual actively and dynamically reconstructs external, shared operations on the internal level through interaction with others through scaffolding within those interactions. In parallel with Dialogic Thinking (DT) framework, triadic intentional relations of perspectives which can be conceived as sign-signifier-signified relationship under phenomena or child-adult-object relationship in a more concrete way, an external dialogue can be internalized from external speech to private speech to expanded inner dialogue to condensed inner dialogue. Another concept for explaining the interaction between individual and culture in Vygotsky's theory is enculturation process in which the exposure to cultural norms allow children to ''internalize the folk psychology of their particular culture (Fernyhough, 2008; Vygotsky, 1998; Wood, 2003).

In the context of Vygotsky's ideas, it can be predicted that the cartoon series may affect students' cognition in various ways varying from enculturation to education. Furthermore, today, children internalize many social constructs and social sign systems through cartoons and these effects surpass the effects of parents and even peers in some cases (Aşçı, 2006). Thus, the concept of virtual guide in the context of Vygotsky's theory emerges. Jean Piaget also put the emphasis on the importance of environment in his theory of adaptation through using cognitive schemes (Ormrod, 2013). Similarly, Dewey (1998) also emphasizes the importance of interaction with the environment for the cognitive construction by the individual. In this perspective, cartoons cannot be evaluated as just entertainment tools for kids but they are significant for cultural transfers. Hence, the usage of icons, symbols, analogs, metaphors and tropes along with the cultural elements such as proverbs, idioms, local dialects in a proper context and genre is important both for educational and cultural transfer of the values of a society. Therefore, the main aim of this research is to investigate Pepee cartoon series in this context and its contribution to the literature.

Theoretical Framework

Etymologically the word culture derives from Middle French culture and directly from Latin cultura "a cultivating, agriculture," which means "the tilling of land," metaphorically "care, honoring,". In terms of educational, sociological theories, apart from civilization mentioned above culture can generally be defined as a dynamic entity which distinguishes a society from others, nourishing and developing it from cognitive, physical, affective and interactional ways in its own styles and ways. Turkish sociologist Ziya Gökalp, who was overwhelmingly influenced by French thought in general and by Emile Durkheim in particular, made the distinction between culture (nation) and civilization. According to him, each society sits on a cultural unit which is called as nation and this links with a bigger set which is called as a "civilizational unit" (Celarent, 2012). Huntington (2006) made similar distinction between culture and civilization. In this respect, he (1993) defines civilization as a cultural

entity and classifies cultures according to this definition. Accordingly, civilization is the form of highest cultural grouping of the identity of individuals from different cultures sharing similar language, history, customs, and institutions. For example, Huntington classifies western civilization as European and North American, and also classifies Islamic Civilization as Arab, Turkic and Malay subdivisions. In this respect, both Gökalp's and Huntington's distinction between civilization and culture can be conceived as similar concepts (Kayhan, 2004). Therefore, it includes common explicit and implicit beliefs, preferences, values, knowledge, belief, art, morals, law, custom, and any other capabilities resulting from historical part of this society and its explicit and implicit ideals, aims and actions for future which are mainly categorized as concrete and moral dimensions (Spencer-Oatey, 2012; Turhan, 1997).
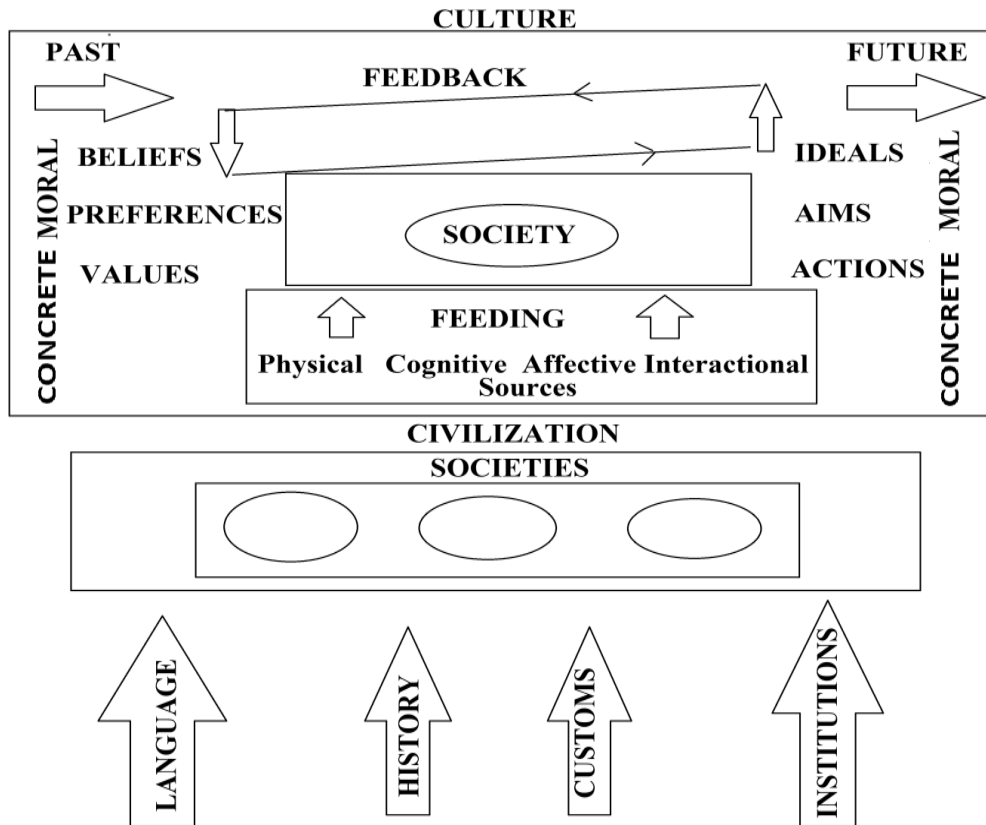

Figure 1. The Relationship Between Culture and Civilization According to Gökalp and Huntington

Culture can be conceived as a living organism if one takes the theoretical perspective of system approach in this regard. Hence, it can be analyzed in terms of many variables and it can be conceived as an abstract and dynamic entity. Some characteristics of culture can be given as below (Çavdarcı, 2002; Spencer-Oatey, 2012):

1- Culture is manifested at different layers of depth which are mainly (a) observable artifacts (technology, science, art etc), (b) values, and (c) basic underlying assumptions (nature of reality, nature of human activity etc.).

2- Culture affects behavior and interpretations of behavior

3- Culture can be differentiated from both universal human nature and unique individual personality

4- Culture influences biological processes

5- Culture is associated with social groups

6- Culture is both an individual construct and a social construct

7- Culture has both universal (etic) and distinctive (emic) elements

8- Culture is learned

9- Culture is subject to gradual change

10- The various parts of a culture are all, to some degree, interrelated

11- Culture is not an evaluative but a descriptive concept

12- It is a social living system that can be transferred through generations.

13- Culture is the identity and symbol of social groups or nations.

14- Culture can meet the needs of society.
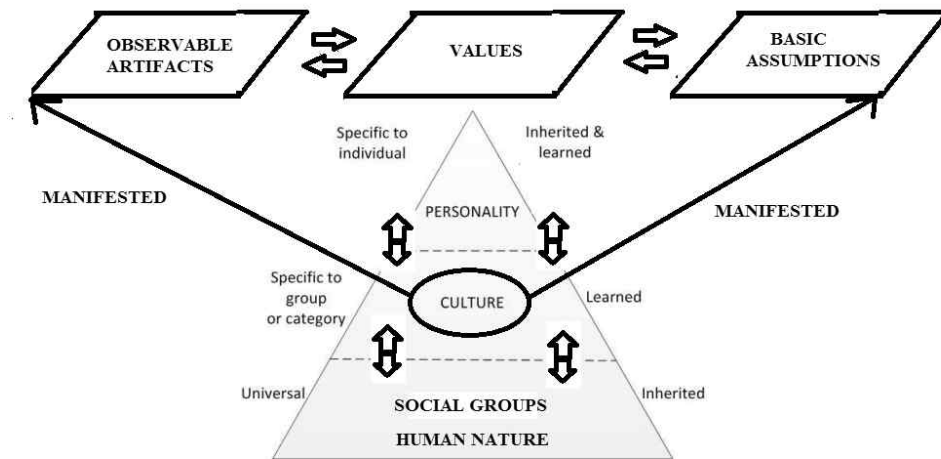
Figure 2. The Location of Culture in the Context of Human Nature and Personality and Its Manifestational Dimensions as Observable Facts, Values, Basic Assumptions Minor Adaptation of (Hofstede 1994: 6, Schein 1984: 4 and Spencer-Oatey, 2012).

As stated above, culture can be learned and transmitted from one generation to another. In the context of enculturation, Bandura's social learning theory can be regarded as explaining how social values and customs are transmitted along with the Vygotsky's cognitive development theory. Bandura argues that behaviors are acquired through observations and modeling others, rather than atomized and individualistic processes restricted in mind (Bandura, 1989). Social learning theory emphasizes that individuals seek a role model for themselves and build their behaviors upon those models. According to this model, an individual's environment, cognition, and behavior all integrate and ultimately determine each other and this is called reciprocal determinism. Model in this theory can be individuals (parents, friends etc.), symbolic figures (movie stars, rock stars etc.) or verbal instructions (idioms or proverbs). There are four stages: attention, retention, initiation and motivation. In the attention phase, the learner pays attention to the characteristics of model or vicarious reinforcement or punishment. In the retention phase, the learner not only recognizes it but reminds the behavior in his/her mind. In the initiation phase, the subject performs the behavior and finally in the motivation phase learner makes a decision to do action in accordance with the reinforcement/punishment that model takes. In accordance with the theory of Bandura, symbolizing capability, forethought capability, vicarious capability, self-regulatory capability, self-reflective capability are among the inner dimensions that might affect the observational learning of the learner and vicarious reinforcement, vicarious emotion, vicarious punishment, vicarious motivation. The characteristics of model can be referred as the outer dimensions that mostly related with environment and other subjects surrounding the object himself/herself. The gender, age, statuses (high, equal, lower), similarity and character of the model can also be referred as the main characteristics of the

model that might affect the learning outcome. For example, it can be expected that there will be a high probability for a successful (high status) student among the students with same ages to be a model (Senemoğlu, 2006; Eyyam, Doğruer and Meneviş, 2012).
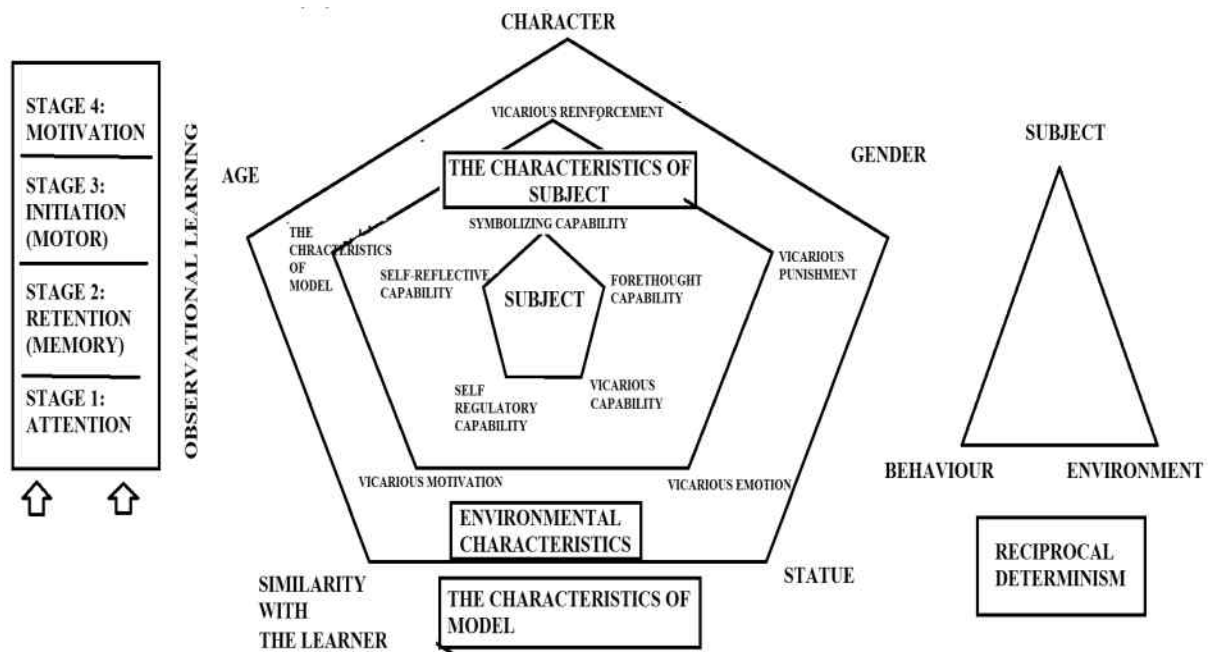

Figure 3. Observational Learning in Accordance with the Bandura's Social Learning Theory

In the context of Bandura's social learning theory, it can be inferred that the models based on the famous figures in cartoons may affect the learning outcomes of learners in many ways. Hence, all virtual characters in movies and cartoons may have long effects on the behaviors of children and infants in this sense (Şeker ve Balcı, 2013:245). The concepts of semiotics is thought to be useful for the analysis of cartoon series in terms of many variables. In semiotics, there are three basic units for analysis of image, signifier (S'), sign (T), signified (S). A sign as a concept is not identical with the thing signified, it must plainly have some characters which belong to it in itself, and have nothing to do with its representative function. Thus, the sign does not affect the object but is affected by it. The iconic images, symbols, metonymies and synecdoches or tropes/metaphors emerge in accordance with the combination of signifier, sign and signified under the concept of phenomena. However, intention of analyzers is also an important factor in the interpretation process of the components of signifier (S'), sign (T), signified (S). (Duran, 2014, Çöğürcü, 2007; Monaco, 2001; Zizek, 2008). Therefore, both the concepts of Bandura's social learning theory and the concepts of semiotics are taken into consideration, the iconic images, symbols, metonymies and synecdoches or tropes/metaphors should be used as proper models for cartoons in this context. In the master thesis of Aşçı (2006), which included 150 male and 150 female students as participants in primary schools in Menemen province in İzmir, it was found that 97,7% of students watch cartoons. TV series have negative effects on pre-school children in the research conducted by Emir (2011). In the content analysis of Pepee in-depth interviews with 11 individuals done by Şeker ve Balcı (2013), it was found that Pepee cartoons created a common image for audience. Hence, it can be asserted that producers of cartoons reach their goals in this sense. According to research conducted by Samur and colleagues (2014), it was found that 98,4% of pre-school (60-72 months) children like Pepee cartoon series , 28,7% of them like the songs in the cartoon and 20,5% of them like folk dances in the cartoon. As for parents, 93% of them are satisfied with the cartoon in terms of promoting cultural values and 62% of them state that Pepee cartoon series should include other cultures. As for teachers, 39,6% of them are satisfied with cartoons in terms of promoting cultural values and 40,5% of them state that Pepee cartoon series should include other

cultures. Accordingly, it was found that half of the teachers are not satisfied with the Pepee cartoon series in terms of promotion of Turkish cultural values and they also did not want the addition of other cultures as in the findings of Samur et al.(2014). In the second part of the research it was found that teachers consider Pepee cartoon series as informative, understandable for the level of children at pre-school age, teaching folk dances, entertaining, having realistic characters and models for children.

Türkmen (2012) analyzed Pepee cartoon series in terms of enculturation in such dimensions as family, language, clothing and accessories, kitchen, folk dances, child games, beliefs, music, national sensitivities (priorities). In those dimensions, it was found that the Pepee cartoon series are compatible with the language used in Anatolia, the clothes are compatible with the clothes in Anatolian geography and gender roles as well, the food is also compatible with the Turkish cuisine, Turkish child games are given and taught Turkish cultural values and folklore is promoting, music is not only used for educational purposes but also for the promotion of Turkish culture. In this research, it has been emphasized that Pepee cartoon series are among the first initiatives for the promotion of cultural values in terms of cultural dimensions mentioned above. As opposed to researches mentioned above, according to Yorulmaz (2013), Pepee cartoon series include Turkish culture in an abstracted sense in which Turkish values are alienated from Islam and Pepee is not a good model for the representation of Turkish and Islamic culture. In the research of Kalaycı (2015) analyzing the 45 episodes of Pepee cartoon series, it was found that there are messages and signs related with sexual discrimination and those messages can be found in all episodes in terms of semiotics.

To sum up, cartoons should reinforce benevolence, patriotism, respect and national/universal values, human rights etc. They should also give children the opportunity to think differently, accordingly, improve their ability in higher-order thinking levels (Earged, 2008: 65). As seen in the literature, most of them evaluate Pepee cartoon series as informative and it is compatible with Turkish cultural values but some of them evaluate it as against it Turkish values and including gender inequalities. It is thought that the interpretation differences is related with intention of authors especially for the analysis of semiotics as Lacan's ideas are taken into consideration in this sense (Şerbetçi, 2010; Zizek, 2008).

The Purpose of the Research

Cultural objects / symbols / icons, proverbs, idioms, local dialects are the fundamentals of cartoons for cultural transmission of values and social norms. In this respect, this research investigates the key words, actions, implicit and explicit assumptions, cultural messages, values and their effects of them on children. The basic question is "What are the cultural elements in Pepee cartoon series and how are they used?" In order to answer this question, the questions below are investigated:

1- Are there any cultural objects / symbols / icons in Cartoons?

2- Are there any proverbs and phrases or any local dialect items used in cartoons?

3- What are the main keywords used in the cartoon? Are these words used in cultural context (Turkish culture)?

4- What are the key actions given in the main theme of cartoon? In which context are these actions used?

5- Is there any local style or genre in general flow of cartoon series?

6- What kind of a social role model is given in the context of cartoon series?

Those questions above are created based on the modification of Cartoon Analysis Worksheet Designed and developed by the Education Staff, National Archives and Records Administration (http://www.nhd.org/wp-content/uploads/american-imperialism-political-cartoon-analysis-graphic-organizer.pdf, (accessed May 24, 2016).

Pepee, The Characters in the Cartoon Series and Limitations

This study is based on the assumption that there is a cultural background in Pepee Cartoon Series. This research is limited to the 10 episodes of cartoon movie: Pepee. These episodes were selected through simple random sampling method. The episodes of Cartoon Movie are "Pepee Herkesi Korkutuyor", "Bebe Tuvaletini Söylemeyi Öğreniyor", "Pepee Yaşasın Yemek Yemek", "Pepee Evcilik Mi Golcülük Mü?", "Pepee Benim Annem Güzel Annem", "Hangisi Büyük Hangisi Küçük", "Pepee Resim Yapıyor", "Pepee Karate Yapıyor", "Pepee Zeybek Öğreniyor", "Pepee Maymuşla Tanışıyor" . Additionally, this research is limited to the analysis of cultural dimensions. Hence, the focus is on investigating the Pepee cartoon series in terms of culture, enculturation and education rather than political and ideological dimensions.

Pepee is the name of a character in a Turkish cartoon series which has a similar name and characteristics with a Spanish cartoon movie character Pocoyo. The target group of this cartoon are the children of 3-6 years old. Pepee is a child who is 4 years old and his name derives from a general nickname used for the people who have difficulties in speaking in Anatolia. Pepee overcomes this difficulty and speaks fluently in the subsequent episodes (Türkmen, 2012).

Method

This study is based on the case study research design. The data collection technique of this research is document analysis. The data analysis technique of this research is descriptive content analysis. In this respect, the research was conducted with a descriptive study design.
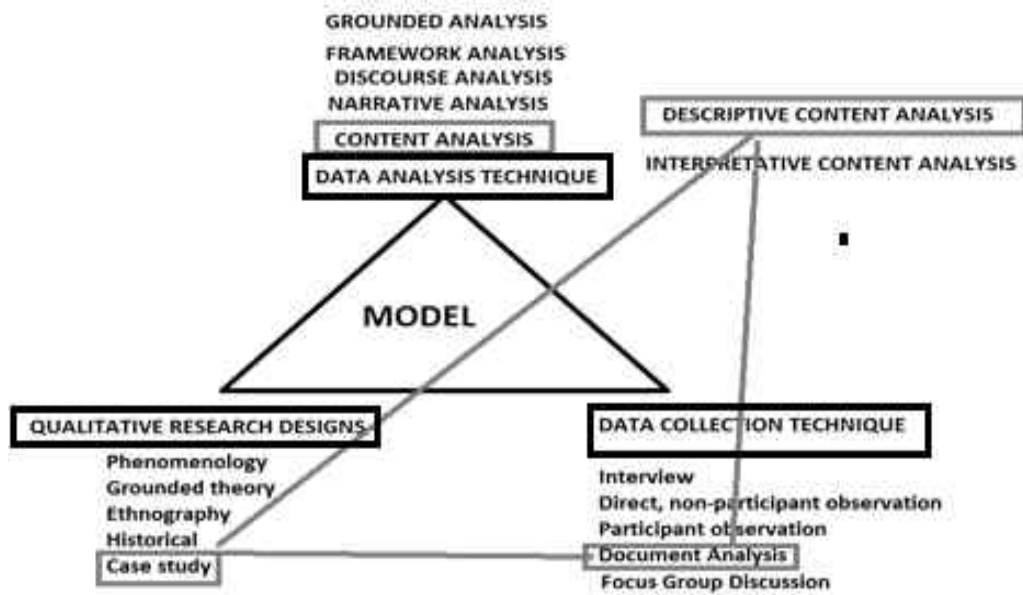
Figure 4. The Design of the Study is Case Study, the Data Collection Technique of this Research is the Document Analysis, the Data Analysis Technique of this Research is the Descriptive Content Analysis (Budak and Duran, 2016)
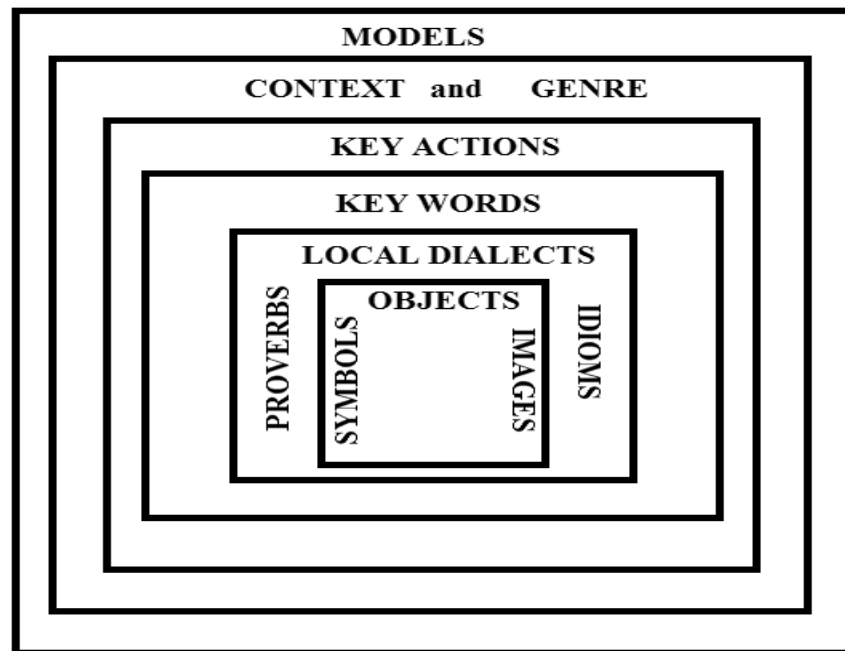
Descriptive research is used to evaluate and depict the actual and specific properties of systems or characteristics of individuals. The data derived from the episodes of the Pepee cartoon were analyzed through document analysis with respect to six dimensions which are the objects / symbols/ images, proverbs, idioms, local dialects, key words, key actions, context and genre, cognitive and social models.

Population/Sample

The sample of this research consists of 10 episodes of Pepee cartoon series. The sample was selected through simple random sampling. The sampling consisted of those episodes entitled: "Pepee Herkesi Korkutuyor (Pepee is scaring everybody)", "Bebe Tuvaletini Söylemeyi Öğreniyor (Baby learn how to say he will go to toilet)", "Pepee Yaşasın Yemek Yemek ("Yippee! Meal Time)" "Pepee Evcilik mi Golcülük mü? (Which one should Pepee play?) ", "Pepee Benim Annem Güzel Annem (My lovely Mom)", "Hangisi Büyük Hangisi Küçük (Which one is bigger?)", of "Pepee Resim Yapıyor (Pepee is painting)", "Pepee Karate Yapıyor (Pepee is doing Karate)", "Pepee Zeybek Öğreniyor (Pepee learn Zeybek)", "Pepee Maymuşla Tanışıyor (Pepee meets Maymuş (Monkey)".

The Data Collection and Analysis

The research was carried out by descriptive content analysis. In the descriptive analysis, researchers should use a previous model and pre-determined concepts (Balcı, 1989). Therefore, the dimensions of this research are based on the previous studies in this field. Accordingly, the questions are based on the objects / symbols/ images, proverbs, idioms, local dialects, key words, key actions, context and genre, cognitive and social models. The aim of descriptive content analysis is to depict the features of the message content. The descriptive analyses have four phases. In the first phase, a theoretical framework was created. In the second phase, concepts were clustered based on these previous frame, and themes were created. In the third phase, findings were defined in easy and comprehensible ways. In the fourth phase, the data were analyzed, interpreted and compared accordingly. The analysis was done by two different research assistants independently through descriptive coding. "The Analysis Table for Pepee Cartoon Series" was developed based on the Cartoon Analysis Worksheet, designed and developed by the Education Staff, National Archives and Records Administration (http://www.nhd.org/wp-content/uploads/american-imperialism-political-cartoon-analysis-graphic-organizer.pdf, (accessed May 24, 2016).

Figure 5. Six Dimensions for the Evaluation of Pepee Cartoon Series

The dimension of the objects / symbols/ images that are used in cartoon series are classified as two dimensions the former is the sub dimensions of symbols and the latter is the meaning of symbols. Furthermore, key words dimension was created to determine how often the main words are related

with the central themes of cartoon series and the dimension of key actions and context or genre are used to make sense of those key words in the context. Finally the dimension of social cognitive model is used to analyze how those models are used in the cartoon series in the context of the transfer of cultural values. In accordance with the qualitative descriptive content analysis technique, the data of two research assistants are compared, evaluated and interpreted by a third participant who is an associate professor in education. Pearson correlation constant, numbness index (percentage) and the techniques of generalizability (G) theory can be used to calculate reliability of concordance among the evaluators (Güler, Taşdelen Teker, 2015).

Findings and Discussion

In this part, findings are evaluated in accordance with the dimensions of "Analysis Table for Pepee Cartoon Series" based on the aims of this research.

1. Are there any objects / symbols/ images that are culturally used? If so, what are these objects / symbols/ images?

Both analysts agreed that there are objects / symbols/ images that are used for cultural and educational purposes. For example, there is a Turkish flag at the beginning of each episode. Moreover, both traditional and modern dressings, colours, objects, symbols and images which are compatible with Turkish culture are used in each episode. However, each episode is not only restricted to traditional and modern Turkish dressings, objects, images or symbols, they also include dressings and symbols, objects, images identified in European and other cultures. In this sense, it can be said that not only objects/symbols/images belonging to Turkish culture but also objects/symbols/images belonging to different civilizations are given in the Pepee cartoons. Besides those elements of Turkish culture, Pepee prefers the objects, symbols among the objects and symbols belonging to other cultures. Pepee shows his intercultural competence in many episodes. Thus, it can be said that the main theme of Pepee cartoon series depict Turkish culture based on Western civilization.

2. Are there any proverbs, idioms, local dialects in Pepee cartoon series? If so, what are they?

Both of the participants pointed out that there are no proverbs, idioms used in each episode. However, some local dialects used in the form of formal Turkish speaking such as "Hoppaa", "Hobaa", "Tey Tey Tey", "Habire" "Koçum".

3. What are the keywords used in the cartoon? Are they used in the context of Turkish culture?

The main keywords frequently used in ten episodes are: "Fear", "Meal/ To eat ", "Folk / folklore", "Love of mother", "Words related with special days", "Words related with basic math skills" and "Child games. Those keywords are used in the context of Turkish culture. For example, meal can be used in the context of Turkish cuisine and dining etiquettes. "Folk / folklore" words are used in the context of promotion of Turkish culture as well as other cultures. Child games are also used in the context of games both in Turkish and other cultures. It can be claimed that the main keywords of Pepee cartoon series reflect Turkish culture based on Western civilization.

4. What are the key actions used in Pepee cartoon series? In which context are those key actions used?

"Key actions" are constructed in the context of daily needs of children rather than cultural transfer of values. In the first episode of "Pepee Herkesi Korkutuyor (Pepee is scaring everybody)", the key action as "scaring people" given in the context in which the main theme is that if children make inappropriate jokes like scaring people in inconvenient ways, they may face with the same responses as well. Hence, they should not do such kinds of undesired actions. In the second episode of "Bebe Tuvaletini Söylemeyi Öğreniyor (Baby learns how to say he will go to toilet)", the theme of

this episode is constructed in the context of toilet training for pre-school children. Furthermore, the message of this episode is that using a toilet is a natural necessity for human beings and not a shameful activity. It is also expressed that siblings should help each other especially in the context of training for such basic needs without violating others' privacy.

In the episode of "Pepee Yaşasın Yemek Yemek"it is emphasized that nutrition is a must for human metabolism to perform well and in this episode children are motivated to have their meals properly and on time. In the episode of "Pepee Evcilik mi Golcülük mü?" it is emphasized that children should play collaboratively and obey the rules of games and be careful when they are playing in case of some dangers and injuries. Furthermore, the episode gives some educational tips when children face some communication conflicts while making decisions. In the episode of "Pepee Benim Annem Güzel Annem", the respect towards parents, the importance of love among parents and children and some communication skills such as greeting to others are given in the context of key actions.

In the episode of "Hangisi Büyük Hangisi Küçük", basic math skills such as counting is given with some related educational songs and concrete objects in the key actions. It is also emphasized that jealousy among siblings is not a good behavior, sometimes parents may care for only one of siblings because of some particular reasons such as illness, inadequacies for some actions, special needs. Therefore, the importance of empathy and empathic thinking is highlighted. In the episode of "Pepee Resim Yapıyor", children are encouraged to paint and do some arts. It is also noted that making fun of people, even for amusing himself/herself or for jokes that might hurt others' emotions, through inconvenient ways may harm the relationship among friends and also reality should be depicted just as it is without distorting it in inconvenient ways. It is also expressed that children should be considerate while making jokes in the case of breaking others' hearts. In the episode of "Pepee Karate Yapıyor" Pepee does karate in the context of Eastern culture. However, he wants to do karate with his friends but they want to play Körebe which is a very famous game in Turkish culture. At the end, he learns that he should respect the choices of others and collaborate with them and prefer a game that belongs to Turkish culture. Respecting to others in any culture is given in this sense. In this episode, the values of Eastern cultures in the context of karate is given and respecting others which is also an important concept in the Asian culture is depicted in the context of choosing a Turkish game "Körebe". In this episode, although some dimensions and values of other cultures (Asian culture) is given, Pepee makes his preference towards a Turkish game at the end. In the episode of "Pepee Zeybek Öğreniyor", Pepee shows his intercultural competence to learn dances of many civilizations and cultures, finally he prefers to learn a Turkish local dance: Zeybek. In this episode, many components of other cultures are illustrated positively in context. However, Pepee makes his choice for a local dance in Turkish culture at the end as a first priority. In the episode of "Pepee Maymuşla Tanışıyor", it is emphasized that people should not take others' belongings without permission. Furthermore, it is also indicated that there should be a price to reach a goal in indirect ways. All in all, the key actions mostly related with self-care skills, communication and social skills are dominant but they are given in cultural context without disregarding other cultures as well. Furthermore, no political and ideological message is explicitly given in this cartoon series according to two analysts.

5. Are the symbols, keywords and actions given in a unique context or genre related with Turkish culture?

Although many multi-cultural values are given in Pepee cartoon series, all themes are given in a unique context in relation with Turkish culture. This was confirmed by both analysts in this study. Thus, each episode is created independently from each other and each scenario is different from each other in terms of content, case and messages. Although the physical space and characters are similar, the themes are thought to be unique for each episodes in this respect.

6. *What kind of role model is depicted in the Pepee cartoon series?*

In these cartoons series, firstly Pepee is a model who is open to new things and learns "the right behaviors'" even when he makes mistakes. His intercultural competence is extensive and he is eager to learn new knowledge such as music, dance, games, etc. that belong to other cultures but he preserves his cultural values and prioritizes them. However, there are no proverbs, idioms, local dialects used in these series and most of the keywords are not used in any cultural context but, rather, they are related to basic daily skills. In this respect, it can be interpreted that the main aim of each episode is not to transfer cultural values but to teach some basic daily skills and to didactically teach some ethical rules. For example, Pepee learns to respect others, not to make "bad jokes" that might hurt others. He also learns that jealousy among siblings and friends is an undesired behavior and collaboration with his friends and acting in accordance with the rules are among the significant attitudes. He also learns table manners in Turkish cultural context and necessity of eating for health. He is also a good brother caring for his little sister and helps her when she needs. He learns why discrimination is bad even for small amusements, and why he should not distort "reality" as it is in such cases. He also learns some basic mathematical skills as well as basic daily skills. Therefore, not only affective components such as love, respect, benevolence but also some cognitive, communication, social, and self-care skills are given in these cartoon series.

Conclusion and Suggestions

Conclusion

Main themes in Pepee cartoon series are given in the sub-dimensions of Bandura's theory of social learning shown in Figure 1. The results of this study are supported by the qualitative parts of the research study conducted by Samur and colleagues (2014). For instance, in that study, more than half of the teachers were not satisfied with the item that states Pepee cartoon represents and teaches Turkish culture and customs and it also should include values of other cultures. However, it should be added that 93% of parents were satisfied with this cartoon movie in this regard. Furthermore, teachers and parents agree on the idea that Pepee cartoon series teach daily life skills, some general values and that it is compatible with the developmental stages of children. These findings are in line with the results of our study. Nevertheless, vicarious reinforcement, vicarious emotion, vicarious punishment, vicarious motivation can be used more properly in each episode. Furthermore, more role models from different age groups who have different statuses and more diverse backgrounds should be represented in Pepee cartoon series. In this respect, Sokolova (2011) finds that the characteristics of pre-school children's identification with heroes/models should be simple. Such characters should have a distinct behavior and slow speech; have logically correct acts, face expressions, movements and activities typical for children; have natural, recognizable images. The analysis of Pepee was carried out in accordance with the dimensions generated by Türkmen (2012):

1- <u>Language:</u> Contemporary Turkish was used but there are no proverbs, idioms, local dialects used in these series as indicated by the answers of Question 2. Köroğlu (2016) found similar findings with our research about the usage of language. He found that most of the daily communicative structures used in Pepee cartoons were situational and they are daily communicative structures such as "hello" (f=87), "hurray" (f=42) and "well done" (f=23) in Pepee cartoons

2- <u>Clothes/Accessories:</u> Both local and modern clothes are used but traditional and local ones are praised and taken as a cultural code.

3- <u>Foods/Kitchen:</u> Turkish cuisine is included in the cartoon but it is given in the context of daily needs of children rather than a cultural context.

4- <u>Folk Dances:</u> Both cultural and universal dances are included but folk dances are given the priority.

5- <u>Child Games:</u> As for cultural dimensions of children's games, national children's games are given priority along with the other games of different cultures in these cartoon series. It epistemologically implies the dominance of Turkish culture in comparison with others in these series. Furthermore, it can be found that there are some themes, keywords and role models in the context of gender discrimination such as in the episode of "Pepee Evcilik mi Golcülük mü? (Which one should Pepee play?) "Pepee Karate Yapıyor (Pepee is doing Karate)" which is in line with the findings of Kalaycı (2015). However, gender discrimination is not epistemologically at the core of the Pepee cartoon series as part of its main themes. But, we interpreted that they may be subliminally occurring as can be seen in some dimensions revealed by Kalaycı (2015).

6- <u>Beliefs:</u> Except for some objects such as 'evil eye' which is considered in many cultures as bad luck and the figure of old woman wearing headscarf, no religious beliefs are presented implicitly or explicitly in the episodes of Pepee cartoon series. This result is also supported by the findings of Yorulmaz (2013) and Türkmen (2012). Choosing something that belongs to Turkish culture such as music, games and clothes as a first priority but knowing and respecting the other customs can be given as the hidden epistemological beliefs in each context of the episodes in the cartoon series. When the issue of 'religion' is considered, it can be said that Pepee is a secular cartoon.

7- <u>Music:</u> All kind of music forms ranging from rock to Asian and to Turkish music are included but Turkish music appears more.

8- <u>National Sensitiveness:</u> Flags and some national values are given in each series, thus, nationally sensitive subjects and values are given in all episodes implicitly. However, they are not put in a context that has a verbal message or concrete objectives.

Our findings indicate that Pepee is based on Turkish culture belonging to Western civilization and Yorulmaz (2013) supports our findings. However, unlike the findings of Yorulmaz (2013), no harmful act can be found in Pepee cartoon series. It can be concluded that both Turkish culture and other cultures exist in most of the episodes. However, Turkish culture being part of Western civilization is in the foreground because there are no proverbs, idioms, local dialects used in these series and most of the keywords are not used in any cultural context rather they are related with basic daily life skills and social needs. The findings of Köroğlu (2016) regarding the language usage and Sevim (2013) also support our findings. Sevim (2013) found that secular values such as love, respect, tolerance, cooperation, fairness, diligence, responsibility, pureness, honesty, benevolence, giving importance to the unity of the family, putting emphasis on health and sharing can be found in the episodes of Pepee while the values of patriotism and peace cannot be found in the episodes. Therefore, it can be claimed that the main aim of these series is to provide basic daily life skills rather than enculturation. However, Pepee as a role model depicts a good citizen respecting his cultural values and giving importance to them. Besides, his identity tries to cover all the values ranging from east to west but gives first priority to his customs. In this respect, Pepee can be regarded as a political model who is in harmony with his culture, adopts its values and keeps them alive.

Suggestions

As for the subsequent studies, firstly an inventory, survey or rubric can be developed based on the six dimensions in which this research is based on and this can be expanded in accordance with the need analysis for different samples. The content and general structure of this cartoon series can be compared with others and evaluated in this sense. The content of these cartoon series can be analyzed in terms of different dimensions such as psychology, sociology, etc. The analysis of individuals from different backgrounds can be performed for better and deep analysis. As for the cartoon series, educational suggestions can be given in accordance with the suggestions of Dağlıoğlu and Çakmak (2009) for story books:

- Cartoon series should not include undesired values such as violence, punishment, fear, rivalry, jealousy and they are prepared on educational basis rather than commercial concerns.

- The themes of cartoon series should be created by considering the affective and cognitive developmental stages of children.

- When the general scheme, themes and fiction of the cartoon are prepared, different age groups and their developmental stages should be taken into consideration reminding the fact that one positive message for a particular age group may become a negative and undesired message for another.

- The messages should be realistic and chosen or created carefully especially for the infants who have difficulties in differentiating what is right or wrong.

- Positive messages should be preferred rather than negative messages and cases,

- Parents should be informed about the cartoon series and formal and informal training programs should raise their awareness in those subjects.

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Geniş Özet

Kültürel Değerler Açısından Pepee Çizgi Film Serisinin Analizi

Kültür (ekin) temel anlamıyla sürdürmek, ekip biçmek anlamında kullanılmakla beraber, uygarlık, eğitim, sanat ve üretim gibi farklı anlamlarda da kullanılan bir kelimedir. Eğitim bilimleri ve sosyoloji açısından bir çok tanımı olmakla birlikte kültür bir toplumu fiziksel, bilişsel, duyuşsal ve etkileşimsel boyutlarda o toplumu diğer toplumlardan çeşitli yönlerden ayırt edecek şekilde o topluma özgü yollarla ve üslupla (milli yollarla) besleyen, toplumsal inançlar, ilkeler, değerler, ülküler, dil, semboller, gelenek ve görenekler bütünü olarak tanımlanabilir.

.Günümüzde çizgi filmler sadece basit birer eğlenme aracı olmaktan çok, çocukların dünyayı algılama, anlamlandırma ve kültürel aktarım aracı olarak kullanıldığı gözlemlenmektedir. Alan yazında bu konuyla ilgili bir çok çalışma mevcuttur. (Türkmen (2012), Kalaycı (2015) Köroğlu (2016) Sevim (2013), Şentürk 2011), Şeker ve Balcı (2013) Yorulmaz (2013)). Bu çalışmalar incelendiğinde çizgi filmlerin informel yollarla olumlu veya olumsuz mesajlar aktardığı, rol modeller sunduğu söylenebilir. Bu bağlamda çizgi filmlerin kullandıkları semboller, dil, mesajlar, senaryo, ortam ve rol modeline göre belirli değerleri, inançları, yaşam tarzını, eğitimi, felsefeyi daha da genel olarak gelenek ve kültürü aktardığı söylenebilir.

Bandura; dolaylı öğrenmenin özne, davranış ve çevrenin birbirini karşılıklı olarak etkilediği bir bağlamda öznenin özellikleri olan öz yargılama kapasitesi, sembolleştirme kapasitesi, öngörü kapasitesi, dolaylı öğrenme kapasitesi, öz düzenleme kapasitesi ile öğrenme sürecinde dışarıdan gelen faktörler olarak modelin özellikleri, dolaylı pekiştirme, dolaylı ceza, dolaylı güdüleme, dolaylı duygu gibi faktörlere bağlık olarak öğrenme-performans ayrımında analiz edilebileceğini belirtmiştir. Benzer şekilde Vygotsky'nin gelişim kuramına göre birey, dili akranları arasında öncelikle dış ses olarak edinmekte daha sonra bunu iç sese dönüştürmekte ve sosyal çevre bireyin öğrenmesinde yakınsak gelişim alanını artırmada önemli bir rol oynamaktadır. Bu bağlamda çizgi filmlerde sunulan sanal kahramanların özellikle öğrenme sürecinde kritik dönemde olan çocuklar için önemli bir kültürel öğrenme ve model kaynağı olduğu yorumu yapılabilir.

Bu bakımdan bu araştırma, Pepee çizgi filminde kullanılan kültürel öğelerin neler olduğunu ve nasıl kullanıldığını belirlemeyi ve değerlendirmeyi amaçlamaktadır. Bu bağlamda bu araştırma çizgi filmlerde kullanılan anahtar kelimeler, eylemler, açık ve örtük varsayımlar, kültürel mesajlar, değerler ve bunların çocuğun zihninde nasıl bir etki ya da iz bıraktığını değerlendirmeyi amaçlamaktadır. Bu amaç doğrultusunda: araştırmada temel olarak "Pepee çizgi filminde kullanılan kültürel öğeler nelerdir ve nasıl kullanılmaktadır?" sorusuna cevap aranmıştır. Pepee çizgi filminde kullanılan kültürel objeler/semboller/simgeler, atasözleri, deyimler, yerel ağız öğeleri belirlenmiştir. Çizgi filmde kullanılan temel anahtar kelimelerin ve eylemlerin hangi bağlamda kullanıldığı ve çizgi filmin çocuğun zihninde nasıl bir model oluşturduğu değerlendirilmiştir. Araştırma; doküman analizi olarak betimsel araştırma türünde tasarlanmıştır. Araştırmada Pepee çizgi filminin on bölümü basit seçkisiz örneklem ile rastgele belirlenmiştir. Araştırmanın örneklemi, Pepee çizgi filminin 10 bölümüdür.

Belirlenen Pepee çizgi film bölümlerinin analizinde; doküman analiz tekniği kullanılmıştır. Analizi yapan puanlayıcılararası uyum %90 oranında sağlanmıştır. Sonuç olarak Pepee çizgi filminde çoğunlukla Türk kültürü olmak üzere farklı kültürlere yer verildiği; temel bilgi kaynağı olan kelimelerin çocukların gündelik ihtiyaçlarını içeren kelimeler ve çağrışımlar olduğu; yerel olan ağız öğelerinin, deyimlerin, atasözlerinin çok kullanılmadığı belirlenmiştir. Çizgi filmde çocukların gündelik ihtiyaçlarıyla ilişkili ana bilgilerin açık ve net olduğu, fakat örtük inançların ise üst düzey soyutlama gerektiren okul öncesi çocuklar için anlaşılması zor mesajlar içerdiği söylenebilir. Çizgi filmde belirli bir ideolojik veya politik mesaj verilmemektedir. Çizgi filmde yer verilen değerlerin daha çok sosyal ihtiyaçlara yönelik değerler olduğu söylenebilir. Çizgi filmde bazı çok kültürlülük öğelerinin mevcut olduğu, fakat baskın bir karakter arz etmediği söylenebilir. Buna ek olarak çizgi filmin kahramanı Pepee'nin olumlu karakter özelliklerine sahip olduğu; okul öncesi çocukların gündelik yaşamıyla uyumlu olan, olumlu bir model olduğu sonucuna ulaşılmıştır. Sonuç olarak Pepee çizgi filminde:

1. Dil: Köroğlu (2016) çalışmasıyla paralel olarak günümüz Türkçesi'ni içeren kelimeler kullanıldığı bununla beraber atasözü, deyim ve yerel ağız öğelerine yer verilmediği,

2. Kıyafet ve Aksesuarlar: Hem yerel hem de evrensel kıyafet ve aksesuarların kullanıldığı fakat yerel olana daha çok değer verildiği ve kültürel kod olarak aktarıldığı,

3. Yemekler: Türk mutfağından yemekler içerdiği bununla beraber yemek temasının çocukların gündelik ihtiyaçlarıyla ilişkili olarak işlendiği, Türk yemeklerinin birer alt öğe olarak kültürel kod olarak sunulduğu,

4. Halk oyunları: Genel olarak kültürel ve evrensel oyunlara yer verildiği fakat halk oyunlarının sevdirilmeye çalışıldığı,

5. Çocuk oyunları: Saklambaç gibi Türk kültüründe yaygın oyunlarla beraber Karate gibi uzak doğu sporlarının da verildiği fakat evcilik oyununda bilhassa (Bölüm: Evcilik mi golcülük mü?) Şila'ya eşine kahve getiren hizmet eden ev kadını Pepee'ye ise oturarak eşinden süt isteyen aile reisi modeli verilmesinin ise doğru bir model olmadığı çünkü modern çağda kadının da iş yaşamına atılması ve eve maddi olarak katkı sunan bir role bürünmesi kadın ve erkeğin aile içindeki rollerinin bu şekilde hizmet eden-edilen ilişkisinde değerlendirilemeyecek kadar değiştiği bu yönden en azından bir bölüm için cinsiyetçi öğeler içerdiği bu yönden Kalaycı (2015) bulgularıyla paralel nitelikte olduğu,

6. İnanç: Nazar boncuğu veya başörtülü nine dışında İslam veya başka dinlere ilişkin inançları yansıtan öğeler içermediği bu yönden Yorulmaz'ın (2013) bulgularının pekiştirildiği,

7. Müzik: Her çeşit müziğe yer verildiği fakat Türk kültürüne ait öğelerin daha baskın olduğu,

8. Milli Hassasiyetler: Her bölümde bayrak bulunmasının milli unsurlara değer verildiğini gösterdiği söylenebilir. Bununla beraber Sevim'in(2013) bulgularıyla benzer şekilde vatanseverliğin bir tema olarak örtülü veya gömülü olarak verilmediği söylenebilir.

Anahtar Kelimeler: Pepee, Çizgi film serisi, Kültürel değerler, Analiz