

Analysis of Keloğlan Tales in Terms of Value Transfer at Primary Level

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Abstract

The research examines the values portrayed in Keloğlan tales at the primary education level. The methodology used in this research includes a literature review, explicitly studying children's literature, fairy tales, and values education. A basic qualitative research design and the document analysis method were employed in the application part of the research. In this study, 19 fairy tales from Tahir Alangu's book called Keloğlan Tales (2020) were individually analyzed. The research aimed to determine whether these tales embody values such as justice, friendship, honesty, self-control, patience, respect, love, responsibility, patriotism, and benevolence. These values are included in the "Attitudes and Behaviors Related to Values and Values in the Renewed Curriculum" of the Ministry of National Education, Board of Education. The researcher created a table index to record and categorized the values found in the tales, as well as negative statements and messages present in the content of the tales. Based on the data obtained in the research, it was found that Tahir Alangu's book Keloğlan Tales contains 71 values and 67 negative messages and expressions. Despite including some of the "Values in the Renewed Curriculum," it was concluded that the book needs to be organized in terms of education, teaching, and value transmission through fairy tales. The book contains many negative statements, contradictory messages, and elements. The research suggests that the book should be removed from primary school libraries, revised to eliminate harmful elements, and rearranged accordingly.

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INTRODUCTION

Values are essential in society as they play a crucial role in creating a cohesive nation. Values are the fundamental principles that bind individuals together and provide information about the development and roots of a nation (Kumbasar, 2011). They reflect individuals' development level, their relationships with others, and the quality of their education. The acquisition of values begins within the family and continues to be shaped by the school, environment, and dynamic interactions between these elements. One of the primary objectives of education is to instill in children the importance of national and universal values from an early age. Societies that lose their values are prone to degeneration and decline (Temizyürek, Şahbaz & Gürel, 2016).

Fairy tales, which have been part of our lives since childhood, serve as a magical bridge that connects the past with the present. The messages and elements conveyed through fairy tales settle in our minds, even if we are unaware of them. Fairy tales enter a child's life from their early years, and everything conveyed within these tales is recorded by the child, whether voluntarily or involuntarily. As a result, fairy tales are indispensable folk literature products frequently used to impart value to children. They contribute to language development, moral growth, the acquisition of national identity, the adoption of cultural and universal values, and the transfer of values across generations (Özer, 2019). Fairy tales transmit the values we wish to convey to children, acting as carriers of culture and values. Since childhood is the time when value education is most influential and when children engage with fairy tales the most, these stories play a crucial role in transmitting both individual and social values to future generations. Transferring values to children through fairy tales is a practical, unique, and entertaining method for instilling values. Keloğlan, one of the most prominent fairy tale heroes in Turkish folklore, effectively conveys the values of education through his journey from the past to the present (Boratav, 1992). Overall, fairy tales have an essential mission in transferring values to future generations, and Keloğlan is a powerful character for conveying values education. Through fairy tales, children can develop a deeper understanding and appreciation of the values shaping individuals and societies (Günay, 1975).

CHILDREN AND LITERATURE

The understanding of children's literature aligns with the notion that it encompasses various written and oral literary works that possess aesthetic qualities, stimulate the child's imagination, contribute to language development, and promote psycho-social growth. Children's literature plays a vital role in fostering the development of the child's mother tongue, providing them with rich linguistic experiences and opportunities for language acquisition. Furthermore, children's literature is a powerful tool for engaging children's emotions, thoughts, and imaginations. It can evoke a range of feelings and inspire children to explore their own ideas and perspectives. Through exposure to diverse literary genres such as fairy tales, novels, stories, memoirs, and poems, children can engage with different narrative styles and themes, broadening their literary horizons and encouraging a lifelong love for reading (Temizyürek, Şahbaz & Gürel, 2016).

Children's literature is not limited to a specific set of values or cultural contexts. It can contain national and universal values, allowing children to gain insights into their cultural heritage while fostering an understanding and appreciation of other cultures. Children's literature encourages critical thinking, empathy, and a sense of shared humanity by presenting diverse perspectives and ethical dilemmas. Creators of children's literature have a crucial role in crafting works that resonate with the inner world of children. To effectively connect with young readers, authors, illustrators, and storytellers need to deeply understand the child's world and the qualities that make it unique. By observing, learning, and comprehending the characteristics of childhood, creators can produce literature that speaks to children's interests, emotions, and thoughts, thus fostering a strong connection between the child and the literary work (Demir, 2006).

In summary, the definition of children's literature you provided aligns with the common understanding shared by researchers. It acknowledges the importance of aesthetic appeal, imagination, language development, psycho-social growth, and the inclusion of both national and universal values. By creating literature that resonates with the inner world of children, we can foster a love for reading, nurture their holistic development, and provide them with a rich and meaningful literary experience (Temizyürek, Şahbaz & Gürel, 2016).

CHILDREN'S LITERATURE IN TERMS OF MOTHER TONGUE TEACHING

Language education is one of the disciplines with a long and deep-rooted history and perhaps one of the most researched branches of science. Language is not only a means of communication today. Other topics examined are the relationship between society and culture and language, how language develops, how language is acquired, language use skills, and the contribution of children's literature to this. Today, mother tongue education is essential in upbringing individuals who can convey what they think, express themselves well, and have developed comprehension and expression skills. Giving these to individuals is possible by showing the necessary need and sensitivity to mother tongue education (Demir, 2006). Native language education is related to four essential skills. These are listening, speaking, reading, and writing. Education is built on these four basic skills.

Among these, reading and listening constitute the comprehension side of the person, while speaking and writing constitute the expression side. Listening education in children, in general terms, is realized by listening to fairy tales and stories in the genres of children's literature. The ability to understand develops through observation, watching, and experiencing the events around the child, but primarily through listening. If we consider the subject from this perspective, it is understood that fairy tales and stories in children's literature are significant in developing the child's ability to understand. Listening to tales and stories is an important activity for children. Because especially in preschool education, people interested in the child's education, or parents, often feel the need to tell tales and stories. Both stories and fairy tales are "a window to the outside world" for children.

For this reason, fairy tales are the story of everyone, literate or illiterate. Today, the tradition of telling and listening to fairy tales is still alive in our country, especially Anatolia. The fairy tale is considered the ancestor of the story and the novel in its first form. Tales are often people's life stories. While people experience actual events, they also dream about them. Fairy tales are the point where these real lives and dreams meet. In fairy tales, ordinary as well as extraordinary events are told. Since fairy tales were considered only imaginary and fabricated stories for a long time, "fairy tale studies" started very late. All the truths reached and accepted today were dreams in the past. Many surreal events in fairy tales occurred in the present (Günay, 1975). Because fairy tales are so rich, they attract children's attention and contribute enormously to developing comprehension skills that form the basis of language teaching in children (Temizyürek, Şahbaz & Gürel, 2016).

Learning the language of a society enables one to learn the values of that society and its perspective on life. The traditions and customs, lives, philosophies, beliefs, and many other characteristics of societies are reflected in the language of that society (Aksan, 1995). The element that forms the roots of a nation is the culture of that society, and the thing that feeds these roots is language. In other words, protecting our mother tongue means protecting our cultural values. In order to create mother tongue awareness in individuals in society, it is necessary to subject children to a conscious and qualified education and training starting from an early age. The most significant and primary sources that we will benefit from transferring our mother tongue are fairy tales and stories. Fairy tales serve as a bridge to creating mother tongue awareness in children (Temizyürek, Şahbaz & Gürel, 2016).

FAIRY TALE AND ITS MAIN FEATURES

According to Kamus-ı Osmani, the word "tale" is derived from the Arabic word "mesel," associated with famous sayings describing manners, advice, and ancestral lessons. In colloquial language, "mesel" carries the meaning of such sayings. Additionally, "Darb-ı mesel" refers to ancestral lessons and sayings. The modification of "mesel" into "tale" suggests a historical connection between the two terms (Şemsettin Sami, 1991).

In the Turkish Dictionary, a fairy tale is defined as a story that is predominantly created and shared among people orally. These stories are passed down from one generation to another, narrating extraordinary events that happen to extraordinary people or heroes. The definition provided by Temizyürek, Şahbaz, and Gürel (2016) highlights that fairy tales are oral narrations told within a community for centuries. They typically begin with a conventional phrase, such as "once upon a time," involving extraordinary events and characters, have a certain length, and conclude with specific closing words without being bound by time and space constraints. These definitions shed light on the characteristics and structure of fairy tales, emphasizing their longevity, cultural significance, and ability to captivate audiences with extraordinary narratives. Understanding the etymology and definitions of these terms adds depth to our exploration of fairy tales and their role in literature and cultural heritage.

QUALITIES TO LOOK FOR IN CHILDREN'S FAIRY TALES

Indeed, fairy tales have a significant role in mother tongue teaching and contribute to children's language development. They serve as valuable educational resources to enhance listening skills, cultivate a love for reading, and promote language proficiency in children (Tansel, 2009). When selecting fairy tales for children, it is essential to consider their interests and engagement. Fairy tales should feature captivating and emotionally engaging events that can capture children's attention. Additionally, the language in fairy tales should be simple and easily comprehensible, allowing children to follow the story smoothly. Fluency in storytelling is also essential to maintain children's interest and involvement (Demir, 2006).

The educational value is another crucial aspect of fairy tales. However, it is essential to balance educational content and enjoyment. Merely focusing on instructional elements may lead to a lack of engagement from children. Therefore, fairy tales should incorporate educational and enjoyable elements, ensuring that children have fun while learning. By meeting these criteria, fairy tales become practical tools in mother-tongue teaching, providing a rich language-learning environment for children. They stimulate imagination, foster comprehension skills, and contribute to the overall development of children's language abilities (Temizyürek, Şahbaz & Gürel, 2016).

TURKISH TALES AND KELOĞLAN

The use of verse elements can be found in particular fairy tales derived from folk tales. The history of fairy tales dates back to the earliest days of human history and has been passed down orally from one generation to another. Fairy tales often revolve around individuals with extraordinary qualities, and their imaginative and unique narration characterizes them. The narrator, who weaves the tale with their own imagination and verbal skills, plays a crucial role in shaping the distinctiveness of each story. In Turkish society, it has been shared for women, particularly older women with wisdom and life experience, to be the storytellers of fairy tales. This has influenced the development of these tales, with female characters and women's characteristics being prominently portrayed. Turkish fairy tales often reflect women's heavy responsibilities, domestic duties, and societal position, particularly in the Eastern-Islamic world. Female protagonists in Turkish fairy tales are often depicted as role models with qualities such as kindness, obedience, prudence, hard work, honesty, and beauty. These tales serve as a reflection of societal expectations and values associated with women. Overall, Turkish fairy tales convey cultural insights, societal roles, and women's experiences in Turkish society. They

entertain and transmit moral lessons and cultural values, contributing to the rich heritage of children's literature in Turkey (Boratav, 1992). Indeed, tale-tellers play a significant role as the carriers of oral tradition, passing down folk tales from generation to generation. They contribute to the richness and diversity of these tales through their unique storytelling style and personal touches. Folk tales cover various subjects and themes, reflecting human relationships and experiences. These tales often explore the challenges and obstacles children face, such as the complexities of stepmother and stepchild relationships and the dynamics between different family members. They may also emphasize the triumphs of virtuous characters among siblings, portraying the power of goodness and purity. Love, both parental and sibling, is a recurring theme in folk tales, highlighting the deep bonds and affection within families.

Additionally, folk tales delve into the complexities of life itself, presenting both its difficulties and its lighter, humorous, and unusual aspects. They offer a reflection of the human experience, capturing both the hardships and the joys of existence. Through these varied subjects, folk tales serve as a medium for teaching important life lessons, imparting moral values, and guiding listeners or readers. They entertain and educate, offering insights into human nature, relationships, and the challenges encountered throughout life's journey (Kıbrıs, 2000). Fairy tales often explore contrasting concepts such as goodness and evil, wealth and poverty, beauty, and ugliness. These dichotomies help create dramatic tension within the narrative and highlight the moral dilemmas the characters face. By juxtaposing these opposing forces, fairy tales provide valuable lessons about the consequences of one's actions and choices.

Furthermore, fairy tales are deeply rooted in the culture and society in which they are created and told. They reflect that particular society's ideals, fears, and failures, offering insights into its values, norms, and beliefs. The habits, lifestyles, mindsets, and cultural aspects of a community are often woven into the fabric of these tales, making them a rich source of cultural heritage. Through the characters, settings, and plotlines, fairy tales provide a glimpse into the collective consciousness of a society. They depict societal expectations, social hierarchies, and individuals' challenges within their cultural context. By exploring these themes, fairy tales not only entertain but also serve as a mirror of society, allowing readers or listeners to connect with and understand their culture's shared experiences and concepts (Temizyürek, Şahbaz & Gürel, 2016).

The insights Boratav (1992) and Elçin (1993) provided regarding common themes and elements in fairy tales are relevant and widely observed in the genre. Fairy tales often focus on universal themes that society can easily understand and adopt, such as the dichotomy between good and evil, the balance between fierceness and humility, and the contrast between crookedness and righteousness. Fairy tales often present a timeless quality in terms of temporal and spatial aspects. They do not specify a particular period or location, using open-ended phrases like "once upon a time" or "at some point in time." This lack of specificity allows the tales to transcend specific historical or geographical contexts, making them accessible and relatable across different cultures and generations. While fairy tales may mention various cities and places, they are often unrelated to the narrative. These references serve more as embellishments rather than integral elements of the story. The focus is typically on the characters and the moral lessons they convey rather than on specific geographical settings. Fairy tale heroes, as described by Boratav (1992), are often unnamed and representative of archetypal figures rather than specific individuals. They can be sultans, merchants, or husband and wife pairs, embodying specific characteristics or states rather than having personal identities. Sometimes, names are given to heroes solely for narrative purposes or to indicate a particular trait or status, as seen in examples like "Keloğlan" or "Köse Sultan with the Golden Ball." Fairy tales can include fantastical elements and real people or events that reflect reality. Alongside fantastical creatures and imaginary beings, they may feature characters like poor young men, poor girls, or statesmen, drawing from the experiences

and circumstances of real-life individuals. This blending of the real and the imaginary adds depth and relatability to the tales.

Regarding Turkish fairy tales specifically (Günay 1992). The structure of fairy tales, including Turkish fairy tales, often follows a classical plot with an introduction, body, and conclusion. The introduction captures the listener's attention and prepares them for the tale. It may begin with a nursery rhyme or feature a character other than the story's main subject. The purpose of this section is to motivate the listener and create anticipation for the tale to come. The body of the tale expands on the main event or narrative, providing details and patterns that drive the story forward. It often starts with phrases like "one day," "once upon a time," or "a person," setting the stage for the events that will unfold. This section introduces elements of tension and conflict, keeping the listener engaged and eager to continue listening.

In conclusion, the tale's protagonists reach a final resolution or outcome. The story typically concludes with a rhyming syntax or rhyme, adding a sense of closure and rhythm to the narrative. In Turkish fairy tales, it is common for the tales to end with the image of three apples falling from the sky, symbolizing a happy ending. Overall, the structure of fairy tales, including the use of nursery rhymes, rhyming syntax, and a three-part plot (introduction, body, and conclusion), aims to captivate the audience, maintain their interest throughout the story, and provide a satisfying resolution by the end (Temizyürek, Şahbaz & Gürel, 2016).

Keloğlan is indeed a significant and beloved character in Turkish fairy tales. He represents the intelligence and cleverness of the Turkish people and is recognized as one of the most iconic figures in Turkish folklore. Keloğlan is portrayed as a young boy from a low-income family who defies expectations by undertaking great deeds beyond his age. With his sharp intellect, maturity, and unconventional thinking, Keloğlan often outsmarts his adversaries using cunning tricks and strategies that surprise everyone. By the tale's end, he triumphs over his enemies and attains great wealth and success. Keloğlan's victories extend even to influential figures such as the Sultan or the Vizier, as he seeks revenge against those who have done wrong. He is typically portrayed as a just and fair character, fighting against tyranny and injustice. Keloğlan's wit, cunning, and intelligence enable him to overcome challenges posed by tyrants, thieves, and even giants. He sometimes manages to overthrow unjust rulers and replace them with more righteous leaders. This showcases his role as a hero who fights against injustice and can bring about positive change in society. Although Keloğlan is often depicted as the son of a poor and widowed woman, he transcends his humble background through his intelligence and cunning, earning respect and standing out in his environment. He represents a character who rises above poverty and unhappiness to become a hero and gain admiration from those around him. However, it is essential to note that Keloğlan is not always an ideal hero. He can sometimes exhibit malicious and evil-hearted tendencies, attempting to carry out wicked deeds. He may deviate from societal values and norms, sometimes violating customs and moral rules.

Nonetheless, by the end of the tale, Keloğlan typically finds the right path and is ultimately embraced and approved by society. In summary, Keloğlan embodies the resourcefulness and cleverness of the Turkish people in Turkish fairy tales. He is a dynamic character who uses his intelligence and cunning to overcome challenges, fight injustice, and ultimately achieve a favorable resolution (Aslan, 2021). Indeed, when telling Keloğlan tales to children, it is crucial to consider the age appropriateness of the content. In order to ensure that the tales are suitable for children, it may be necessary to remove words, messages, or harmful elements that are inappropriate for their level of understanding. This includes editing or omitting parts of the story that contain behaviors not approved by society or elements of violence during the storytelling process. Yalçın and Aytaş (2002) highlight that despite Keloğlan's seemingly naive nature, he often exhibits attitudes and behaviors that teach valuable lessons through his quick wit, encouraging listeners to think critically. This type of storytelling, prevalent in traditional folklore and our culture, can be pretty educational and instructive. Therefore,

selecting, reorganizing, and transforming Keloğlan tales, choosing those that carry educational and instructive messages, is suggested to utilize them as suitable materials for children's literature. By adapting and refining the content of Keloğlan tales, storytellers and educators can ensure that the stories are both engaging and age-appropriate for their intended audience. This approach allows for preserving the core values and lessons found within Keloğlan tales while tailoring them to suit children's developmental needs and sensitivities.

VALUES EDUCATION

Pursuing an ideal person is a significant and sacred duty for societies, as it directly impacts the community's welfare, future, and continuity. Societies aspire to live in prosperity and entrust their future to capable individuals who embody the ideals and values cherished by society. This quest for the ideal person is closely linked to the desire to create a solid social identity. Creating a social identity involves aligning material and spiritual values, including beliefs and customs, with the society's way of life. When this harmony is achieved, societies can leave a lasting legacy for future generations. These cultural artifacts, be they art, literature, traditions, or institutions, reflect the core identities and values of the society. These artifacts must be effectively passed down to future generations, ensuring their preservation and providing opportunities for exploration and analysis. By doing so, societies can maintain a connection to their roots, understand their heritage, and transmit their cultural legacy. This transmission of knowledge and understanding contributes to the continuity of social identity and fosters a sense of belonging and shared values among community members. In summary, pursuing an ideal person and creating a social identity are vital endeavors for societies. By preserving and transferring cultural artifacts to future generations, societies can ensure the longevity of their core identities, values, and heritage, strengthening their sense of unity and collective purpose (Özer, 2019).

FAIRY TALES AND VALUES EDUCATION

Fairy tales are not only captivating narratives but also serve as cultural bridges that connect societies across generations. They have been passed down through oral tradition, carrying a country's sociological, economic, psychological, ethical indicators, and values. As a literary genre, fairy tales play a crucial role in transferring existing values from generation to generation by presenting extraordinary characters and events in imaginative settings (Sakaoğlu, 2019). One of the remarkable aspects of fairy tales is their ability to incorporate the characteristics, structures, beliefs, and values of societies over centuries. They act as vessels of cultural accumulation, transmitting this wealth to new generations. Thus, fairy tales reflect the traditions and life worlds of societies and provide a direction for the future. The values accepted by society do not emerge suddenly; they are transferred and taught to future generations by preceding ones (Özer, 2019). Fairy tales play a significant role in this dimension of value transmission. They serve as essential tools for preserving and disseminating traditions, customs, and national and spiritual values from one generation to another. Fairy tales encompass a rich content and essence, emphasizing universal values such as honesty, respect, justice, and patience and national and spiritual values like heroism, familial bonds, belief in fate, and ethical earning. Fairy tales facilitate the integration of individuals into society and its value system. They help individuals develop sensitivity towards others and the environment, contribute to the understanding of moral concepts such as right and wrong, good and evil, and justice and law, and enrich the emotional world of individuals. Research on the values obtained from fairy tales has identified a wide range of values, including heroism, honesty, using one's intellect, justice, goodness, beauty, patience, mercy, loyalty, and generosity, among others. These values contribute to the acculturation process, aiding individuals in adopting and internalizing societal norms and values (Özer, 2019). In the Turkish Islamic World, 43 values were identified in 40 different tales. These values encompass concepts such as justice, forgiveness, courage, industriousness, generosity, solidarity, altruism, sensitivity to religious values, trustworthiness, sympathy, freedom of choice in marriage, kindness, and patriotism. This demonstrates the richness of values in fairy tales and their significance as tools for transmitting values to new generations. Given

the influential nature of fairy tales, they are valuable resources that should be utilized in values education. They possess the power to capture the attention and engage the imagination of individuals, making them effective in conveying and instilling important cultural and moral values (Özer, 2019).

VALUES EDUCATION IN TURKISH CULTURAL HISTORY

Values can change from society to society. Joyful and painful previous experiences leave a profound impact on the life of that society. These effects become traditions in society through time. These traditions are similar to the skeleton in the human body. Every nation has its traditions, which vary from nation to nation (Baltacıoğlu, 1966).

In Turkish cultural history, values education has been an integral part of the educational process, although it may not have been explicitly referred to as such. The concept of values education emerged more prominently in the late 20th century, replacing terms like "moral education" and "character education" used in the past. Throughout Turkish history, values have been transmitted through various means, such as legends, epics, tales, stories, lullabies, poems, and different organizations and institutions. These literary genres and institutions have been practical tools for conveying society's values, thoughts, beliefs, judgments, and customs to new generations. Legends, epics, and fairy tales have played a significant role in shaping the values of Turkish society. These oral and written literary genres have conveyed moral lessons, cultural norms, and societal ideals to children and young individuals. Through captivating narratives and engaging characters, they have imparted values such as courage, justice, loyalty, and kindness. In addition to literary genres, various organizations, and institutions have contributed to values education in Turkish society in addition to literary genres. These include religious organizations, educational institutions, community centers, and traditional gatherings. They have provided platforms for teaching and discussing values, fostering a sense of belonging, and instilling a shared sense of identity and cultural heritage. Although "values education" may be relatively new, the practice of character education and the transmission of values have been deeply rooted in Turkish cultural history. Recognizing the importance of literature, organizations, and institutions in shaping national values and ideals is crucial in understanding their role in educating new generations about Turkish society's cultural heritage and moral fabric (Özer, 2019).

On 18 July 2017, the Ministry of National Education (MoNE) in Turkey released a program and press release regarding the renewal and amendment of the curriculum. This curriculum renewal aimed to ensure that future generations, seen as the country's hope, are equipped with the necessary knowledge and qualifications. The decision to renew the curriculum was influenced by various factors, including development plans, government action plans, international exam results, reports from national and international institutions, and scientific research and its findings. As a result of these considerations, the existing curricula were revised to meet the evolving needs of individuals and society in line with the changing theories and approaches to learning and teaching. One important aspect included in the renewed curricula was the section on "Values and Values-Related Attitudes and Behaviors." This section highlights the significance of values and their impact on individuals and society. It emphasizes the importance of instilling positive values and promoting values-related attitudes and behaviors among students. The inclusion of this section reflects the recognition of the role values education plays in the holistic development of individuals and the cultivation of responsible citizenship. By incorporating values education into the curriculum, the MoNE acknowledges the need to foster ethical and moral development in students, preparing them to become well-rounded individuals who can contribute positively to their communities and society. These values and their explanations are given in the table below:

Table 1: *Values and Value-Related Attitudes and Behaviors in the Revised Curricula*

Justice: being fair, treating equally, sharing...

Friendship: altruism, trust, trustworthiness, understanding, solidarity, loyalty, faithfulness, charity...

Honesty: is being transparent and straightforward, being truthful, being reliable, keeping your word...

Self-control: controlling your behavior, taking responsibility for your behavior, having self-confidence, and apologizing when necessary...

Patience: perseverance, endurance, knowing how to wait...

Respect: modesty, treating others as one would like to be treated, valuing other people's personalities, and taking into account the position, characteristics, and situation of the interlocutor...

Love: caring for family unity, making sacrifices, trust, being compassionate, being loyal...

Responsibility: Being responsible for oneself, one's environment, country, and family; keeping one's word, being consistent and reliable, and taking the consequences of one's actions...

Patriotism: being hardworking, solidarity, obeying rules and laws, being loyal, being sensitive to historical and natural heritage, caring for the community...

Helpfulness: being generous, cooperating, compassionate, hospitable, sharing...

PURPOSE OF THE RESEARCH

The research aims to analyze the fairy tales in Tahir Alangu's Keloğlan fairy tales, which have gained popularity in our country and are included in the Ministry of National Education's list of 100 essential works. The focus is on examining the fairy tale values according to the "Values in the Renewed Curricula and Attitudes and Behaviors Related to Values" section of the Ministry of National Education, Board of Education. The research also aims to identify any harmful elements conveyed in fairy tales and determine their frequency. The character of Keloğlan is considered to be a reflection of Turkish society, values, and cultural characteristics, representing the Turkish people's determination, intelligence, and effort. However, it is essential to investigate whether Keloğlan consistently conveys the right messages to children or if harmful elements are alongside the positive values. Therefore, the research seeks to examine the dialogues, messages, images, and values presented in Keloğlan tales, aiming to determine both the positive and negative values depicted and their suitability for children's level of understanding and emotional development.

The research problem revolves around evaluating the level of reflection of Turkish values in Keloğlan fairy tales. To address this problem, the research poses the following sub-questions:

1. Which values from the "Values in the Renewed Curricula and Attitudes and Behaviors Related to Values" section of the Ministry of National Education, Board of Education, are evident in Keloğlan fairy tales?

2. How frequently do the values outlined in the "Values and Values-Related Attitudes and Behaviors in the Renewed Curricula" section of the Presidency of the Board of Education, Ministry of National Education, appear in Keloğlan fairy tales?

3. What harmful elements or expressions are present in Keloğlan tales?

4. How frequently are these harmful elements or expressions included in Keloğlan fairy tales?

By addressing these questions through analyzing fairy tale examples, the research aims to conclude the values Keloğlan fairy tales convey to children. The ultimate goal is to assess the alignment of these tales with the desired values of education, considering Keloğlan's representation of Turkish society, culture, life, and values.

Indeed, fairy tales are significant in preserving and transmitting cultural heritage, including national values, to younger generations. Given the importance of these stories, it is highly relevant to research "Keloğlan Fairy Tales," which are believed to reflect best the Turkish people's core values, culture, character, and way of life. Tahir Alangu's book, containing Keloğlan fairy tales and is listed among the 100 essential works of the Ministry of National Education, is widely read by children at the primary school level and reaches a broad audience. This comprehensive study examines the values

outlined in the "Values and Values-Related Attitudes and Behaviors in the Renewed Curricula" section of the Ministry of National Education, Board of Education, focusing on Keloğlan fairy tales. Furthermore, the research aims to suggest using these fairy tales as a resource for instilling values and attitudes related to those values. Despite the limited existing literature, this study intends to fill the gap by exploring the positive values conveyed in Keloğlan fairy tales and the frequency of negative messages. By identifying negative aspects, the research opens up possibilities for transforming these tales and ensuring a healthier transfer of values. This study is anticipated to serve as an enlightening source, shedding light on how the tales presented to children reflect or fail to reflect the core values. Additionally, it can guide the selection of tales to be told by transforming them accordingly. Therefore, this research holds great importance in its contribution to the field.

METHOD

RESEARCH DESIGN

Using a qualitative research approach is appropriate for studying the value transfer in Keloğlan tales. Qualitative research allows for an in-depth exploration and understanding of complex phenomena in their natural settings. By employing qualitative data collection methods such as interviews, observations, and document analysis, researchers can gain insights into the values depicted in the Keloğlan tales and how they are transferred. As mentioned, the primary qualitative research design is suitable for this study. This design focuses on understanding the experiences, perceptions, and meanings attributed to a particular phenomenon. By analyzing Tahir Alangu's Keloğlan Tales (2020), the researchers can examine the narratives and themes present in the tales and how values are conveyed and transmitted to the audience. Through qualitative analysis, researchers can identify and interpret the values present in the tales and explore the contextual factors that shape their transmission. This approach allows for a nuanced understanding of the cultural, social, and historical dimensions of value transfer in Keloğlan tales, providing valuable insights for further research and educational applications.

DATA COLLECTION

The selection of 19 Keloğlan tales from Tahir Alangu's Keloğlan Tales (2020) as the sample for this research seems appropriate given the criteria mentioned. By including tales from a book that is listed among the 100 Basic Works approved by the Ministry of National Education and is widely preferred by teachers, students, and parents, the study aims to analyze a representative sample of Keloğlan tales that have a significant impact on the education and cultural landscape. Using a sample from a book recognized by educational authorities and widely accepted within the target population enhances the reliability and generalizability of the findings. It allows for a focused and in-depth examination of the selected tales, providing valuable insights into the value transfer in Keloğlan tales as represented in Tahir Alangu's work. However, it is essential to note that the findings and conclusions drawn from the selected sample may not necessarily represent the entire universe of Keloğlan tales. Other collections or variations of Keloğlan tales could exist, and their inclusion might provide additional perspectives and insights. Nonetheless, analyzing a sample from a respected and popular book is a valid approach to understanding the value transfer within Tahir Alangu's Keloğlan Tales (2020).

The study used the document analysis method as a data collection tool. Document analysis involves the analysis of written materials that provide information about the phenomena intended to be investigated. Tahir Alangu's book, Keloğlan Tales, was the primary data source. The researcher conducted a thorough and detailed analysis of each fairy tale in the book. Each fairy tale was read multiple times, at least four times, to ensure a comprehensive understanding of the content. The data

obtained from the readings were carefully recorded and analyzed, explicitly focusing on determining and analyzing values present in the tales. During the analysis process, each tale was examined individually, allowing for a close examination of the values portrayed within them. Comparisons were made between the tales to identify patterns and variations in the representation of values.

The researcher documented information about the values found in the tales, paying attention to how they were depicted and noting the contexts or situations in which they appeared most prominently. By meticulously analyzing each tale and recording information about the values contained within them, the researcher aimed to gain insights into the overall value transfer in Tahir Alangu's Keloğlan Tales. This approach allowed for a comprehensive exploration of the values conveyed through the tales and provided a foundation for further analysis and interpretation.

DATA ANALYSIS

In the research, content analysis was employed to analyze the collected data. The initial step in the analysis involved determining the central theme: examining values. The researcher referred to the "Values and Values-Related Attitudes and Behaviors in the Renewed Curricula" section of the MoNE (Ministry of National Education), Board of Education, where ten root value titles were identified. These ten root value titles served as the thematic framework for analyzing Tahir Alangu's book, Keloğlan Tales, regarding value transfer. The researcher carefully examined each tale in the book and identified their values. The values were then recorded alphabetically, ensuring an organized and systematic presentation of the identified values. By using content analysis and adopting the predefined value categories from the MoNE's curriculum, the researcher aimed to understand the values portrayed in Keloğlan Tales. This approach allowed for a focused analysis of the tales' content, facilitating comparisons and further interpretation of the value transfer within the book. Apologies for the oversight. Thank you for providing the correct information. In the study, deductive thematic analysis was utilized to analyze the data. This approach involved summarizing and interpreting the data based on the themes that were predetermined according to the research question or sub-questions (Yıldırım & Şimşek, 2021). Firstly, categories for the presented values were created, and corresponding codes were assigned to each category. This framework determined the number of values based on the information gathered, and expert opinions were sought for each tale. A consensus was reached, and the findings were tabulated. The values were organized in alphabetical order to facilitate a clear presentation. Each tale was examined and analyzed separately, and the tables were carefully interpreted one by one. Detailed information about the tales, including the specific instances and manner in which the values were mentioned, was provided.

Furthermore, the harmful elements present in the tales were analyzed similarly. They were tabulated separately, and each tale was evaluated individually to conclude. By employing deductive thematic analysis, the study aimed to systematically explore the values in Tahir Alangu's book, Keloğlan Tales. This approach facilitated a comprehensive understanding of how values were portrayed throughout the tales, allowing for a detailed examination and interpretation of each story's content.

VALIDITY AND RELIABILITY

The organization and review of visual documents or written texts before analysis provide a significant advantage regarding research validity and reliability. Sources such as newspapers, textbooks, books, columns, and annual reports written by experts in their respective fields are often well-organized and can serve as valuable data sources for qualitative research (Yıldırım & Şimşek, 2021).

In this particular study, to ensure accuracy and reliability, Tahir Alangu's Keloğlan Tales were chosen as the primary data source. These tales were recommended by the Ministry of National Education (MoNE) and included in the list of "100 Basic Works recommended for primary education

level" published by the MoNE. The fact that Yapı Kredi Publications published the 18th edition of the book further contributes to its credibility. This decision was made in contrast to using internet-sourced fairy tales of unknown origin, which may lack reliability. To establish validity and reliability, various measures were taken. Each tale was subjected to at least four preliminary readings, allowing for a thorough understanding of the content. The coding process conducted by the researcher was cross-checked by two other experts in the field, ensuring consistency. The literature was reviewed, and the findings were incorporated into the development of the evaluation form. The research process was described in detail, providing transparency and enabling other researchers to evaluate and replicate the study in the future. By emphasizing validity and reliability, the study aimed to ensure the accuracy and trustworthiness of the research findings. The comprehensive explanation of the research process, including the research method, data collection tool, data analysis, and data interpretation, further enhances the transparency and potential for future evaluation by other researchers.

LIMITATIONS

This study's scope is limited to examining Keloğlan fairy tales in relation to specific values. The values selected for analysis are those included in the "Values and Values-Related Attitudes and Behaviors in the Renewed Curricula" section of the Ministry of National Education (MoNE), Board of Education. These values include justice, friendship, honesty, self-control, patience, respect, love, responsibility, patriotism, and benevolence. By focusing on these specific values, the study aims to provide insights into how these values are portrayed and conveyed within the Keloğlan tales. The analysis will focus on identifying instances, contexts, and themes related to these values in fairy tales. It is important to note that the study's findings and conclusions will be limited to examining these particular values within the selected fairy tales. This study may not address other values or aspects of the tales.

FINDINGS

In the study, the number of values conveyed by the 19 Keloğlan tales in Tahir Alangu's book, "Keloğlan Tales," was determined and analyzed. Each fairy tale in the book was individually examined in detail, and the values present in each tale were identified and recorded. The analysis was conducted based on the ten root values mentioned in the section "Values in the Renewed Curriculum and Attitudes and Behaviors Related to Values" published by the Ministry of National Education, Board of Education. Both positive and negative values found in the content were carefully identified and documented for each fairy tale. These values were tabulated separately, allowing for a clear distinction between positive and negative messages conveyed by the tales. The tabulated values were then interpreted and analyzed to gain insights into the representation and impact of these values within the Keloğlan tales.

By examining each tale individually and providing detailed explanations, the study aimed to provide a comprehensive understanding of the values present in the tales and their positive and negative implications. The separate analysis of positive and negative messages further contributed to the overall interpretation of the value content in the fairy tales.

Table 2: Distribution of Positive Values in Keloğlan Tales According to Tales

| Tales | Justice | Friendship | Honesty | Self-control | Patience | Respect | Love | Responsibility | Patriotism | Benevolence | Total |
|------------------------------|---------|------------|---------|--------------|----------|---------|------|----------------|------------|-------------|-------|
| 1-Keloğlan and the Giants | | | | | 1 | | | 1 | | 1 | 3 |
| 2-Keloğlan and the Villagers | | | | | | | | 1 | | | 1 |

| | | | | | | | | | | | |
|---------------------------------------|---|---|----|---|---|---|---|----|---|---|----|
| 3-Keloğlan with the Black Miller | 1 | | | | | | | 2 | | | 3 |
| 4-Mother of the Giant and Keloğlan | | | | | 1 | | | | | | 1 |
| 5-Keloğlan and the Two Sultans | | | 3 | | 1 | 1 | 1 | 3 | | 3 | 12 |
| 6-Keloğlan Earns Money | | | 1 | | | | | 2 | | | 3 |
| 7-Keloğlan and the Three Stooges | | | | | | | | 1 | | | 1 |
| 8-Keloğlan Gets 'Nothing' | | | | | | | | 2 | | | 2 |
| 9-Keloğlan and the Forty Thieves | | | 1 | 1 | | | | | | | 2 |
| 10-Keloğlan and his Brother | | | 2 | | 2 | | | 3 | | | 7 |
| 11-Keloğlan and the Sultan | | | | | | | | 2 | 2 | | 4 |
| 12-Keloğlan and Bad Hasan | | | | | | | 1 | 1 | | 1 | 4 |
| 13-Keloğlan Treasurer | 1 | | | | | | | 1 | | | 2 |
| 14-Keloğlan and the Giant Agha | | 1 | 2 | | | | 2 | 1 | | | 6 |
| 15-Keloğlan's Chickpeas | | | 4 | | | | | | | | 4 |
| 16-Keloğlan and the Crow | | | | | 1 | | | 1 | | 1 | 3 |
| 17-Keloğlan and the Village Agha | | | 1 | | | | 1 | 1 | | | 3 |
| 18-Keloğlan and Ali Cengiz | | | 1 | | 1 | 1 | | 2 | | | 5 |
| 19-Keloğlan and the Sultan's Daughter | | | 1 | | | 2 | 1 | 1 | | | 5 |
| Total | 2 | 1 | 16 | 1 | 7 | 8 | 3 | 25 | 2 | 6 | 71 |

In the Tale of Keloğlan and the Giants, the values of "responsibility" and "benevolence" are expressed in the following sentences: "Keloğlan gave a bag of gold to his grandmother. The subject had the neighbor prepare a big banquet" (Alangu, 2020, p. 12). The value of "patience" contained in the Tale of Giant Mother and Keloğlan is expressed by the following sentences: "She is a giant mother, she sat by the fire and waited. The wolf and the bird slept, the mountain and stone slept, the waters slept, but this Bald boy did not sleep" (Alangu, 2020, p. 32). In this part of the tale, it is seen that Keloğlan did not sleep patiently in order to fight with the Giant and protect himself. In the Tale of Keloğlan and the Two Sultans, the value of "love" is included, and the fact that Keloğlan fell in love and became attached to the sultan's daughter as soon as he saw her conveys this expression. "This Bald boy was passing by the sultan's palace one day. He saw that a girl was sitting in the window. Not a girl, but a piece of the moon. The girl says to the moon that is being born, stop and I will be born instead" (Alangu, 2020, p. 36). In the same fairy tale, the value of "respect" is expressed as follows: "Keloğlan: Thank you, my sultan, whatever you give let it multiply with your hand. He said, "May your glory increase, may your treasure increase, may it not decrease" (Alangu, 2020, p. 43).

There are two values in the tales of Keloğlan and Forty Thieves. The first is "honesty," and the other is "self-control" values. The value of "honesty" is expressed in the fairy tale: "Mother: Oh, my son, my son, even though he said they would hang you and cut you up, he is a Keloglan, he does not listen and goes straight to the palace. He comes before the sultan and says: I made all these games, schemes" (Alangu, 2020, p. 84). Keloğlan, no matter what happens in the end, takes risks and tells the sultan the truth. This also shows that he is an honest person. The value of "self-control" contained in the fairy tale is conveyed by the following sentences: "The Sultan gives Keloğlan advice and shows the way. Moreover, he promises to step aside and not shine his bald head, and not get in a fight with anyone" (Alangu, 2020, p. 89). The section about the value of "justice" in the "Keloğlan the Digger" tale is expressed as follows: "The Keloğlan is gone and says: Oh, a master teacher come. The yellow girl in our house will split it up. We will also give you rights, behave yourself when we say the teacher is coming. They emptied the sack on the ground and divided the gold into "One for you, one for Keloğlan" (Alangu, 2020, p. 123).

Looking at the positive values in the book, there are 71 values in total. The value of "responsibility" in the book is the most frequently mentioned in the tales. It appears a total of 25 times in the analyzed tales. The value of "responsibility" is mentioned in 16 of the 19 tales analyzed. Only three tales do not include the value of responsibility. These fairy tales are; Keloğlan and his giant

mother, Keloğlan and the Forty Thieves, and Keloğlan's Chickpeas, respectively. Another value that takes place in fairy tales and is mentioned most frequently is "honesty." The value of honesty is found 16 times in total in fairy tales. It is mentioned in 9 of 19 fairy tales, not 10 of them.

Another value in the tales is "respect." It is mentioned a total of 8 times in the tales. It is mentioned in 6 of the tales and not mentioned at all in 13 of them. Another value mentioned in the fairy tales is "patience." It is mentioned seven times in total. It is mentioned in 6 of the tales and not mentioned at all in 13 of them. The value of "helpfulness" is mentioned six times in the tale. While this value is mentioned in 4 tales, it is not mentioned in 15 tales. The value of "love" is mentioned three times in total. While the value of love was mentioned only in 3 tales, it was not mentioned at all in 16 tales. The value of "justice" appears twice and is mentioned in 2 tales. In 17 tales, the value of "justice" was not encountered. The value of "patriotism" is mentioned twice and occurs in 1 tale. In the other 18 tales, the value of "patriotism" is not mentioned at all. The value of "friendship" is mentioned once in 1 tale, and the value of "self-control" is also mentioned one time in 1 tale.

Table 3: Distribution of Negative Messages in Keloğlan Tales According to Tales

| Tales | Cruelty | Self-interest | Insult | Theft | Deceit | Vengeance | Violence | Laziness | Unfaithfulness | Lying | Adultery | Total |
|--|---------|---------------|--------|-------|--------|-----------|----------|----------|----------------|-------|----------|-------|
| 1-Keloğlan and the Giants | | | | | | | 2 | 1 | | 5 | | 8 |
| 2-Keloğlan and the Villagers | | 1 | | | | 1 | 2 | | 1 | 2 | 1 | 8 |
| 3- Keloğlan with the Black Miller | | | | | | | | | | 2 | | 2 |
| 4-Mother of the Giant and Keloğlan | 1 | | | | | | 1 | | | | | 2 |
| 5-Keloğlan and the Two Sultans | | | | | | | | | | 1 | | 1 |
| 6-Keloğlan Earns Money | | | | | | | | 1 | | | | 1 |
| 7-Keloğlan and the Three Stooges | 1 | | 2 | | | | 2 | | | 3 | | 8 |
| 8-Keloğlan Gets 'Nothing' | | | | | | | 9 | | | | | 9 |
| 9-Keloğlan and the Forty Thieves | | | | | | | | | | 2 | | 2 |
| 10-Keloğlan and his Brother | | | | 1 | | | 1 | | | | | 2 |
| 11-Keloğlan and the Sultan | 1 | 2 | | | 1 | | 4 | | | | | 8 |
| 12-Keloğlan and Malevolent Hasan | | | | | | | 1 | | | | | 1 |
| 13-Keloğlan Treasurer | | | | | | | | 1 | | | | 1 |
| 14-Keloğlan and the Giant Agha | 1 | | | | | | 1 | | | | | 2 |
| 15- Keloğlan's Chickpeas | | | | | | | | | | | | 0 |
| 16-Keloğlan and the Crow | 1 | | | | 2 | | | | | 1 | | 4 |
| 17- Keloğlan and the Village Agha | 4 | | | | | | 4 | | | | | 8 |
| 18- Keloğlan and Ali Cengiz | | | | | | | | | | | | 0 |
| 19- Keloğlan and the Sultan's Daughter | | | | | | | | | | | | 0 |
| Total | 9 | 3 | 2 | 1 | 3 | 1 | 28 | 2 | 1 | 16 | 1 | 67 |

One of the negative messages in the tale of 'Keloğlan and the Villagers' is "adultery." The tale is expressed in the following sentence: "The wife of the beardless man was also sitting at that time, having dinner with her lover. She immediately took this man, hid him in a cube, covered him up, and opened the door to Keloğlan" (Alangu, 2020, p. 15). Here, the bearded man's wife secretly takes her lover home and eats with him. Continuing the fairy tale, the man who found the man divorces his wife. Another negative message contained in the fairy tale is "violence." The "violence" element in the fairy tale is expressed in the following sentences: "Keloğlan lifted a cauldron of water that was boiling on fire and poured it into the cube. The lover in the cube was boiled when boiling water was poured down

from the man's head. Keloğlan, when he knocked over the cube and took the lover out, he divorced his wife" (Alangu, 2020, p. 17). Another part of the tale that contains both "violence" and "vengeance" is as follows: "They decided and swore to kill Keloğlan. They returned to their villages. One Friday, they caught Keloğlan, put him in a sack, and tied him up. They crawled and brought it to the edge of a stream. Just when they were about to shake and throw, one of them said: Oh, it is Friday time. It is a sin not to throw it before prayer. Let us leave it at the bottom of this bush. He said that we would come after the prayer and throw it away. They all accepted this and went to Friday prayers" (Alangu, 2020, p. 18). In addition to the "violence" element in this part of the fairy tale, the fact that they left Keloğlan at the bottom of the bush to throw him after the prayer and returned after the prayer and threw the sack into the lake conveys the feeling of "vengeance" to the children.

The last negative expression in this fairy tale is "unfaithfulness." "Unfaithfulness" is included in the fairy tale with the following sentences: "Keloğlan called the shepherd, and the shepherd came and found him at the foot of a bush. He untied the bag and took out the Keloğlan. Keloğlan: They will marry me to the sultan's daughter, but I do not want to. Come, you get into this sack instead of me and marry the sultan's daughter! he said. The naive shepherd also believed in it. He got into the sack.

Moreover, the bald boy tied up the sack and laid him down at the bottom of the bush" (Alangu, 2020, p. 18). The shepherd helped the Bald Boy and saved his life. Despite this, Keloğlan's putting him in a sack and leaving him to die is an example of "unfaithfulness." In the other tale of 'Giant Mother and Keloğlan' "cruelty" and "violence" are expressed in the following sentences: "Keloğlan embraced the giant's much-loved calf and brought it. He put it in a sack, tied it, pulled it from a hook on the ceiling, and hung it. He hid before his mother arrived. The giant mother came throwing the stick, swearing at Keloğlan, and hitting the sack hanging from the ceiling. While the giant was hitting, "baa, baa" sounded inside the sack. After a while, the calf's voice stopped, and thin blood began to flow from the sack (Alangu, 2020, p. 34).

In the tale 'Keloğlan Makes Money,' the message "laziness" is included: "Keloğlan sleeps non-stop morning and evening, sleeps in bed, sleeps on a cedar, on a stone, in a barn, and the sky, wherever he leans, he dives, snoring he would sleep. Every once in a while, when he got hungry, he would eat whatever his mother gave him and sleep again" (Alangu, 2020, p. 47). In the other tale of 'Keloğlan and the Sultan,' the element of "cruelty" and "deceitfulness" is expressed as follows: "You sit over there, wait for the funeral, and I will go to dig a grave. In a little while, you will load the funeral and bring our mother's death to the cemetery without showing it to anyone. Open your ears and listen carefully; you will secretly wander from secluded places and bring it without showing it to anyone. Keloğlan is also: All right, I will bring it, and I will not show it to anyone... "he said (Alangu, 2020, p. 98-99). Keloğlan brings his mother's dead body to the grave with his brother as if nothing had happened and secretly tries to bury their mother, whose death they caused. This part of the tale sets a negative example for children. In the Tale of 'Keloğlan and the Forty Thieves', "lie" is included with the following statements: Keloğlan thought to tell his lie in advance: "My mother gave me her earring, but I dropped it in the water" (Alangu, 2020, p. 79). In 'Keloğlan and the Sultan' fairy tale, the element of "lie" is expressed in the following sentences: "Keloğlan: He stood in the middle of the crowd, turned around and started shouting. "I sell donkeys; I sell donkeys, eat barley it splashes silver coins ..." (Alangu, 2020, p. 53). Another negative message contained in the Tales of 'Keloğlan and the Three Stooges' is "insult." It is included in the tale with the following phrases: Keloğlan: "This stupid woman made me angry. I had an accident" (Alangu, 2020, p. 63). We observe that Keloğlan's expression in the fairy tale is not suitable for the development of children and contains insults.

There is a total of 67 negative messages in the book. When we look at the negative messages in the fairy tale, the element of "violence" appears the most. "Violence" appears 28 times in total in the tales. It appears in 11 fairy tales, and in 8 fairy tales, it does not appear. Another value most frequently mentioned in the fairy tale is "lie." "Lying" is mentioned 16 times in the fairy tale. It is mentioned in 7

of the tales and not mentioned at all in 12 of them. Another message in the tale is "ruthlessness," which is mentioned nine times. It appears in 6 tales and not at all in 13 tales. In the fairy tale, "self-interest" is mentioned three times and is included in 2 tales. Likewise, the expression "deceitfulness" is mentioned three times in total and in two tales. "Insult" is mentioned two times only in 1 tale. The message of "laziness" appears two times in 2 tales. Apart from these negative expressions, "theft," "vengefulness," "disloyalty," and "adultery" are mentioned only one time in different tales.

Table 4: Findings on Positive Values in All of the Tales

| | Values | Number of |
|----|----------------|-----------|
| 1 | Friendship | 1 |
| 2 | Self-Audit | 1 |
| 3 | Justice | 2 |
| 4 | Patriotism | 2 |
| 5 | Love | 3 |
| 6 | Benevolence | 6 |
| 7 | Patience | 7 |
| 8 | Respect | 8 |
| 9 | Honesty | 16 |
| 10 | Responsibility | 25 |
| | Total | 71 |

In T. Alangu's Keloğlan Tales, the value of "responsibility" was mentioned 25 times, "honesty" 16 times, "respect" 8 times, "patience" 7 times, "benevolence" 6 times, "love" 3 times, "justice" and "patriotism" 2 times, "fairness" 3 times, "friendship" and "self-control" 1 time. In total, 71 values were mentioned. All values were mentioned at least once.

Table 5: Findings Related to Negative Expressions in All Tales

| | Values | Number of |
|----|---------------|-----------|
| 1 | Theft | 1 |
| 2 | Vengefulness | 1 |
| 3 | Disloyalty | 1 |
| 4 | Adultery | 1 |
| 5 | Insult | 2 |
| 6 | Laziness | 2 |
| 7 | Self-interest | 3 |
| 8 | Deceitfulness | 3 |
| 9 | Ruthlessness | 9 |
| 10 | Lie | 16 |
| 11 | Violence | 28 |
| | Total | 67 |

Among the negative expressions in T. Alangu's Keloğlan Masalları, "violence" appears 28 times, "lying" 16 times, "ruthlessness" 9 times, "self-interest" and "deceitfulness" 3 times, "insult" and "laziness" 2 times, "theft" "vengefulness" "disloyalty" and "adultery" 1 time. In total, there are 67 negative expressions.

DISCUSSION, CONCLUSION, AND IMPLICATIONS

The study analyzes the positive and negative values integrated into the nineteen tales in Keloğlan's book by T. Alangu. The results revealed that, on average, at least one fairy tale includes one of the ten values taken as criteria in the Renewed Teaching Programs on Values. The study examined Keloğlan fairy tales in terms of transferring positive and negative values at the primary education level. Therefore, the related literature offers a few examples. In one of the available studies, titled Examining

Keloğlan Fairy Tales in Terms of Value Transfer based on different Keloğlan books written by different authors, Özer (2019) analyzed the Keloğlan's fairy tales in the work of Tahir Alangu and Mustafa Özçelik, as well as Saim Sakaoğlu's Turkish Tales and Fahri Celal Göktulga's Keloğlan at the Battle of Çanakkale and depicted what values they convey. He identified a total of 89 values in Tahir Alangu's Keloğlan Tales, 99 values in Mustafa Özçelik's Keloğlan Tales, seven values in Saim Sakaoğlu's Turkish Tales, and 36 values in Fahri Celal Göktulga's Keloğlan at the Battle of Çanakkale.

The conclusion drawn from this research is that instilling good values in a child's character from early childhood is highly important. Building a character during this developmental stage will significantly influence the child's daily behavior as they grow into adulthood. When teachers and parents actively provide character education, the child is more likely to develop into the next generation with a solid moral compass. How can they shape their character? Fairy tales are highly effective. Fairy tales can instill positive values and contribute to the child's moral, emotional, and social development (Lepin,2012; Connery, John-Steiner & Marjanovic-Shane, 2010).

Fairy tales often convey moral lessons or values, even if presented. While some argue that the clear-cut distinction between good and evil can be limiting, these tales can still serve as a starting point for discussions about right and wrong, empathy, and ethical decision-making. Parents and educators can use fairy tales to initiate conversations about complex moral issues and help children develop critical thinking skills (Hill,2015).

The overall impact of fairy tales on children's lives leans towards the positive. Fairy tales have the potential to ignite the imagination, teach moral lessons, inspire resilience, and encourage a love for storytelling. Fairy tales provide a platform for individuals to express themselves within the context of a story and assist in resolving conflicting thoughts and emotions. These situations are integral to emotional and social development, representing complex problems or obstacles individuals may encounter (VisikoKnox-Johnson, 2016).

Evil is portrayed through negative emotions and actions such as envy, jealousy, greed, dread, violence, torture, and murder. The fairy tales aim to uncover the psychological motives behind the evildoer's behavior. Children can potentially confront their own hidden fears and anxieties by understanding these motives. Additionally, these tales help children rebuild their perception of the world as a cohesive and interconnected entity (Alford, 2006).

The perspectives of Naki Tezel and Joseph Jacobs suggest that tales with themes of good and evil aim to educate children by illustrating that virtuous actions are rewarded while wicked actions are met with punishment. These fairy tales serve as moral lessons for children, teaching them about the consequences of their choices and behavior. By portraying the triumph of good over evil and the adverse outcomes of wickedness, these tales convey the importance of moral values and encourage children to make ethical decisions (Tezel,2009; Jacobs,2009). Kready (1916) suggests that readers are limited to choosing between good or bad characters, without any other options and without thinking it over. In this research, Keloğlan is the leading character; he is wise, a problem solver and quick-witted in the tales analyzed. Even if he does something wrong, readers may sympathize with him.

In another study by Akkaya (2014), the values in the fairy tales in T. Alangu's Keloğlan Tales were classified depending on the Schwartz Values scale, and their importance in Turkish language teaching was revealed. Akkaya (2014) emphasized that the most common value in fairy tales was the value of traditionalism, with a rate of 51%. Gökaslan Zor (2015) examined widely read sample books from Turkish and the World Children's classics. The value of "lying and dishonesty" was the most common theme among the topics covered, followed by the themes of "cunning intelligence," "evil," "purity (being pure-hearted)," "unfair gain," and "revenge," respectively. He stated that all themes, except "purity," harm the reader. He also drew attention to the existence of behaviors done through cunning,

lying, cheating, and elements that encourage them. Therefore, he argued that these classics are harmful to the target audience.

Considering that the target readers are especially primary school children, it is concluded that although the curriculum contains ten root values, it will likely set a negative example for children. For one thing, children tend to characterize themselves with fairy tale heroes. When Tahir Alangu's Keloğlan Tales book is examined, it is determined that there are 71 values in total. On the other hand, there are 67 negative expressions and messages. Therefore, the book is inadequate in conveying positive values and is inappropriate because it contains many harmful elements such as negative messages, slang words, violent content, and depiction of violent scenes. In addition, the selected book was chosen from the list of "100 Basic Works to be read in Primary Schools" put into practice by the Ministry of National Education. It is also thought-provoking that a book that contains so many negative messages and elements is a book that is recommended to children at the primary school level and is always available in libraries, especially school libraries. As a result, the fairy tales in the book are not suitable for the development of children and are not suitable to be read and taught because they contain many contrary contents.

SUGGESTIONS

- Although T. Alangu's Keloğlan Fairy Tales contains the values recommended in the Education Program, due to the many contradictory messages and expressions in its content, it was found appropriate to be read to students at the secondary education level, not at the primary education level.

- If T. Alangu's Keloğlan Tales is to be used as educational material at the primary level, the book should be transformed, edited, and, if possible, rewritten.

- Teachers should transform the Keloğlan tales and convey them to primary school students with appropriate language and expressions.

- Teachers should also be trained on values education and using books.

- To use Keloğlan fairy tales in values education and as a resource for students, teachers should research and determine the appropriate Keloğlan books and guide students in choosing appropriate books.

- Parents should be trained to use Keloğlan tales in values education.

- Tales should be told to children from early childhood, and parents and families should be informed about the importance of tales.

- In addition, families should be informed about which elements should be present and which elements should not be present in the narration of fairy tales to be passed on to children, and awareness should be created and informed on this issue.

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- The first author made significant contributions to the creation of the conceptual framework, planning, data acquisition and analysis and interpretation of the data.
- The second author contributed to the review of the findings related to the article's content, the preparation of the draft, and the final form of editing.