



Televizyon Dolayımıyla Melezleşen Çocuk Oyunları *

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Öz

Çalışma, çocuk oyunları ve televizyon ilişkisini ele almaktadır. Çocuk oyunlarının televizyon ekranıyla melezleştiği savından hareket ederek, bir zamanlar yetişkin dünyasını canlandıran kendi kendine başlayan çocuk oyunlarının nasıl melezleştiğini/dönüştüğünü ortaya koymak çalışmanın amacını oluşturmaktadır. Çalışma niteliksel etnografik yaklaşımla inşa edilmiştir. Çalışmada, çocuk oyunları ve televizyon ilişkisi nedir, çocuk oyunlarında televizyon anlatılarından izler var mıdır, gibi sorulara cevap aranmaktadır. Araştırma 2015-2016 eğitim öğretim yılı bahar döneminde Sivas merkezde bulunan dokuz devlet anaokulunda yürütülmüştür. Çalışmanın sonucunda çocukların artık oyunlarını popüler televizyon hikâyeleri ve karakterlerinden ürettiği görülmüştür. Bu sayede de oyunun melezleştiğinden bahsetmek mümkündür.

Anahtar Sözcükler: melezleşen oyunlar, televizyon ve çocuk, çocuk oyunları

Hybridization of Children's Games through the Mediation of Television

Abstract

This study investigates the relationship between children's games and television. Based on the proposition which holds that children's games have been hybridized through the mediation of television, the purpose of this study is to explicate the hybridization of children's games, which started out on their own by replicating the adult world. The study was conducted, using the qualitative ethnographical approach. In the study, answers were sought to questions such as "What is the relationship between children's games and television?" and "Are there any traces of television narratives in children's games?" The research was carried out during the spring semester of the 2015-2016 academic year at nine state kindergartens located in the city of Sivas. It was observed at the conclusion of the study that children produced their games from the popular television stories and characters. Through this finding, it is possible to assert that children's games have become hybridized.

Key Words: hybridized games, television and children, children's games

Introduction

Play, which has had the meaning throughout history of playing with others with the toys that children created themselves, has transformed its meaning in time. Finally, play has become a socialization activity of the childhood period for learning the facts of life, for giving meaning to it and for providing adaptation. Television is also one of the factors that has been the cause of a

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Hybridized Children's Play With Television Mediation

transformation in the meaning of play. Television, which entered our lives in the 1950s, has gradually spread to every area of life and moreover, even demands hours of children's lives. In the present-day, television is a fact of life and continues its existence as a part of children's lives. Television has created a clear change in the planning and adjustment of times of children outside the home. This effect has changed the daily timetables of children in a short period of time. Children have preferred television instead of doing their homework, playing with their friends, reading books or sleeping (Lemish, 2007). Consequently, it is unavoidable to say that television, that enlivened (and imitated) the adult world at one time, has been transformed into play that starts of its own accord. Therefore, television and its relationship with children's play constitutes the subject of this study. Finally, children are producing their play from the popular television stories and characters. Whereas, thanks to the media narrations and children's world of dreams, play is being reconstructed (Grugeon, 2004).

Immediately after television entered our lives, activities on television and children have advanced on two branches. The first of these, in the light of the debates on its powerful effects, are studies that have set forth that children are under the influence of one-sided television. Whereas, the other, are approaches that set forth that children are not blank slates (*tabula rasa*) indicated by the contents and being passive in response to television. According to this, children are active television consumers. Just as children know which means and contents they will choose, they use choices, such as to pay attention to these, to extract meaning, to understand and criticize messages and moreover, to remember these (Lemish, 2007). In accordance with these studies, very productive research studies have been made that set forth the relationship between the play cultures of children and the media texts.

In many studies made as of the 1960s by Iona and Peter Opie (quoted from Marsh and Bishop, 2014: 28), who are important persons for the British child culture research studies, they set forth that children's play is influenced from the media contents. According to them, the media is one of the basic resources of children's play. Whereas, the media resources are composed of advertisement jingles, news texts, popular songs and dances, talent shows, competitions and series. Whereas, according to the research studies in 1982 by James and McCain (quoted from Marsh and Bishop, 2014: 67), preschool children make use of television in their play. According to them, children have five different kinds of play: they reflect the effect of television in their basic motor play, construction play, language play, dramatic play and social play. In the study made on children 4-11 years of age in 1991 by Elizabeth Grugeon (2004), she set forth that children's play was directly influenced from the media contents. According to this study, children are not passive receivers in response to television texts, they include them into their lives. Children take in the television texts and set forth new creative narrations by transforming them to play. In the study titled *War and Peace: Toys, Teachers, and Tots* by Dodds, Dollins, Snyder, Welch (1992), they said that you cannot

mention creativity in children's play that has been influenced by television, on the contrary, play that has a negative and pessimistic structure emerged. According to Götz, Lemish, Aldman, Moon, (2003), who made research studies related to the media and children for a long period of time, the basis of children's play is the direct adaptation of the narration structures of the media texts. These adaptations are not only from fictional texts, at the same time, they are also stemming from documentary and science programs. Whereas, in the study made by Bishop and Curtis (quoted from Marsh and Bishop, 2014: 67) in 2006, they stated that children benefit from television in three different manners. The first of these is allusion. Children use the television characters, stars and brand names, they copy the gestures and facial expressions or they use the subject on television. Whereas, a second course they use in their play is unification and hybridization, the hybridization of the traditional play with the character and subject on television. Whereas, the result is imitation. When children imitate a story or character, they develop unique heroes and innovative event arrangements in a very creative manner. According to Schmidt, Pempek, Kirkorian, Lund and Anderson (2008), who set forth that television decreases the ratio and period of play, state that the attention of the child is dispersed and moreover, gotten rid of completely with television. Coyne, Rasmussen, Linder, Nelson and Birkbeck (2016) made an ethnographic study throughout a period of three years with the fans of the Walt Disney princesses broadcast on television. According to this study, the girls only use the story of the princesses in their play. This situation affects the societal gender perceptions of children in an early period.

The play culture and media in the Western world of science show a prevalence in the research studies treated in the relationship of television. These studies started as soon as television became a part of daily life. Whereas, in Turkey, the studies of scientists, such as Pertev Naili Boratav and Bekir Onur and the Ankara Children's Culture Research and Application Center on children's play presented important contributions mostly in the fields of folklore and education. Whereas, the relationship of children and television in the communications discipline was treated with different approaches. Even though the number of research studies on this subject is not many, it is difficult to mention the existence of studies that treated the relationship between the play culture and television. This study, which has attempted to set forth the relationship between children's play and television, will provide a contribution to the elimination of this important deficiency.

This study aims to understand the relationship between television and children's play. The research study, which examines the effect on children of television, rather than considering television as the only reason for their behaviors with the insulated and bringing down to the "effect" research study method, has been constructed on a quantitative ethnographic approach, which aims to set forth the specific aspects of the children's play that is mediated with television.

The Transforming Play Culture

The children's culture and the play culture have displayed a parallelism throughout history. According to various viewpoints, the origin of play stems from a talent to imitate that is coming from birth, from persons satisfying the need to relax, from a period of preparation in response to the seriousness of life, from establishing sovereignty, from a need to compete, from being rescued in an innocent manner from harmful tendencies and from calming via fiction the impossible desires being realized in real life. These definitions of play, that appear in front of another thing that is not play and that departs from the hypotheses that it answers some biological expectations, is opposed by Johan Huizinga (1995: 48). According to him, "Play is a uniquely adaptive act, not subordinate to some other adaptive act, but with a special function of its own in human experience." Although the definition made by Huizinga is valid for some play, it does not cover all play. According to Jean Piaget (2013), play can strengthen the existing skills by repeating the known diagrams; it acquires to the child the feeling of the continuity of its self-esteem, that is, trust in oneself and the feeling of sovereignty. Play, according to a definition that defines play as a turbid concept and that criticizes the idealization of play, "contains a family of variable concepts, which include dreams, daydreams, fantasy, imagination, solitary play, play with rules, sports, festivals, carnivals, television, video games and virtual reality, etc.; and as these concepts pass from one culture to another they change" (Onur, 2005: 34).

According to David Elkind (2011), who indicated that when the present-day children are oriented towards a passive life compared to the previous generations, play for which children have an aptitude from birth for learning, curiosity, imagination and to daydream, is being silenced in the commercialized world that has created high technology. Children who at one time made their own personal legends with the toys that they created are now not passing much beyond the passive consumption habits. Instead of the street play that started spontaneously in the past, organized team sports and hybridized play have taken its place. The television narrations that enlivened (and imitated) the adult world at one time have changed the play that started spontaneously.

Certainly, television has changed the form of traditional playing, but it has not eliminated play itself. Traditional children's play has attributes that contain sociality, such as testing, taking responsibility, helping one another and sharing within their own group. Whereas, in the present-day, the ability to imagine the imaginary world that is an inseparable part of childhood and that has been fictionalized in their free times from the aspect of children, has departed from being a world in which children daydream and has surrendered itself to imaginariness, which is fictionalized by adults via television. Play prior to television stemmed from either traditional societal transfer or from creating play among friends or from the imagination of children. It is true that these are still existing today, they have still not been eliminated, but if there is television, then these are able to live (Timisi, 2011).

Methodology

In the television research studies, the ethnographical approach assists in understanding on subjects, such as the consumption of contents in daily life and in the production of televisual meaning. No doubt, the fact that these types of research studies are small-scale prevents being able to make valid generalizations from these, but the aim here is to obtain information related to the specific aspects of the societal worlds of real viewers. In this manner, these research studies will contribute to an increase in sensitivity for the specific details of the relationships with television in the daily lives of real persons. The place of this sensitivity in understanding the television viewing experience is very important, because television is a means used by real persons, in natural environments and within daily relations and furthermore, it is both a part and a maker of these daily relations. It clearly emerges from what has been said up until now that these types of research studies on the relationship of the television viewers, the private area of viewers, that is, by carrying to the home of the family, from the content of television, that is, instead of from the world on the screen, can be defined here in a manner that would place importance on the activities in the daily lives of the viewers. Two broad-scoped very important analysis forms of ethnography make it easier. The first is to provide for determining the intertextualities that gradually increase in the media outputs. The second is to help in understanding how ethnography has become differentiated by using the gradually globalizing media production in the daily lives of persons (Morley and Silverstone, 2002; Mutlu, 1999). Consequently, this research study has been constructed within the framework of an ethnographic approach for being able to set forth the specific aspects of children's play mediated with television.

Just as it was stated in the study made in Morocco and Tunisia by Jean Pierre Rossie (2001), naturally, television changed the form of traditional playing, but it did not eliminate playing itself. The play prior to television was stemming either from the traditional societal transfer or from setting up play among friends or from the imagination of the child. It is true that these are still existing today, they still have not been eliminated, but they are also able to live due to television. In their study, Marsh and Bishop (2014) departed from the thought that there was a resistance of children's play against television and asserted that play became hybridized with television mediation. According to this thesis, they sought to answer questions, such as, what are the relationships between children's play and television? and are there traces from the television narrations in the children's play?.

This research study was carried out during the spring semester of the 2015-2016 academic year at nine state kindergartensⁱ located in the city of Sivas. Kindergartens were preferred since they were places where the relationship of television and the play culture could be studied the best and where children were playing games together during a certain time in a collective manner.

Hybridized Children’s Play With Television Mediation

The setting of the study was composed of children between the ages of two and seven years, that were defined by Piaget (2004) as pre-procedure children. This period includes the development of the designing function, which starts in a previous period. When it is considered that most of the children’s television programs are aimed at child viewers at these ages, then it is useful to know completely the learning mechanisms of children in this period. Children in this period can engage in active communications with the individuals in their surroundings. However, the basic concept that defines these forms of communication is egocentrism. The perceptions of children are concentrated on themselves. The basic foundations of learning by the child are play and imitation. Imitation is not a passive process that is added to the behavior of a child in a ready action form, it is a process that contains conforming in an active manner. Whereas, play is defined as a type of adaptation that is realized through assimilation. Imitation and play are a result of providing adaptation of the child to the surroundings (Timisi, 2011). The working group of the research study was composed of a total of 351 students who were receiving education in the five-year-old age group classrooms of this period defined by Piaget. Of the children, 163 were girls and 188 were boys. In treating children in this age group, the facts were taken into consideration that the children had completed the parallel playⁱⁱ period. The study was limited to the playing of games in the free time interval located in the curricula of the students. Triangularizationⁱⁱⁱ of the ethnographic analysis stated by Morley and Silverstone were used in the research. Since the schools where the study was made are state schools, the education is for half a day. Consequently, at the nine schools where the research was made, both the morning (7:30 am-9:00 am) and the afternoon (12:30 pm-2:00 pm) groups were included in the study.

Observation was used as the data collection technique for being able to understand the hybridization of play with television mediation. The children were observed in their own classrooms during the “free play” hour in the curriculum of the Ministry of National Education. The observer role as a participator was preferred from the four roles^{iv} defined for Junker’s observation (quoted by Neuman, 2008). This role was preferred for not distracting the attention of the children and for not making them uneasy in their own surroundings. Since voice and image recording are forbidden in the kindergartens by the Ministry of Education, voice, photograph or video recordings were not made during the observations. The following questions were prepared as a guide during the observations:

Table 1. *Guiding questions for the observations*

Guiding question form for the observations	<ul style="list-style-type: none"> • Does the play have a name? • What is a type of play? • With which rules is the game played? • Does the play have concrete tools? • Is the play a game for both genders? • Is there a need for a space or tools within
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	<p>the classroom for playing the game?</p> <ul style="list-style-type: none"> • Is there repartee, songs or other talking forms in the play? • What are the role preferences of the children in the play?
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Face-to-face interviews were held with the families of the children for setting forth what were the television viewing practices in everyday life of the children at home and for testing the consistency of the observation data. It was considered whether there was consistency by comparing the effects of television on the play of children with the programs stated by the families. While of those who were interviewed, 221 were mothers and fathers and 130 were with other family individuals (grandfather, maternal grandmother, paternal grandmother, maternal aunt, paternal uncle, paternal aunt, maternal uncle, etc.) living together with the family. The family individuals who were interviewed were between the ages of 21 and 72. The questions asked during the interviews were as follows:

Table 2. *Questions asked in the interviews*

<ul style="list-style-type: none"> • Interview questions 	<ul style="list-style-type: none"> • Which television channels do children watch? • Which cartoon film channels do children watch? • During which hours of the day do they watch television? • How many hours per day do they watch television? • Who determines the program watched? • Which cartoon films do they watch?
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Findings and Discussion

Setting forth the results obtained from the interviews held with the parents about the television watching practices of children will also facilitate understanding the transformation practices of play.

Interviews Held with the Families

To the question, “Do children watch television” all the 351 guardians treated in the working group gave a response of “yes”. After setting forth that all children watched television, more detailed questions were asked for being able to understand this practice. The first of the questions was about which television channels the children watched. The table given below shows the television channels the children watched:

Table 3. *The television channels watched by the children*

<ul style="list-style-type: none"> • Cartoon Film Television Channels 	<ul style="list-style-type: none"> • TRT Children • Cartoon Network • Minika Children • Minika Go • Disney Channel
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Hybridized Children's Play With Television Mediation

	<ul style="list-style-type: none"> • Disney Junior • Planet Children
<ul style="list-style-type: none"> • Television Channels for General Viewers 	<ul style="list-style-type: none"> • TRT 1 • Channel D • TV8 • Star TV • Show TV • NTV Sports

In the interviews held with the guardians, the children's average television watching hours were 4-5 hours. Of this, 1-1.5 hours was watched in the morning immediately after waking up, whereas, the remainder was watched after coming home from school and in the evening hours watched with the family members. To the question of who determines the program watched, most of the families stated that the child preferred the television channel and program himself/herself during the day. Whereas, in the evening hours, it was determined that most of the time, it was the parents who determined the television channel and program. Since during the evening hours the television watching practices of children, more than being an action made on their own, is an action made with the family, the television watching practices of the family also spreads to the child (Lemish, 2007). It was understood during the responses that children do not only watch the thematic children's television channels. They watch the television channels directed towards the general viewer masses together with their families and moreover, they follow some programs.

Table 4. *Programs watched together with their families*

	Resurrection Ertuğrul (series)	Valley of the Wolves (series)	Magnificent Century (series)	Back Streets (series)	Survivor	The Voice Turkey
Girl	-	-	√	√	√	√
Boy	√	√	√	√	√	√

As it has been stated in Table 4, it was understood that the type of program types watched the most are series at the times when the entire family members are together. After series, the competition programs are watched in second place, whereas, in final place are the news and sports programs. However, the news programs are watched mostly because the father wants to watch while waiting for the series to begin. Meanwhile, series, which are the program type watched most of the times spent, the competition programs are felt in all paths of the activity with inner-family communications, establishing identification and imitation and are reflected to the play of the children. When children play games in the surroundings where they are together with their families, they are influenced from the television^v in the background. Television in the background spoils children's playing with toys, shortens the periods of their playing games and decreases their period of play. As stated by Schmidt et al. (2008: 1147), when children, especially in preschool, look for a moment at television in the background, it distracts their concentration on play and moreover, finishes it. The child who stops to look at television forgets what he/she was playing or the order of

the play and passes to a new game. Whereas, this situation is the cause of shortening the periods and sections of play. To the question of which cartoon films, the children watched, all the families interviewed gave the names of almost the same films. According to this, from the twenty-nine cartoon films watched, five are local productions (*Pepee*, *Keloğlan*, *Canım Kardeşim {My Dear Brother}*, *Niloya*, *Rafadan Tayfa*). Twelve of the films watched are the shared preference of the children. Excluding these shared films, the number of films watched only by girls is seven. Whereas, this figure reaches ten for boys.

Table 5. *Cartoon films watched by children*

Names of films	Girl	Boy
Pepee	√	√
Marsupilami	√	√
Keloğlan	√	√
Maya the Bee	√	√
My Dear Brother	√	-
Niloya	√	-
Strawberry Shortcake	√	-
Frozen	√	-
The Jungle Book	√	√
Mermaid	√	-
Rafadan Tayfa	√	√
Wings Club	√	-
Sofia the First	√	-
Lightning McQueen	-	√
Transformers Prime	-	√
Gumball	-	√
Ben 10	-	√
Fireman Sam	√	√
Transformers	-	√
Tom and Jerry	√	√
Scooby-Doo	√	√
Beyblade	-	√
Spider-Man	√	√
Krypto the Superdog	√	√
Zack & Quack	√	√
AI Football GGO	-	√
Batman	-	√
Lego Ninjago	-	√
Tenkai Knights	-	√

While many studies observe that the primary factors for becoming socialized, such as the family as the first step in learning gender roles, it is also accepted that the mass communications media have gradually acquired greater importance in this field. Television, when transferring through sample models to the child the specific gender models and by strengthening the traditional role expectations, which are established in the society, or are also functional by mediating a change in these expectations. Especially, children, who have the least acquaintance about the behaviors of a certain role model, are the sector that is the most open to influence in this process. Children can

Hybridized Children's Play With Television Mediation

learn the values of the world outside of their close environs, especially through television and it would not be wrong to state that on television the gender roles are presented as universal values. They are characteristic in the decisions for the constructions of identity, in becoming individualized, in the formation of values and lives of girls and boys, who grow up with the societal gender roles designs. In the capitalistic/patriarchal societies, women compared to men, are evaluated as a negative reflection of this. Males have a high status, privilege and priority and the values that represent them. For example, bad temper, being competitive, independence, self-reliance, intelligence and being able to make decisions are manly attributes. On the contrary, the attributes that could be listed, such as to be gentle, politeness, to take others into consideration, to be in favor of reaching an understanding, sympathy and talkativeness are defined as being womanly. Women are defined in the private area, whereas, men are defined in the public area. Care, raising and reproduction of human life are women's areas and protection, looking out for, economic value production and reproduction of the societal system are men's areas. Even if a differentiation is under consideration from the aspect of roles within the historical process, more than the daily life practices of single individuals, the reproduction of the patriarchal/capitalistic system is established on this difference (Timisi, 2011).

When the cartoon films that the children were said to watch are considered during the period in which the study was made, then it is possible to say that the relationship between the types of programs and societal gender have constituted the operational strategy of television. Children's programs are designed by considering girls and boys. For example, cartoon films, such as *Spider-man*, *Batman*, *Tenkai Knights* and *Lego Ninjago* have been designed for boys. The best-known heroes in the history of television are males and the cartoons and other films for boys are greater in number than those for girls. Whereas, for girls, films and characters are produced, which basically take at the center the Barbie toy and magical princesses. Whereas, another result that drew attention from the interviews is that children watch the children's dramas produced for them, even though they are limited.

Table 6. Children's dramas watched

Name of the program	Name of the channel
My Magical Mother	Channel D
How awful! My Grandfather Grew Up	Minika Children
Super Funny	Disney Channel
Dino Dan	Minika Children

Hybridized Play

The existence and development of children's activities are determined by the society in which children live. Children, who live within an intensive information bombardment of the consumption markets, companies, advertisements, rapid technological development and mass

communications media cannot develop a play culture independent from this society. Accordingly, the traces of a differentiation in the meaning and structure of play have been continued by observing play. Games, as an activity entered for children to entertain each other, has been coded with the categorization by Artin Göncü (2001: 45). According to Göncü, there are five types of play categories. To these categories the desk/school tools and supplies play and the taking apart-putting together/construction play have also been added. The table shows seven and thanks to these categories, it shows the hybrid games that emerge with the influences of television.

Table 7. *Types of play played by children*

Making like the inferential past/image play	<ul style="list-style-type: none"> • To be Turabi • To play at being Hürrem (Roxolana) • To play at being Pepee • To play at running a restaurant • To play at being mother-father • To play at being a soldier • To play at being a princess • To play at being a fighter • To play at being a police officer • To play at horse breeding • To play at being Polat • The Voice Turkey
Object play	<ul style="list-style-type: none"> • To play at throwing balls-goalkeeper • To compete with Lightning McQueen cars • To play with repair sets • To wrestle on wrestling mats • To play with swords • To make a game with Bayblade • To play with doctor's instruments • To play with cars • To play with plastic fruits-vegetables • To play with puppets • To play with Spider-man figures
Language play	<ul style="list-style-type: none"> • To dance to Ankara melodies • To make roles with Pepee songs • To make car races with Lightning McQueen catchwords • To play at being a star singer
Physical/bodily play	<ul style="list-style-type: none"> • Shooting (Like the Tenkai Knights) • Catching (Like Spider-Man) • Pushing, biting and letting fall (Like Zombies)
Play with rules	<ul style="list-style-type: none"> • You're it game • Peekaboo game • Duck, duck, goose game • High from the ground game
Play with desk/school tools and supplies	<ul style="list-style-type: none"> • To play with play dough • To cut paper with scissors • To paint • To draw a picture
Taking apart-putting together/construction play	<ul style="list-style-type: none"> • To construct a tower with wooden/plastic blocks • To construct a house with Pepee blocks

Hybridized Children's Play With Television Mediation

As it can be understood from the table given above, children are able to transform skillfully the imaginary play that they see in films into real play. From the seven play categories listed, it was observed that the television narrations in five influenced their play. The remaining play with rules and school tools and supplies play categories continue in the play of children with their traditional forms. It was determined that in the making like the inferential past, object, language, bodily and taking apart-putting together play categories the television narrations were the cause of hybridization of the play.

Making Like The Inferential Past/Image Play

Play is used with the objective of representation and entertainment for an idea or an object for the meaning of something else by the persons participating in the activity. For example, they contain symbolic activities, such as to play doctor or to play house. These types of play are even more than a reflection of the lives of parents, the books read and the programs watched together. The role of television is important in the play of children, such as in the inferential past. Children include the knowledge and language of the media texts in their creative and fantasy play (Göncü, 2001: 45; Marsh and Bishop, 2014: 19-20).

In play made like the inferential past, the Opies (quoted from Marsh and Bishop, 2014: 43) have formed eight categories: mothers and fathers, play at school, car accident (boys make the accident, girls are the nurses), to play at horse breeding, the world of the story book (children believe that they can solve abnormal situations), war play, thief and police play and witch and fairy play (play that is mostly preferred to be played by girls. It is a world where the good and bad fight.) Of these categories listed, to play with cars, to play at breeding horses, war play, thief-police play and witch-fairy play were also observed in this study. Besides these, in the observations made, the children played the following by being influenced from the television narrations: to be *Turabi*, to play at being *Hürrem* (Roxolana), to play at being *Pepee*, to play at running a *restaurant*, to play at being *mother-father*, to play at being a *soldier*, to play at being a *princess*, to play at being a *policeman* and to play at being *Polat Alemdar* (a fictional character in the series *Valley of the Wolves*).

Since every one of the children has an extraordinary acting strength, they could pass to the role of the character they wanted when they wanted. Research studies show that children's play is affected by the television stars and especially from the persons who become stars on the talent show competitions. These situations in children are also defined as star-dependence (Marsh and Bishop, 2014). Besides these, if children remain under the influence of more than one film periodically, then they can portray these characters in order and alternately. Children reproduce with their own worlds of dreams the competitions called *Survivor* and *The Voice Turkey*. Of five children in the classroom

(mixed girls and boys), while two (leader attributes) represented the team of *famous persons*, the other three represented the team of *volunteers*. One student made a microphone by taking one of the wooden block toys in his/her hand and became *Acun Ilıcalı* (Turkish television personality and producer of *Survivor*). Whereas, the other students in the classroom participated in this play of the children with their shouting for *famous persons* or *volunteers*. The character called *Turabi* on the team of *volunteers* in the original competition, took his place on the team of *famous persons* in the children's play. This character is very valuable for all children. All children want to be *Turabi*. They select the child who will play the role of this estimable character by making an elimination among themselves. Sometimes, one of the girls becomes *Turabi*. The behaviors of this character are transferred to the game being played according to their own dream worlds.

It was observed that *The Voice Turkey* competition was fictionalized and played during the research. The presenter, who explained the rules of the competition completely, the jury members listened to the child and evaluated him/her, and there were viewers who watched this process and who expressed their feelings by cheering, applause or booing. The children especially tried to convince one another to become the jury, but they were not successful. Upon this, in contrast to the original program, each child became both a jury member and a competitor. From this aspect, the children did not only remain at transferring what they saw from adults, it is possible to say that they made syntheses by also adding what they had perceived and experienced themselves. According to Elizabeth Grugeon (2004), the re-creation and playing of these types of competition programs contributes to the development of children's language and at the same time, children learn to compete and to reach success by finding alternative courses for success. Whereas, these are the faculties that are desired to be possessed by the postmodern child of the postmodern world.

In the 1950s and 1960s, since there were limited television channels and a limited number of programs, since all children had knowledge of the programs, it was easy to fictionalize play. According to Marsh and Bishop (2014), who stated that it is difficult to say this about the situation for the 2000s, since children do not have the same knowledge about the programs due to the endless number of television channels and programs. Instead, they are playing games by telling each other about the programs. The authors observed a portion of these claims in a study. Not all the series watched by children with their families were known. It was observed at two kindergartens that children told the stories of the *Arka Sokaklar* (Back Streets) series to children who had not watched the series. All children fictionalized a play a period after they had told each other about the programs that they watched. Everyone became bad in sequence in the play. Whereas, the heroes who were police fought with the bad persons by also using the school toys.

Hybridized Children's Play With Television Mediation

To the question of why and how children evaluate and give meaning to the television characters, the responses of imitating and idolizing the television characters is given. All viewers, adult and child, develop an emotional relationship with the television character, they think about them and place importance on their lives. There are various identity constituting forms of the television characters. The viewers, especially those who are young, feel that they are there themselves with the character and perhaps they are also of the same gender, ethnic origin, age or appearance. Small children establish identification with those in secondary positions or small persons or with animal characters, which are presented as without strength like themselves. Generally, child viewers share the same things with the television character and with those in his/her lives. It has been determined that this situation shows itself in the like the inferential past play. Children have observed those who brush their teeth like *Pepee*, those who were heroic like the *Tenkai Knights* or those who cast a net like *Spider-man*. According to Lemish (2007), in this manner, the television characters reconfirm the children's honor, beliefs, manners of conduct, world views and behaviors. The children are like the television character with a desirous identification or possess his/her behaviors. Just as it has also been stated in the monetary-social influence with the television characters, the children are establishing identification with the characters and these identifications are related to gender. While boys are mainly establishing identification with the male heroes, girls are establishing identification with the female characters.

It is possible to follow from the play practices established that children are influenced from the programs that they watch together with their families. Children are learning from these types of programs (*Resurrection Ertuğrul*, *Back Streets*, *Valley of the Wolves* and *Magnificent Century*) to fight, to kill and to destroy. The virtual heroes of the screens are taken seriously by the children after a period and start to be played in their real lives. It is possible to observe the best example of this in the war games, which are the most widespread play established by boys. In this play, the inclination for a show of strength, the powerful desire to win and the policy to get rid of someone/something completely shows itself.

Disney's princesses are very popular among girls. These heroines are also spread in the children's play and provide for the uses of societal gender stereotypes^{vi} (Coyne, 2016). It was observed in a great majority of the girls' play that they used only these princesses' stories and the *Hürrem Sultan* series that they watched with their families.

Imaginary characters are as attractive and arouse interest to the extent of real characters for children. Moreover, they make declarations that indicate an attachment to these characters (*Hürrem Sultan*). Girls establish an identification with the characters in the harem found in the *Magnificent Century* series. Among children, the child who has a leader spirit and a dominant character plays the

role of *Hürrem Sultan*. Respecting the superiority of being the Sultan, the desire to be praised or to receive respect are stated by continuously showering orders on their friends in a high tone of voice (bring me water immediately, I'm very tired, prepare my chair, etc.). They want to be complimented and praised. With this game played by children, it is also possible to see the traces of its being internalized by children without their being aware of it for the individual and collective becoming adult as stated by Huizinga (1995).

Object Play

It is the play in which children are entertained by using objects. They are actions, such as throwing a ball, throwing toys into the air and holding tightly. Children receive pleasure from playing with the objects found in the classroom. The games that they play are listed as follows: Throwing a ball, to race with *Lightning McQueen* cars, to play with repair sets, to wrestle on wrestling mats, to play with swords, to make a game with *Beyblade*, to play with doctor's instruments, to play with cars, to play with plastic fruits-vegetables, to play with puppets and to play with *Spider-man* figures. A portion of the objects played with by children are by-products of the cartoon film narrations, such as *Lightning McQueen* cars, *Scooby-Doo* figures, *Krypto the Superdog* items and *Fireman Sam* cars and accessories.

Soccer holds a major place on television channels. The play of children who watch these sports activities together with their families is directly influenced from soccer. After observations, it emerged that children who played ball had been influenced and inspired from events related to soccer one or several days previously. For example, *Sneijder's* kicking a goal at the Galatasaray vs. Gençlerbirliği game made the soccer player become a hero in the eyes of the child. Children are included in the games with demonstrations of joy by shouting the name of the soccer player (goooooal, and Sneijer hit, etc.)

Language Play

They are games that children set forth by using words and sounds. For example, to produce sounds like the sound of a motor, to invent words, to sing songs and to change the structure of words. Games are influenced by the music clips or programs on television. This routine, which emerges more in the play of girls, has also been observed in boys recently. Marsh and Bishop (2014) see the song talent contests as the reason for this. According to them, an example of this is that after making a Michael Jackson style dance by a competitor on the *Britain's Got Talent* competition in 2009, all the boys included a Michael Jackson-type dance into their play.

It is as if the dances and facial expressions made in the clips stated by the authors, had been made in the clips and is a situation that was also observed in the study. For example, when children

Hybridized Children's Play With Television Mediation

sing the words of the popular folk song given below^{vii}, they dance together with it at the same time: *I threw the rope, its end remained, and the strength of decision remained, I liked, the hands took, bitterness remained inside me, and Ankara's vineyards, twisting roads, and when did you become tipsy, I cannot lift my arms.* Of the popular songs in 2015, *Mış Mış*^{viii} and *Bangır Bangır*^{ix} were also reflected to children's play. Children established play to the accompaniment of the song lyrics and dances given below. The lyrics of the song sung by the children while playing with each other are as follows^x:

What are these situations, come on, open enough

Neither runaway nor migrate, nor trap

Well then, mercy oof slalom, always always zigzag

Let us remain friends, it is good and pleasant, I do not understand their anxieties

Shall we swallow a single dose at nights, empty farewell (...)

Is the problem me, it must be you

I am worthy of better, from which book is this memorized

Mış mış mış and muş muş muş

La la la la la (...)

With the song lyrics above, children walk around the classroom and now and then implement the dance figures in the clip. Whereas, at this point, just as in the narration of the clip, the girls assume a "womanly" attitude, and the boys assume a "macho" attitude.

Jingles were also encountered in some of the play. Only one of these was an original jingle used for choosing the group leaders^{xi}. It can be stated that most of the calls with jingles in the play were also influenced by television. Children use the following types of jingles and calls:

"...Beyblade is a good play, it is not easy to defeat me, I worked a lot my friend..." Bayblade

"...Come on, in the name of God my warriors!" Resurrection Ertuğrul

"...someone wins, I eat those who are incompetent with the intention of breakfast, I am lightning..." Lightning McQueen

Physical/Bodily Play

Play containing bodily and physical activities, such as tickling, wrestling, aerobics and throwing children into the air, are defined as physical/bodily play. It was observed that children

preferred much less the play with rules based on traditional cooperation. Instead, children preferred bodily play, such as pushing, biting, fighting formed from not causing to fall and being a zombie.

In the study made by Arleen Dodd et al. (1992), they separated war play into three types: games played with the cartoon film narrations, play established dramatically and war play established with war toys. This classification and examples were encountered in the observations. Several of the children become *Spider-man* and *Batman*. Whereas, a portion become enemies who uproot trees and who invade the world. They create a hybridized play from the narrations of the two cartoon films by pushing and trying to catch each other. The traditional play, which includes physical activity, plays the role of a hybrid structure by hitting, like the *Tenkai Knights*, catching, like *Spider-man*, biting and causing to fall, like *Zombies* with their television narrations.

The covered attribute of programs, such as *Transformers*, *Gumball*, *Spider-man*, *Lego Ninjago* and *Tenkai Knights* produces for boys is the powerful, strong heroes and the coming into being from stories of fantastic characters surrounding them. At the same time, it is also attracting attention that the tools and materials used by these types of heroes are armored weapons equipped with metals. The theme put into the forefront by these is power. When the play of children is taken into consideration, to be “strong” is held equal to leadership. The child tries to prove that he is powerful, like the heroes in the films, “by fighting” (by pushing and shouting at each other, etc.). Most of the time the end of these bodily games played finishes with injuries and bruises.

Taking Apart-Putting Together/Construction Play

Taking apart and putting together implements, tools and pieces are play that develops the fine motor skills of the child. To construct a tower with the wooden/plastic blocks found in classrooms, to construct a house with *Pepee* cubes are games played by children. Children do not establish a hybrid play in these types of play, but they cannot avoid the by-products (*Pepee* blocks, *Strawberry girl* cubes, etc.) of the television narratives.

Conclusion

Children’ s play is universal, but it can show a difference as an extension of the structure of the society. The importance of the mass communications media in the experience of differentiation is so excessive that it should not be underestimated. The findings of the study showed that children are not only sensitive to change in their own natural, material and sociocultural environs, at the same time, they are also the forerunners of these changes. Television presents to children unique variety and societal models that can configure the expectations related to manner of conduct, behavior and societal life. With the models presented, the child has hybridized play that he/she has produced himself/herself and that has expressed himself/herself. The heroes of the cartoon films and

Hybridized Children's Play With Television Mediation

primetime series, the stories, dances of the music clips and music, the soccer games watched show themselves in the games played by children. Children sometimes play the game of *Hürrem Sultan*, sometimes *Polat Alemdar* or *Turabi*, sometimes the *Wings Club* girls or someone from the *Ben 10* team.

The study showed that many traditional play forms were reproduced and while creative, new play emerged with the media world. In this sense, the study can also provide support to the emergence and determination of new types of play in the research studies related to children's play in different disciplines, such as anthropology and folklore. The observations of the study showed just how much children interpreted the television texts in a creative manner. Nevertheless, the study also set forth once more the determinations about how the media texts were turned upside down, used and perceived by the children and that they are not passive recipients. It is possible to say that children, rather than being passive recipients in response to television, took what was narrated into their lives and naturally, included it in their play.

The determinations of the study provide information about children to their instructors/teachers and parents, who feel anxious about the popular culture texts. Nevertheless, the research can be used in studies made on the course of developing multi-literacy for education in the twenty-first century and to improve the situation of Turkish children and families in response to the media and to increase the levels of awareness. Thanks to this, the relationship of the child with television and the other electronic media can be reorganized, both in family and in school life. This study can be used as a guide from the aspect of also understanding the importance of media literacy in the education of children in the media-intensive world.

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ⁱⁱ To play with toys but not to enter into play with others.

ⁱⁱⁱ To compare the information obtained from different stages of the same event and to look at the different transformation points of this event and to look at the different participants in this structure (Morley and Silverstone, 2002).

^{iv} There are four types of observer roles: 1) Completely an observer: The researcher is behind a unidirectional mirror or has "a unseen role", such as a doorkeeper who overhears. 2) Observer as a participator: The researcher is known from the start, but has limited contact. 3) Participator as an observer: The researcher is open and is a

close friend of the participants. 4) Completely a participator: The researcher behaves like a member and shares the confidential information of those inside (Neuman, 2008: 554).

^v Generally, when children are playing alone or when their families are present, a television that is turned on during the period they are playing is called background television (Kirkorian, 2009: 1350).

^{vi} These eye-catching characters are generally passive and always wait to be saved by a male. Content analyses that were made related to a few Disney princesses showed that they send strong messages related to societal gender roles. According to the research that treated Disney princesses between 1937 and 2009, even if gender always takes on a complex condition, they still use strong traditional societal gender roles and stereotypes for children in many films: For example, physical weakness, kindness and compassion, matured female, philanthropic, timid, obedient women, etc. (Coyne, et al. 2016: 1910).

^{vii} İp attım ucu kaldı da, daraz da gücü kaldı, ben sevdim eller aldı, içimde acı kaldı. Ankara'nın bağları da, büklüm, büklüm yolları, ne zaman sarhoş oldun da, kaldıramıyon kolları

^{viii} In June 2015, the song lyrics, which was the cover of Riff Cohen – Dans Mon Quartier, was written in Turkish by Sibel Algan and sung by Simge. After it was published, it broke a record with 55 million views on Youtube within three months (www.simgesagin.com.tr, 29 July 2017).

^{ix} The song by Gülşen, who wrote the lyrics, music and recorded the sound in April 2015 was in first place on the digital (TTNET, iTunes, etc.) and physical sales lists as of the date it was published (www.google.com.tr/amp/s/m.mynet.com/gulsen, 29 July 2017).

^x Nedir bu haller hadi açıl yeter. Ne kaçak ne göçek, ne tuzak. E, aman of slalom, hep hep zigzag. Dost kalalım, iyi hoşta anlayamam endişelerini. Geceleri tek doz yutalım mı, boş elveda (...). Sorun bende mi sendeymiş. Daha iyisine layıkmışım, hangi kitaptan ezber bu. Mış mış mış da muş muş muş. La la la la la (...)

^{xi} "...It rained pit-a-pat, I got very cold, I got wet, I chose you, I won..."