

The Representation  
of Ideologies in  
Electronic Media  
for Children and  
Young Adults



# The Representation of Ideologies in Electronic Media for Children and Young Adults

Edited by

Nilay Erdem Ayyıldız

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## PREFACE

Ideology is an indistinguishable part of social life because people practice ideology in life through culture. The mind, moulded through ideology, displays the execution of that ideology through practice in social life. Children's media is a medium of ideologies that are conveyed through discourses. Mass media, particularly television, is a considerably efficient agent to be used to socialise children into the confirmed cultural norms that they are born into. In this context, the following chapters provide the latest critical research in relation to the representations of ideologies in electronic media ranging from TV cartoons, animation, videos, computer and video games, and technology integrated-English language classes, which are designed for children and young adults. It will appeal to general readers, including researchers, professionals, and anyone who is interested in cultural studies, literary studies, humanities and sociology. The book aims to provide a novelistic and easily accessible approach resource about this vast and ever-evolving field.

The first chapter of the book, titled "The Role of Cartoon in Child Education: *King Shakir* Samples" and authored by Ebru Şenocak and Nilay Erdem Ayyıldız, deals with the special place of cartoons in the education of a child through the selection of the heroes, the subject being discussed, the messages being portrayed, and the direction of the entertainment. To this end, the chapter examines episodes of *King Shakir*, which were entitled *Flying Carpet*, *Anger Control*, *The End of the Internet*, and *Global Warming*. The study applies a qualitative data collection method through questionnaires and interviews by asking some questions preschool and school-aged children who watch the relevant episodes. As a result of the examination, the chapter reveals that cartoons have predominantly positive effects with regard to aspects such as the transfer of cultural heritage, the use of narrative genres, reflection of family relations, communication skills and awareness, and being entertaining and instructive.

Titled "The Comic Strip as a Method of Breaking the Traditional Cultural Patterns (or Cliches) in Njegoš's *The Mountain Wreath*" and authored by Olga Vojičić –Komatina and Saša Simović, the second chapter examines the Montenegrin digital comic strip *The Mountain Wreath* by Petar II Petrović Njegoš to discuss the grand possibilities and the openness to interpretations which have been offered to a European audience by

arguing that the work connects literature and visual arts for the creation of the collective Montenegrin being through the potential of a different comprehension of and perspective on the past, history, significant personalities from Europe and, from home, the vernacular language and the structure of strength of character and heroism. The chapter concludes that Njegoš's *The Mountain Wreath* has been, and remains, the most important work in Montenegrin literature, thus creating an indisputable didactic and pedagogical, and above all literary, value in Montenegrin tradition and culture. Through this work, young people are familiarised with the legacy of Montenegro's past, the cult of the fatherland and the sense feeling of freedom of the world, strength of character and heroism, and the motif of a promise and giving one's word, which in Montenegro have a sacred significance and dimension.

In the third chapter titled "A Comparative Cultural Materialist Analysis of Animated Films: *Evliya Çelebi* and *Brave*," Hilal Kaya argues that generations Z and Alpha are getting more exposed to the electronic media productions that are designed for children and young adults and that the exposure of children and young adults to electronic media, particularly animated films, proves to have a significant role in social construction and the processes of ideology and meaning production. From this viewpoint, Kaya presents a comparative study of *Evliya Çelebi: The Fountain of Youth* and *Brave* with a theoretical perspective of cultural materialism. She reveals that the animated culture narratives, *Evliya Çelebi* and *Brave* incite a reflection upon the role of moral lessons and codes to teach young people to be proud of their cultures and to participate actively in the safeguarding the indigenous cultures. Kaya indicates how structures of feelings can play a huge role in young people's identity formulations, ways of communication and self-expression which are reconfigured through their engagement with new media.

Titled "A Corpus-Based Investigation of Gender Representation on TV and in Movies" and authored by Sibel Söğüt and Serap Atasever Belli, the fourth chapter examines gender representation in the TV and movie sub-corpora of the Corpus of Contemporary American English by focusing on the collocational and grammatical behaviours of the following gendered noun pairs: woman/women, man/men, girl(s), and boy(s). The chapter focuses on the order of mention, the adjectival pre-modification, and the verb collocates of these lemmas in movie and TV subtitles from the largest available corpora of informal English. Corpus and critical discourse analysis combined within the analytical framework of the study reveals that the conventional male-first order and the differences in fixed combinations occur with the gendered words. The chapter discuss the findings in terms of

the gender ideology underlying TV/movies within the framework of cultivation and social cognitive theories. It underlines the potential effects of these gender portrayals in TV/movies on children and young adults as viewers.

The fifth chapter, titled “ELT Ideologies on Westernized Technology Integration” and authored by Suheyyla Demirkol Orak, presents the links between socio-linguistics in terms of ideologies and English language teaching (ELT) in English-as-a-foreign-language (EFL) countries. The ideologies alluded to in the chapter are ‘adopting Westernized technology in ELT (the ideal English teaching methodology)’ and ‘the younger, the better’. The chapter both interrogates young adults’ perceptions towards distance ELT education via the ideology of ‘adopting Westernized technology in ELT’ and to analyze the variances in the ideology via certain parameters such as seniority at university, gender, and departments. The chapter applies a one-shot descriptive study, executed quantitatively with 152 participants from various English medium departments. The chapter shows that there is a strong relationship between the ideologies of ‘adopting Westernized technology in ELT (the ideal English teaching methodology)’ and ‘the younger, the better’ and young adults’ perceptions in the Turkish context, asserting in altering young adults’ perceptions towards technology adaptation in the 21<sup>st</sup> century into ELT education via the target ideologies.

In the third chapter titled “Cultural Materialist Reflections on the Adaptation of Neil Gaiman’s *Stardust*”, Niğmet Çetiner argues that movies are cultural products that reflect the dominant values, worldviews, beliefs, trends and problems of a society. To prove that, her chapter presents a cultural materialist study of the screen adaptation of British author Neil Gaiman’s graphic novel with the same name, *Stardust*, with the subtitle *Being a Romance Within the Realms of Faerie*. It indicates the influence of capitalism, the dominant colonialist ideology of the Victorian Age, and the power struggle in the movie.

Titled “*Wolfwalkers*: A Representation of Oliver Cromwell’s Reign in Ireland through Animation” and authored by Gülten Silindir Keretli, the last chapter analyses animated fable *Wolfwalkers* within the theoretical framework of imperialism and colonialism, arguing that it reflects misconduct of the British Empire in the 17<sup>th</sup> century and historical injustices of colonialism, and that it represents a feminist perspective through leading female characters that conquer the patriarchal system and Celtic mythology with magical symbols. It concludes that the animated fiction is a combination of children’s folktale and an empowering rewrite of Irish history.

With the elaborative findings and discussion presented in all chapters, I strongly believe that the book will contribute to the literature finding a wide

audience. Therefore, my utmost debt is to my contributors whose comeback to an uncommon notion was both original and co-operative. There are others, less noticeable, who have made this book promising. I would like to express my warm thanks to the editorial team at Cambridge Scholars Publishing for their guidance during the publishing process. Last but not least, I wish to thank my husband, my parents and my little daughter. Without their support and patience, this collection would never be as targeted.

**Nilay Erdem Ayyıldız**

## CHAPTER ONE

# THE SIGNIFICANCE OF CARTOONS IN CHILD EDUCATION: *KING SHAKIR* SAMPLES<sup>1</sup>

EBRU ŞENOCAK AND NILAY ERDEM AYYILDIZ

### **Abstract**

Children, raised through the prevailing ideology(ies) of society are in fact its future, and gain consciousness and awareness through the movies that they watch. Cartoons have a special place in the education of a child who begins to learn through imitation with regard to aspects such as identifying an exemplary model, and creating positive/negative behaviour. A cartoon is the execution of fictional characters via the use of animation/animation art. Considering the effects of films on children, attention should be paid to factors such as the selection of the heroes, the subject being discussed, the messages being portrayed, and the direction of the entertainment. The place of cartoons in children's education was evaluated based on episodes of King Shakir, which were entitled Flying Carpet, Anger Control, The End of the Internet, and Global Warming. In the research, the relevant episodes were watched by preschool and school-aged children who were between 5 and 9 years of age, and some questions were asked through questionnaires and interviews, which were among the qualitative data collection methods. As a result of the examination, it was revealed that cartoons had predominantly positive effects with regard to aspects such as the transfer of cultural heritage, the use of narrative genres, reflection of family relations, communication skills and awareness, and being entertaining and instructive.

**Keywords:** cartoons, child education, ideology, King Shakir

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<sup>1</sup> Translations of Turkish quotations are by the authors of this chapter unless otherwise stated in the reference list.

## Introduction

Cartoons have rich content in terms of cultural values, beliefs, ideologies, etc., and they affect social change. Children understand reality through the knowledge that they gain from cartoons and narratives (tales, stories, anecdotes, etc.) while society is being built. In this sense, media has an active role in many issues, such as providing social change, interpreting and making sense of the world, and conveying ideological views.

Ideology is an indistinguishable part of social life because people practice ideology in life through culture. In this regard, ideology may be described as “the general material process of production of ideas, beliefs, and values in social life.”<sup>2</sup> The mind, moulded through ideology, displays the execution of that ideology through practice in social life. Zornado argued that people “reproduce dominant culture as a result of the lived relations determined by the ideology imposed on them.”<sup>3</sup> In this context, as noted by Ayyıldız, children, who are the prerequisite for perpetuating dominant ideology, “have been the concern of adults throughout the centuries”<sup>4</sup> because children are considered to be the clay through which the ‘approved’ ideology(ies) of society is shaped.<sup>5</sup> Hollindale also underlined the relationship between the products aimed at children and ideology, which he signified as “inevitable, untameable, and largely uncontrollable.”<sup>6</sup>

Children’s media and books are mediums of ideologies that are conveyed through discourses.<sup>7</sup> Considering that books are not the only mediums that can be used to communicate ideology through, mass media, particularly television, is a considerably efficient agent to be used to socialise children into the confirmed cultural norms that they are born into, considering how media technology has become “an integral part of

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<sup>2</sup> Terry Eagleton, *Ideology: An Introduction* (New York: Verso, 1997), 28.

<sup>3</sup> J. Z. Zornado, *Inventing the Child* (New York: Taylor & Francis E-Library, 2002), 4.

<sup>4</sup> Nilay Erdem Ayyıldız, “A Representation of British gendered imperial politics in fiction for children,” *Language, Power, and Ideology in Political Writing: Emerging Research and Opportunities*, ed. Önder Çakırtaş (Hershey, PA: IGI Global, 2019), 56.

<sup>5</sup> Bernadette Casey, et. al., *Television Studies: The Key Concepts* (London: Routledge, 2008).

<sup>6</sup> Peter Hollindale, “Ideology and the children’s book,” *Literature for Children: Contemporary Criticism*, ed. Peter Hunt (New York: Routledge, 1992), 27.

<sup>7</sup> C. Song, “Creativity in Translating Cartoons from English into Mandarin Chinese”, *The Journal of Specialised Translation* no. 17 (2012): 126.

children's lives" since the mid-1990s.<sup>8</sup> As argued by Gerbner, television teaches children more than when they read,<sup>9</sup> causing them to modify their choices, thoughts, and behaviours through discourse.

Considering all of the above-mentioned aspects, the cartoons that families choose for their children to watch have a considerable effect on the behaviour of a child who is learning by imitation. According to Bandura's Social Learning Theory, children learn many things by observing, imitating, and modelling.<sup>10</sup> In this aspect, children may observe the behaviours in cartoons, take them as an example, and then put them into practice."<sup>11</sup> A cartoon is the execution of fictional characters through the use of animation/animation art. As noted by İmik, "[t]oday, cartoon art, which has the technical possibility and power to carry almost every thought within the limits of imagination to a dimension that can be seen and heard, is also one of the most powerful social and economic tools of popular culture."<sup>12</sup> King Shakir (Kral Şakir in Turkish), which has recently become a favourite of children, is noteworthy due to its entertaining and instructive aspects. It is used to transfer cultural heritage, use narrative-based genres, reflect family relationships, improve communication skills and raise awareness. King Shakir, which began to be broadcast on May 16, 2016, is now in its fifth season. The project design of the first and only local production of the Cartoon Network, King Shakir, was conceptualized by Varol Yaşaroğlu, Haluk Can Dizdaroğlu, and Berk Tokay, and its characters were designed by Tuncer Çelik. The chief animators of the cartoon are Mürsel Fındıkoğlu and Ahmet Biber. The voices of the character are portrayed by Atilla Şendil (Remzi), Levent Ünsal (Necati), Mustafa Oral (Shakir), Didem Atlıhan (Canan), and Sema Kahrıman (Kadriye).

Both the restrictions caused by the pandemic and the attractiveness of the electronic cultural environment have altered the freedoms of children with regard to playing games with their friends and going outside, making them dependent on communication tools such as computers, tablets, televisions, and mobile phones. Another reason for this addiction is that

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<sup>8</sup> Jeanne Brooks-Gun and Hirschhorn Donahue, "Introducing the Issue", *The Future of Children: Children and Electronic Media*, vol. 18, no. 1 (Spring 2008): 3.

<sup>9</sup> George Gerbner, and Nancy Signorielli. *Women and Minorities in Television Drama 1969-1978* (Philadelphia: The Annenberg School of Communications, University of Pennsylvania, 1979), 15-20.

<sup>10</sup> Albert Bandura, *Social Foundations of Thought and Action: A Social Cognitive Theory* (Englewood Cliffs, N.J.: Prentice-Hall, 1986).

<sup>11</sup> Taşkın İnan, "Çizgi Filmlerin Okul Öncesi Çocuklarının Problem Davranışlarına Etkisi", *Uluslararası Sosyal Araştırmalar Dergisi* 9, no. 43 (Nisan 2016): 1433.

<sup>12</sup> Ünal İmik, *Çizgi Film ve Müzik* (Ankara: Gece Kitaplığı, 2014), 18.

their parents work and those who are responsible for taking care of the child make it necessary for the child to use such communication tools more. As a matter of fact, 59.5% of the mothers of the participants in this research worked in the public sector, 12.5% worked in the private sector, and 9.4% were housewives. Moreover, 43.8% of the fathers worked in the public sector and 37.5% worked in the private sector. Families who could not take care of their children due to their jobs entrusted their children to their parents (40.6%) and caregivers (18.8%). The children spend more time in front of the television and computer than with the family. For this reason, it is important to make good quality and educational programs in communication environments, especially television, that meet the entertainment and learning needs of the child.

In this study, King Shakir, which has become a centre of attention, not only for children but also for adults, was examined via the use of qualitative research methods using samples from certain parts. Questionnaires and interviews, which are qualitative data collection methods in the research, were applied among preschool and school-aged children, who were between 5 and 9 years of age. A group of 32 children, which comprised 50% males and 50% females, was compiled and questions were asked about King Shakir. Of these, Flying Carpet (Episode 64, 1,785,703 views, 8.8 K likes), Anger Control (Episode 142, 719K views, 11 K likes), End of the Internet, (Episode 72, 3.8 million views, 21 K likes), and Global Warming (Episode 58, 14,411,036 views, 68 K likes) are among the most watched and liked episodes on the Internet. In light of the data obtained, the effects of King Shakir on the children were evaluated under four sub-headings, including ‘Family structure and communication within the family’, ‘Values teaching’, ‘The educational and entertaining aspect of humour’, and ‘Traces of Turkish folk literary genres.’

## **Family Structure and Communication within the Family**

Cartoons are a program that children spend most of their time in front of television watching, and have a privileged place in children's education. Cartoons that meet the needs of learning, by establishing an emotional connection with the world of children, arousing curiosity, and bringing positive behaviour, are successful in improving the structure of the family and communication within it. According to Ünal, “[i]t is an important point to be mentioned here that the negative values conveyed in the movies are acted upon by the villains, or in some cases, where the heroes in the movies exhibit these behaviours, the heroes realise that these behaviours are wrong in the later scenes of the movie and they regret

them, and it turns into a positive situation.”<sup>13</sup> Elements such as family relations, communication, right, wrong, good, and bad in the fiction of the film are conveyed with the sympathy of the cartoon characters and become the focus of the child’s attention.

King Shakir first demonstrates this success by reflecting the important traces of the Turkish family structure. In the cartoon in question, children are taught the feelings of love, respect, benevolence, and loyalty of family members in the company of characters that they themselves, and their families, can identify with. Kadriye, one of the family members, is the lady of the house. Kadriye, who is always consulted with and listened to at home, uses her authority to try to keep everything/everyone in order, and becomes a balancing factor. Lion Remzi is a classical Turkish father. He tries to support his wife and children in every way and find solutions to their problems. King Shakir is the adventurous, curious Turkish child of the house, who is interested in technological tools and loves to play and research. Canan is the older sister of King Shakir. She is a well-informed and prudent child who reads a lot of books. Elephant Necati is Remzi’s friend. Elephant Necati, who always feels hungry and loves to eat, is also a funny person who often experiences misunderstandings. Father Peyami is 86 years old, the oldest member of the house, and is his grandfather. He easily adapts to the environment and joins in the fun with his grandchildren. In this research, it was determined that the children’s interest in cartoons was great because they identified the family environment and the roles of the individuals with those of their own families. Moreover, 28.1% of the children participating in the research identified Lion Remzi with their father, 21.9% identified King Shakir with themselves, and 18.8% identified Canan with their sister or friend. In fact, one of the participants said, “King Shakir is an adventurer like me. He's like me, that's why I love him so much. Remzi looks like my father because my father thinks through everything.” He gave the answer and stated the importance of King Shakir for himself.

Güler stated the multidimensional impact of cartoons as follows:

Cartoons surround the human self in two ways; one is the content of the subjects presented, words and behaviours, the subject conveyed, and the other is the way this subject is presented. Its structure is also based on two dramatic foundations. The first dramatic structure is the search and travel to repair something that is broken. The purpose of such short-winded

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<sup>13</sup> Orhan Ünal, “Yakın Dönem Türk Animasyon Filmlerinin Değerler Eğitimi Bağlamında İncelenmesi”, *International Journal Of Field Education (IJOFE)* 6, no. 2 (2020): 79.

cartoons is just for entertainment. The second classification includes symbolic and abstract goals (together, existence) and consequential goals related to a social situation (life, social order, protection). In the cartoons that fall into this classification, the action is always done jointly. Requirements belong to the group, not the individual. Such cartoons are considered long-winded and educational for television.<sup>14</sup>

Considering Güler's point about cartoons, in addition to being entertaining, King Shakir draws attention through the elements of its plot, such as the purpose and result relationship, strong family ties, and correct communication. As a matter of fact, the family, which is the first source of nourishment for the child, has an important place in terms of gaining a sense of responsibility, the ability to solve problems, and self-confidence in the future. In this sense, the most important emphasis in King Shakir is that family ties should be strong. All difficulties can be overcome together. In the episode entitled Anger Control, Remzi's son, Shakir, daughter, Canan, his wife, Kadriye, and his friend, Elephant Necati, help Remzi, who cannot control his anger, and teach him how to overcome anger. The lady of the house, Kadriye, hears of her friend Musti's book 'Anger Control in Three Steps'<sup>15</sup> and asks for help in order to solve her husband's anger problem. Musti says, "Conquer your anger in three steps and win the grand prize."<sup>16</sup> With this slogan, it is guaranteed that his anger will be defeated. Remzi, who does not even admit that he is angry at the beginning, eventually admits his mistake and strives to win the grand prize. However, when he cannot succeed alone, he asks for help from his family and friends. The first condition written in Musti's anger management book was body control. Shakir takes the first step and gets his father involved in sports. Sports help the body to relax and supply the body with plenty of oxygen. His daughter, Canan, gives her father a long list of sports to do as part of his education and then puts him to the test. She often advises him to be patient so that he does not unexpectedly succumb to his anger. "Don't forget the book's advice, Dad! Calm down and choose to make peace with your enemy. Then, you can find true peace. Don't forget the big prize, Dad!"<sup>17</sup> This advice that Canan gives to her father is important in terms of showing the child who is watching the cartoon that

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<sup>14</sup> Deniz Güler, "Çocuk, Televizyon ve Çizgi Film," *Kurgu Anadolu Üniversitesi İletişim Bilimleri Dergisi* 5, no. 5 (1989): 172.

<sup>15</sup> Kuntay Kumbur, dir., "King Shakir: Anger Control" (Episode 142), March 3, 2021. [https://www.youtube.com/watch?v=\\_artGW2ZmME&t=1s&ab\\_channel=Kral%C5%9Eakir](https://www.youtube.com/watch?v=_artGW2ZmME&t=1s&ab_channel=Kral%C5%9Eakir).

<sup>16</sup> Ibid.

<sup>17</sup> Ibid.

she can also help her family. Children who watch the cartoon exhibit positive behavioural changes by seeing that they have/can have a constructive role in their family, not just as individuals whose problems are resolved and their wishes are met. In the cartoon, it is not easy to overcome the problems alone and the importance of cooperation is emphasized. Finally, Remzi receives the help from Elephant Necati and wins the grand prize. The great reward is to achieve what is difficult for ourselves. Lion Remzi also defeats his anger and gets the biggest prize. In the cartoon, it is shown that regardless of age, everyone can have a problem; however, they can overcome it with hard work. This provides the child with different perspectives.

Father Peyami's accompaniment to King Shakir, Elephant Necati, and Lion Remzi's discovery of the tortoise kick in the 'Flying Carpet' is remarkable in terms of having fun and having a good time as a family.<sup>18</sup> King Shakir adds colour to this beautiful dance by beat boxing music with his mouth. The supportive approach in family communication<sup>19</sup> is effective in the development of the child. As remarked by Yavuzer, "[a]s a result of research, it has been seen that if parents use the way of persuading their children to supervise their children and have a supportive attitude, children experience healthy psychosocial development and respond more positively to the expectations of the parents."<sup>20</sup> As a matter of fact, Lion Remzi supported King Shakir in his adventures and stood by his side. Considering Yavuzer's point that "[s]uccessful action creates a desire to continue in the child,"<sup>21</sup> it may be claimed that after each successful adventure, King Shakir starts a new one, researches, and continues to learn by living.

Children watching King Shakir have fun and have an idea of the importance of being a family, solving problems by working together, learning that love is above all, and setting ideal examples by displaying positive attitudes and behaviours. Concentrating on the details, making additional information and explanations in the cartoon is also instructive for children. King Shakir's interesting discoveries, seeking adventure with his father, family dances, and songs sung include goals such as contributing to a child's physical, social, emotional, and mental development and helping character education.

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<sup>18</sup> Kumbur, dir., "King Shakir: Flying Carpet".

<sup>19</sup> Haluk Yavuzer, *Çocuk Eğitimi El Kitabı* (İstanbul: Remzi Kitabevi, 2016), 57.

<sup>20</sup> Ibid.

<sup>21</sup> Ibid.

## Values Teaching

The cartoon has an important teaching role in helping children to gain a sense of responsibility towards their environment. The fiction of the film and the successful drawings of its characters are very effective in teaching values and conveying messages to children because the cartoon heroes are remarkable in the periods when the children are in search of a role model. The people/heroes/cartoon characters that children like to listen to and let them emotionally connect with will make it easier to reach them. Children who try to raise themselves by imitating the cartoon characters that they watch, strive to be like them by integrating with the characters that they take as an example. King Shakir and his older sister, Canan, are ideal examples with which children identify with themselves, who are acclaimed in society for their smarts, honesty, hardworking nature, and braveness.

Of the participants in the study, 53.1% found King Shakir to be useful in terms of the importance of family relations, getting along with friends, making good use of time, friendship, and helping elders. Haim Ginott stated, "Children are like fresh concrete, whatever falls on them leaves a mark."<sup>22</sup> Children who are looking for a role model can benefit from valuable education by watching qualified cartoons for a certain period of time. Addressing the child using his/her own perception is an effective way to teach what is right and wrong. In the episode entitled Anger Control, in addition to the child learning to be patient and respectful, role models such as Canan, who reads a lot of books, is knowledgeable and hardworking, is interested in technology like King Shakir, and who seeks to bring innovations, are constructive. In the process of making sense of the child himself and his environment, ideal examples are a good guide for him to learn by observing, overcoming his curiosity, finding answers to his questions, and gaining the habit of reading.

Values are an important part of individual and social life, and families often resort to rewards and punishments while educating their children. In Anger Control, the role of the award in making the individual successful and the importance of being patient were mentioned. Lion Remzi not only managed to control his nerves for a long time by being patient, but also gave constructive advice to the person who took his turn: "Look, brother! I'm not mad at you for taking my turn. What you have to do is get to the back of the line. Otherwise, you will be depriving people of their rights.

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<sup>22</sup> qtd. in Gamze Yetim and Hakan Sarıçam, "Çizgi Film Programlarının Çocuklara Etkisi Konusunda Ailelerin Bilgi ve Farkındalık Düzeylerinin İncelenmesi," *Opus Uluslararası Toplum Araştırmaları Dergisi* (2016): 343.

However, it's still your decision."<sup>23</sup> While Remzi overcomes his anger, he also allows those who violate the rules to see their own mistakes. "Sociocultural consciousness gains expression through learned and acquired experiences. The acquisition of values is the mechanism of influence of sociocultural acquisitions on the individual/society."<sup>24</sup> Cartoons aim/should aim to convey values to children through fiction, art, and the right choice of the characters, and bring conscious youth to society. As a matter of fact, in *Anger Control*, it is taught that the importance of being patient, respectful, and tolerant, that children can set good examples in their environment through positive behaviours, by understanding that anger does not help them, it is an obstacle in achieving their desires.

In the *Flying Carpet*, it is discussed that evil will surely succumb to goodness. İlker and Soner are twin brothers. The evil Soner, who traps his twin brother, aims to seize the reign necklace and rule the whole world by marrying his brother's lover, Princess Yasemin. İlker is saved by King Shakir, Lion Remzi, and Necati. In addition to the feeling of solidarity, the importance of love is also mentioned in the cartoon. İlker, unlike Soner, rejects the necklace with special powers that Princess Yasemin gave him to test, saying that the necklace is not important for a person who truly loves someone, and that sometimes true love means being able to give up material values. With these words, he imposes an important value on children. The participants who watched the cartoon said, "I understood the importance of helping those who do good in order to punish people who do evil."<sup>25</sup> Their comments showed that the film achieved its purpose in teaching values. In this episode, the "That's enough fun, let's study a little"<sup>26</sup> statements of the heroes who joined the dance and enjoyed the music referred to the importance of having a sense of responsibility, that leisure time should be timely and limited.

In the episode entitled *End of the Internet*, the negative effects of the Internet and the fact that it prompts thinking negatively were criticised, while teaching values about the importance of goodness and thinking positively. Lion Remzi makes unnecessary posts on social media. Cüneyt, the grumpy old man in the neighbourhood, says: "I cannot sleep after

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<sup>23</sup> Kumbur, dir., "King Shakir: Anger Control".

<sup>24</sup> Fevziye Alsaç, *Masal Kahramanlarının Tip Çözümlemesi* (İstanbul: Hiper Yayın, 2020), 49.

<sup>25</sup> Kumbur, dir., "King Shakir: Flying Carpet", (Episode 64), Nov. 30, 2018, [https://www.youtube.com/watch?v=I\\_tqC38FTPk&ab\\_channel=Kral%25%9Eaki](https://www.youtube.com/watch?v=I_tqC38FTPk&ab_channel=Kral%25%9Eaki).

<sup>26</sup> Ibid.

hearing message notifications.”<sup>27</sup> Some of them also make negative comments, like “Upload less photos or I will unfollow you”, “Observe that you will have only fun with photos, Remzi, but they will not help you pay your debt”.<sup>28</sup> In Elephant Necati’s posts, some negative reactions, such as “While people are wandering hungrily, you are posting a photo of wafers.”<sup>29</sup> appear. Heroes take action to prevent negativity in the face of negativity, jealousy, cursing, liking nothing, thoughtless posts, and annoying comments. They consult with Meerkat (Mirket), who is engaged in science. Meerkat says that optimism should be increased to correct the negative situation. Thus, the heroes responded to their followers' posts with “You look amazing in this photo.”, “I have not seen a more beautiful cheese in your grocery store. Are you adding your love or not?”<sup>30</sup> They make affirmations in their minds with such sentences. With these words, the children watching the cartoon are also affirmed in their minds, and messages are given about the importance of optimistic thinking, and that the internet is unnecessary if it is not used for correct and beneficial purposes.

As İmik argued, “[w]hile knowledge is handled from an artistic point of view, art becomes even more functional with the support of scientific studies. From this aspect, cartoons are an educational, entertaining, and relaxing format in which the media can combine information with art and convey the messages that they want to convey to the audience.”<sup>31</sup> In this regard, King Shakir is so successful in blending knowledge and art, and delivering it to children. This study revealed that particularly, the episodes End of the Internet and Global Warming have been effective in raising awareness by attracting the attention of children at a rate of 31.3%. In Global Warming, the audience is taught that it is up to us to protect our world against disaster by bringing environmental awareness. When Cloud Hakkı (Bulut Hakkı) makes it rain and water flows from the ceilings, the house floods. Speaking to planet Earth, under the direction of Cloud Right, the protagonists understand the cause of climate change. The world says that the sun has started to warm the world more because of the damage

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<sup>27</sup> Kuntay Kumbur, dir., “King Shakir: End of the Internet”, (Episode 72), Jan 25, 2019, [https://www.youtube.com/watch?v=XfjoJiaBdQg&t=470s&ab\\_channel=Kral%C5%9Eakir](https://www.youtube.com/watch?v=XfjoJiaBdQg&t=470s&ab_channel=Kral%C5%9Eakir).

<sup>28</sup> Kumbur, dir., “King Shakir: End of the Internet”.

<sup>29</sup> Ibid.

<sup>30</sup> Ibid.

<sup>31</sup> İmik, *Çizgi Film ve Müzik*, 18.

done by human beings to nature.<sup>32</sup> Canan says that there is drought due to global warming and it is necessary to eliminate the biggest enemy of the ozone layer. Canan, King Shakir, Lion Remzi, and Elephant Necati, as 'Magnificent Global Warming Preventers', begin to raise public awareness. "1. Reducing the use of deodorant. Let's not use deodorant unnecessarily. Let's take more showers. Let's use antiperspirant products that are harmless to nature. 2. Driving an electric car. Let's encourage electric cars. Leave a better future for your children. 3. Protecting green spaces. To warn those who destroy nature by being aware of the fact that they are building unnecessary buildings."<sup>33</sup> The protagonists, who declare themselves as "Guardians of Nature,"<sup>34</sup> struggle to increase green areas, plant more trees, and leave a beautiful world to children. The cartoon aims to raise conscious generations who are aware and will take steps by thinking while instilling these realities in children.

The participants of the research, while receiving the necessary messages to save the world, warned those around them, especially their families, and invited them to pay attention. After watching the episode, a participant said what they learned from the cartoon as follows: "This episode has taught me that I can prevent global warming. It has taught me not to build unnecessary houses, to protect nature, to use scents that do not harm nature, and the importance of using electric cars." Another participant said, "It has taught me that we need to protect our world. From now on, I will be more sensitive to our world." He added that he gained a sense of responsibility. Consciousness is not innate, but rather it is acquired. The impressiveness of the chosen path while teaching the knowledge to the child accelerates the achievement of success. King Shakir is loved and watched as a constructive cartoon that aims to teach children values such as being respectful, patient, tolerant, sensitive and loving, doing good and gaining a sense of responsibility.

## **The Educational and Entertaining Aspect of Humour**

Humour includes actions such as having fun, entertaining, and having a good time. When the children were asked why they liked King Shakir, 56.3% of the received responses were mostly 'very funny, entertaining and

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<sup>32</sup> Kuntay Kumbur, dir., "King Shakir: Global Warming", (Episode 58), Oct. 25, 2018, [https://www.youtube.com/watch?v=QcXLbUD9gug&ab\\_channel=Kral%C5%9Ea\\_kir](https://www.youtube.com/watch?v=QcXLbUD9gug&ab_channel=Kral%C5%9Ea_kir).

<sup>33</sup> Ibid.

<sup>34</sup> Ibid.

making you laugh.’ Humour is an important reason for the preference of watching cartoons. Humour in cartoons is preferred for purposes such as providing different perspectives by making children laugh and being entertaining, helping them to become more intelligent, comprehending language games, and code cultural values into memory through entertainment.

“Human language mediates humour in two ways. In the first, language only tells the joke and conveys the joke to the listener or reader. In the second, language creates the comedy itself. It goes beyond ordinary language with various language games; it subverts existing grammar and becomes funny in a different way from everyday language.”<sup>35</sup> In King Shakir, the element of laughter is provided through language games as well as funny incidents. Of the participants, 34.4% found King Shakir to be the most popular hero, whereas 25% found Necati to be the most popular, and the reason for liking Elephant Necati was explained as “Necati’s speeches and actions.” Necati causes the children to laugh by misunderstanding everything and perceiving what he sees as food. Aziz Nesin’s defines humour as “Anything that can make the person to whom it is addressed laugh in a healthy way, in whatever proportion”<sup>36</sup> as observed in King Shakir. Necati, who is the colour and taste of life, looks at the events with fun and looks on the positive side. In the episode Flying Carpet, when Elephant Necati tells King Shakir, who lifts the carpet to dance, “Raise it with a wrap, I like it so much!”<sup>37</sup> King Shakir says, “The carpet wrap!”<sup>38</sup> Likewise, in the episode Global Warming, Elephant Necati’s mistaking the carob on the counter as the horn of Goat Necmi in the neighbourhood creates the element of laughter through simile, while Peyami Baba’s false teeth speak with the identification (personification) feature.<sup>39</sup>

Exaggerations are one of the language games that attract the most attention of children. All of the extravagant possibilities of Lion Remzi, who fills the grocery cart with gas in Global Warming and comforts Kadriye in Flying Carpet, make the children laugh. Lion Remzi says to Kadriye, who is upset that her carpet has been dropped on the street, “It’s in one piece!”<sup>40</sup> As he consoles himself, vehicles begin to pass over it. When he says “What if a meteor had fallen on it and burned it!”<sup>41</sup> the

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<sup>35</sup> Çiğdem Usta, *Mizah Dilinin Gizemi* (Ankara: Akçağ Yayınları, 2005), 80.

<sup>36</sup> qtd. in Usta, *Mizah Dilinin Gizemi*, 24.

<sup>37</sup> Kumbur, dir., “King Shakir: Flying Carpet”.

<sup>38</sup> Ibid.

<sup>39</sup> Kumbur, dir., “King Shakir: Global Warming”.

<sup>40</sup> Kumbur, dir., “King Shakir: Flying Carpet”.

<sup>41</sup> Ibid.

meteor falls and burns the carpet. Losing her calmness while thinking “Anything else, is there anything else left?”<sup>42</sup> Kadriye starts to swell with anger. She almost explodes. The examples in question show how effective exaggeration creates humour for children who have fun. Misunderstandings are also one of the most hilarious language games. Moreover, in Anger Control, Elephant Necati’s saying “I am the author of meatball control in three steps.” to author Musti’s telling “I am the author of three-step anger management”<sup>43</sup> can be given as an example.

The words and movements that meet the rhythm of the music create the element of laughter. İmik noted that “[m]usic is very functional and decisive in cartoons. These functions have an important place in the success and marketing strategy of the cartoon. Music, which has an important place in ensuring the semantic integrity of the cartoon, has the power to carry the cartoon scenes to the top as an element of the descriptive structure. Music, which allows the scenes to be in harmony and transition with each other, also contributes to the formation of an aesthetic structure.”<sup>44</sup> In this respect, in King Shakir, which attracts the attention of children through its music, sometimes music is expressed by blending tradition and humour. Hearing that Princess Yasemin and Soner will get married in Flying Carpet, Lion Remzi says, “There is a folk dance tonight.” This can be given as an example of his delight at the sound of the halay music he made, and that the Guardian, Brother Sezai, still continues to play, even though the wedding comes to an end. Furthermore, in this section, the fact that the grandfather of the house, and his dentures, take part in the new dance invention of King Shakir, which Lion Remzi and Elephant Necati, called The Tortoise Shot, are other examples that make the children laugh. In the examples in question, the constant repetition of humour and the participation of unexpected people and objects in the dance cause laughter with their surprising features.

Humour is something that adds colour to the plot, helps children have a good time, relieves their stress and helps them to relax. It expresses what cannot be said to the other person without offending them indirectly, and helps children to perceive life positively, to think positively. In this sense, cartoons that meet the child’s need to learn while having a good time are the reason why they are preferred for children.

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<sup>42</sup> Ibid.

<sup>43</sup> Kumbur, dir., “King Shakir: Anger Control”.

<sup>44</sup> İmik, *Çizgi Film ve Müzik*, 51.

## Traces of Turkish Folk Literary Genres

Cartoons attract the attention of children/audiences through elements such as the colours and music that are used, the characters chosen, and talking animals. The use of Turkish folk literature genres in the cartoons in question is necessary in terms of factors such as having a place in the child's world of perception, and contributing to socio-cultural, mental, and language development. In the cartoons in which cultural values are brought to the forefront, it is aimed to leave deep traces in the memory by appealing to the perception world of the child. "It is necessary to repeat and reproduce those codes in order to keep the cultural values of a nation alive and transfer them from generation to generation."<sup>45</sup> The cultural codes and literary genres used in the cartoon are effective in helping the child to make sense of himself and his environment at a young age, gaining a place in society by learning his cultural values, and knowing himself/herself and gaining identity awareness. Oğuzkan, quoting from Jacob, expressed the children's need for literature with the following sub-titles: "1. Literature is something entertaining and entertaining. 2. Literature gives vitality to the soul, increases the vitality. 3. Literary life helps exploration. 4. Literature is a source of guidance. 5. Literature encourages creative activities. 6. Literature is a beautiful language."<sup>46</sup> King Shakir, which includes these contents, is generally liked and watched because it meets the child's learning and entertainment needs.

King Shakir first draws attention by bringing the magic of the fairy tale world to the screen. There are two basic elements in the structure of the cartoon, which leaves a lasting impression in the minds of children. According to İmik, "Of these two basic elements, the image deals with the event or situation that is intended to be reflected to the audience with its visual aspect, while music plays an important role in providing the sense of reality of the image."<sup>47</sup> These elements in the cartoon strengthen the emotional bond that the heroes have established with the children, attracting them to the screen every day, and inviting them to learn by having fun by meeting with the heroes, who they see as part of the family. The narration of the events in King Shakir with the heroes chosen from the animal world reminds us of tales in fable genre. "Fables are short,

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<sup>45</sup> Fatma Yaşar Ekici, "Çizgi Filmlerin Çocuklar Üzerindeki Etkilerine İlişkin Çok Boyutlu Bir Değerlendirme," *TİDSAD Türk İslam Dünyası Sosyal Araştırmalar Dergisi* 2, no. 15 (2015): 79.

<sup>46</sup> A. Ferhan Oğuzkan, *Çocuk Edebiyatı* (Ankara: Anı Yayınları, 2013), 6-7.

<sup>47</sup> İmik, *Çizgi Film ve Müzik*, 19.

animated animal stories that are created to teach a certain moral lesson.”<sup>48</sup> Fables are didactic narratives and contain messages about life. In the cartoon, reaching the children through animals, such as cats, dogs, lions, water turtles, goats, and elephants, has been effective in terms of communication. One of the participants said that the heroes of the cartoon were animals, and said, “I love animals. That’s why I like it.” By giving this answer, he mentioned the success of the animal characters in increasing his interest in cartoons. “It is no coincidence that cartoons are full of animal characters. While animalistic features bring an innocence to the characters, they completely cover and determine the complex social relations in nature. It is true that children are initially predisposed to perceive and embrace the intuitive, playful side of animals. In other words, the opportunity to reflect the child's inner world through animals is used in cartoons.”<sup>49</sup> As a powerful communication tool, cartoons reach the children through the animal world, teach good, beautiful, and truth, and develop their sensitivity.

Narratives that lead children away from thinking pessimistically and make them love all animate and inanimate things, especially animals and nature, are necessary for their development. Elements such as animated objects and talking objects in Flying Carpet help the children to discover mysterious worlds using their unlimited imagination and develop their creativity. One of the participants said, “As I watch this cartoon, I think of fun games.” This expression indicates the constructive aspect of the cartoon. In End of the Internet, Meerkat’s new invention, which enables material to turn from a solid into a liquid, one is constructive in that it inspires children to invent, achieve unique achievements, receive rewards, and arouse curiosity, interest, and excitement.

Dreams, enacted games, are the possibilities of tomorrow, while they are impossible today. For instance, the ‘flying carpet’, which was fictionalised in the fairy tale world, has today been realised as an airplane, a “land-listening” eavesdropper. Fairy tales impose the slogan almost like “Imagine, make it real.” It is full of fairy tales, extraordinary beings, dreams that are thought to be impossible, and plots of contrasts that open the horizon to the ideas of innovative and productive children in the perception of a fantastic world. Global Warming and End of the Internet were the first with 31.3% and the “Flying Carpet” was the third most popular with 15.6% of the participants. In Flying Carpet, the carpet speaks, flies, and suddenly transforms into an electric bicycle. It takes King Shakir, Elephant Necati, and Lion Remzi to faraway lands. In the

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<sup>48</sup> Oğuzkan, *Çocuk Edebiyatı*, 64.

<sup>49</sup> Güler, “Çocuk, Televizyon ve Çizgi Film”, 174.

fairy tales, the three brothers get on the magic carpet and hit it with sticks to go wherever they want.<sup>50</sup> When the gift box given by the giants is opened, various dishes appear,<sup>51</sup> When the tobacco container that the boy bought from the fairies in the lake is opened, a great palace rises.<sup>52</sup> Such fantastic elements serve the enrichment of cartoons.

In Global Warming, Planet Earth sells carpets in a shop called ‘The World of Carpets’, and the importance of using an electric car is underlined by statements such as “Don’t say you haven’t heard, listen to me! Let’s stop driving cars with gasoline and dirty exhaust fumes. Protect nature. Use an electric car. Just like me.”<sup>53</sup> Elements such as the announcement of a vehicle in the form of a car and the speech of clouds are fairy tale elements that develop children’s imaginations in terms of personifying inanimate objects. In the fairy tales, inanimate objects such as the water drops in the cave show people’s fortunes,<sup>54</sup> the baker calls the orphan girl and asks her to take the burning bread out of the oven, and the apple trees tell her to pick their apples.<sup>55</sup> These examples are also seen in cartoons. Considering this common feature, it may be argued that cartoons carry deep traces of fairy tales. The fact that the dreams desired in the past come true today makes children think that nothing is impossible, and lays the foundation for a better future.

The nursery rhymes identified in the relevant sections of King Shakir are the rhymes sung in children’s games. Rhymes are “stereotypes in verse in which feelings, ideas, states and dreams are put forward by exaggeration, oddity, contrast, analogy, humour, short definition or associations by making use of rhyme, rhyme choice or alliteration.”<sup>56</sup> In Anger Control, expressions such as “What did a barber say to a barber? He said: ‘Let’s open a barber shop together.’”<sup>57</sup> are formed by ordering similar words and are considerably effective in the language development of children. The lyrics “It is raining, floods are flowing, everyone’s roof is leaking water,”<sup>58</sup> mentioned in Global Warming refer to the rhyme “It’s raining,

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<sup>50</sup> Esma Şimşek, *Yukarı Çukurova Masallarında Motif ve Tip Araştırması*. Vol. II (Ankara: Akçağ Yayınları, 2001), 258.

<sup>51</sup> *Ibid.*, Vol. I, 212.

<sup>52</sup> *Ibid.*, 79.

<sup>53</sup> Kuntay Kumbur, dir., “King Shakir: Global Warming”, (Episode 58), Oct. 25, 2018, [https://www.youtube.com/watch?v=QcXLbUD9gug&ab\\_channel=Kral%C5%9Eakir](https://www.youtube.com/watch?v=QcXLbUD9gug&ab_channel=Kral%C5%9Eakir).

<sup>54</sup> Şimşek, Vol. II, 122.

<sup>55</sup> *Ibid.*, 36.

<sup>56</sup> Doğan Kaya, *Anonim Halk Şiiri* (Ankara: Akçağ Yayınları, 1999), 546.

<sup>57</sup> Kumbur, dir., “King Shakir: Anger Control”.

<sup>58</sup> Kumbur, dir., “King Shakir: Global Warming”.

the floods are flowing, the Arab girl is looking out the window,” and Lion Remzi’s “Tanju Tanju, look, turn on the lamps!”<sup>59</sup> is reminiscent of the rhyme starting with “Daddy, look at me, buy four eggs!”. Rhymes are the transfer of emotions, thoughts and dreams with phrases such as exaggeration, contrast, surprise, and laughter, and they have constructive functions. It is seen that children improve their vocabulary and language skills with the rhymes that they repeat.

The use of proverbs and idioms is also included in the cartoon. Proverbs are the product of our ancestors’ long experiences and express their perspectives about life, feelings and thoughts with stereotyped words. Idioms, on the other hand, are stereotyped words that usually have a different meaning from the real meaning, describing any situation in a special structure. The proverb ‘Drop by drop becomes a lake’ in Global Warming and the idioms including ‘shedding their worms; in Flying Carpet and ‘queue-jumping’ in Anger Control are important in terms of contributing to the language treasure of the children.

The most important source of cartoons is folk literature genres. The use of literary genres contributes to the language, style, and cultural development of children by enriching the cartoon in terms of content.

## Conclusion

Cartoons meet children’s need to have a good time, have fun, and learn. King Shakir is instructive in the aims of reaching the world of children, having fun, teaching the values of benevolence, solidarity, respect, and love, and raising a sense of positive behaviour and responsibility, and improving children's language skills. It was determined that 97% of the children watched King Shakir fondly. Moreover, 71.9% of the parents participating in the study were mothers and 15.6% were fathers. The parents gave responses as follows: “Beautiful, educational, new episodes should be added.”, “Movies like King Shakir on Pirates’ Land should come.”, “To me, it offers patterns of generally positive behaviour. It's fun, they learn what they don't know.”, “Because it is from real life, it attracts the attention of children and they watch it and have fun.” In addition to folk literature genres, humour was used in the cartoon. In the cartoon, which also includes the transfer of cultural values, the traditions that make them who they are, are conveyed to children in addition to entertainment, so that they can learn without getting bored. Fantasy fiction is the source of inspiration for cartoons through imagination of the fairy tale world, its

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<sup>59</sup> Ibid.

characteristic heroes and talking animals. The fact that children are supportive in terms of developing language skills shows that King Shakir gave children positive qualities.

Families who had negative thoughts about the cartoon stated that they did not see the cartoon because they thought it was not beneficial for their children. Some said, "It's just a cartoon based on comedy elements. I wish it was more logical.", and some put forward the view "Necati's jokes seem so unnatural.". Of the participants, 50% were about 9 years old. The representation of the same family members by different kinds of animals such as cats, lions and water turtles (i.e., the mother, Kadriye, and the daughter, Canan, are cats, the father, Lion Remzi, and his son, King Shakir, are lions, and the grandfather is a water turtle) could not be understood in the perception of the children and caused confusion. For this reason, families criticised the variety in question as unreasonable. Expressions such as "Children's age and developmental stages should be taken into account. It is not correct to use words like goofy too often. The use of such words may change the smoothness of the child's speech and increase the number of negative words in their vocabulary.", "I find some imaginary heroes exaggerated. Their funny speech was imitated.", "There is no age limit; anyone can watch. There are words that children do not understand, I think it appeals more to the older age group." are constructive criticisms that show that the cartoon needs to be reworked in terms of language and sense of humour.

Television has an important place in the life of children in terms of education and entertainment needs. The effects of cartoons on children's education are quite high, causing addiction and gluing the child to the screen. Therefore, it is very important to write quality cartoon scripts, guide the children's preferences by making the right choices, and play a guiding and complementary role in the children's individuation journey. It is expected that King Shakir, which is beneficial in terms of providing concentration skills, encouraging reading habits, encouraging research, establishing social communication, preventing introversion, and increasing self-confidence, is successful in meeting the expectations of the parents, but will also contribute to the child's development, which will be improved through its education aspects.

As a result of the study, it was determined that it is possible to build a solid society in the future with conscious and sensitive children. It was concluded that the family will be able to successfully educate and train their children by being careful with regard to their education making children watch educational presentations, particularly constructive cartoons.

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