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Editor

Prof. Dr. Deniz YENGİN

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ABOUT TOJDAC
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TOJDAC aims to publish the original scientific articles of the researchers in line with the principles of international publishing in order to open up to the world under the guidance of science and to reach the society it is in, and to lead their changing and developing demands. TOJDAC Journal; It is a peer-reviewed scientific journal published electronically 4 times a year, in January, April, July and October. In the TOJDAC Journal based on Social Sciences; Research article, compilation and screening article works and related fields in the social sciences close to this, works are accepted within the scope of scientific studies. TOJDAC Journal; It is scanned in international directories such as ULAKBİM, DOAJ (Directory od Open Access Journals), Crossref, Index Copernicus, Academic Search Ultimate (EBSCOhost), Google Scholar and SOBIAD. For TOJDAC Journal with open access;

We will accept your original research and review articles to discuss your views on research articles, review and screening articles and similar social sciences. Please check if the article submission is active. The article acceptance period can be revised at the initiative of the editors. You need to organize your articles according to the draft article and send them with the similarity report. Similarity report upper limit is 10%.

The aim of TOJDAC is to create a source for academics and scientists who are doing research in the arts, design and communication that feature formally well-written quality works. And also create a source that will contribute and help develop the fields of study.

Accordingly, TOJDAC's intentions are on publishing articles and scientific works which are guided by a **scientific quality sensibility**.

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Aim & Scope
Turkish Journal of Design, Art, and Communication (TOJDAC) is an open-access, peer-reviewed, scientific, and international journal that started to be published in 2011. Our journal, aiming to publish national and international high-quality research in design, art, and communication; is published four times a year in January, April, July, and December. Articles submitted for publication in the journal must be scientific and original works in English or Turkish. Original research articles, review articles, interviews, opinions, translations, and book reviews in the fields of design, art, and communication that comply with scientific publication qualifications and publication principles are evaluated.

TOJDAC aims to publish original scientific articles of researchers in line with international publishing principles to reach the society in which it is located by opening up to the world under the guidance of science and leading their changing and developing demands. TOJDAC Journal, providing international visibility to its authors as a journal scanned in international indexes, such as ULAKBIM, DOAJ (Directory of Open Access Journals), Crossref, Index Copernicus, Academic Search Ultimate (EBSCOhost), Google Scholar, and SOBIAD.

TOJDAC publishes studies that evaluate many topics such as media studies, communication research, new media, digital art, virtual reality, digitalization, social media, digital culture, virtual addiction, network society, digital society, digital minimalism, internet of things, virtual reality, artificial intelligence, digital communication, internet, and mass media from the perspective of design, art and communication fields. TOJDAC applies a double-blind peer-review process. The target audience of TOJDAC, which opens to the world under the guidance of science, consists of academics, higher education students, professionals, and related corporate enterprises.

Ethical Principles and Publication Policy

Turkish Journal of Design, Art, and Communication (TOJDAC) adopts a scientific publishing approach based on the principles of transparency. In this direction, the principles under publishing ethics published by the Committee on Publication Ethics (COPE) constitute the basis of TOJDAC's publication policy. Within this framework, in cases of misuse or violation of publication ethics, it refers to the publication ethics flowcharts (https://publicationethics.org/resources/flowcharts) developed by COPE.

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The studies requested to be included in TOJDAC should not have been published in another journal or platform before and should not have entered the evaluation stage of another journal. TOJDAC performs a double-blind review process during the evaluation phase of the studies. Accordingly, many factors such as plagiarism, adopting an unrealistic attitude within the scope of authorship and research, violating copyrights, and concealing conflicts of interest are considered against ethical principles. In addition, the fact that humans or animals will be used as data collection tools in any research emphasizes the necessity of obtaining 'Ethics Committee Approval'. Any study determined to be incompatible with ethical principles may be withdrawn from publication.

TOJDAC pays attention to the highest standards of ethical values within the scope of scientific publishing and adopts internationally accepted publishing principles. The authors are responsible for ensuring that the articles comply with ethical rules.

Research Ethics

The journal upholds the highest standards of research ethics and adopts the international principles of research ethics defined below. It is the responsibility of the authors to ensure that manuscripts comply with ethical guidelines. The principles of integrity, quality, and transparency must be ensured in the design, review of the design, and conduct of the research. The research team and participants should be fully informed about the purpose of the research, its methods its anticipated potential uses, and the requirements and risks, if any, of participating in the research. Confidentiality of information provided by research participants and confidentiality of respondents must be ensured. The research should be designed to protect the autonomy and dignity of participants. Harm to participants must be avoided. The research should be planned in a way that does not put participants at risk. Research independence must be clear and explicit; any conflict of interest must be stated. In experimental studies, written informed consent must be obtained from participants who decide to participate in the research. Consent must be obtained from the legal guardian of children and those under guardianship or those with confirmed mental illness. If the study will be carried out in any institution or organization, approval must be obtained from this institution or organization where the study will be conducted.

Ethics Committee Approval

"Ethics Committee Approval" is required for the following research. Approved "Ethics Committee Approval" must be obtained from the institution where the author of the article is located. Researches that require Ethics Committee approval are as follows:

All kinds of research conducted with qualitative or quantitative approaches that require data collection from participants using surveys, interviews, focus group studies, observation, experiment, interview techniques, and the use of humans and animals (including material/data) for experimental or other scientific purposes, clinical research on humans, research on animals and retrospective studies by the law on the protection of personal data.

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Publication Policy

The studies to be published in TOJDAC should be appropriate for the purpose and scope of the journal. In this direction, it is among the important points that the researches have an original value. Plagiarism, duplication, false authorship/ denied authorship, research/data fabrication, article slicing, slicing and dicing, copyright infringement, and concealment of conflict of interest are considered unethical behaviors. All studies that do not

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comply with accepted ethical standards are removed from publication. The publication of unlawful and/or unethical studies detected after the publication process is stopped in the same way. The article acceptance period can be renewed at the discretion of the editors. In the studies submitted to the journal for publication; the name of any of the authors cannot be deleted from the imprint, a new name cannot be added to the imprint, and the order of authors cannot be changed without the written permission of all authors. Manuscripts should be edited according to the draft article and submitted with a similarity report. In addition, the 'Referee Response File' is requested from our authors for article revision.

Plagiarism Check

The pre-checked studies are scanned using plagiarism software. The iThenticate software is used for studies applied to the problem of plagiarism, defined as the act of copying the ideas or works of another person or institution without permission and using them without specifying the source. Authors are informed in line with the data provided by plagiarism reports. High similarity rates of the studies may be rejected even if they are accepted due to violating the ethical principles of publishing. Accordingly, the upper limit of the similarity report is 10%.

Evaluation Process

All submitted articles must be strictly original work. The article should not have an ongoing evaluation process in another journal. In case of detection of such applications, no other application of the relevant author is accepted to the journal in any way.

The manuscripts received in the journal management system are pre-evaluated by the editors in the following criteria within 4 weeks at the latest. The evaluations are made by the following criteria: suitability to the subject areas of the journal, similarity rate evaluation, compliance with the scientific rules of the journal (APA Rules), publication language (abstract, adequacy of keywords, structured abstract translation, etc.).

Studies that pass the preliminary evaluation stage by the editors are forwarded to 2 referees who are experts in their fields according to the nature of the study. After the study is sent to the referee, the referee indicates to the editorial board whether he/she can evaluate the study within 4 weeks at the latest. Referees who do not indicate are removed from the study and new referees are appointed. According to the nature of the study, the referees evaluate the study on the standard evaluation form. In addition, the referees can also submit notes on the full text indicating their suggestions and opinions to the editorial board if they wish. The period for referee evaluations is set as 4 weeks. The reviewers' opinions guide the editors in making the final decision. The final decision always belongs to the editors.

Referees can express their opinions in 4 ways for the study. These opinions are as follows:

- The manuscript can be accepted (Acceptance): It can be accepted for publication after corrections.

-Few corrections are required (Minor Revision): The editorial board checks whether the corrections have been made and decides.

-Major changes are required in the manuscript (Major Revision): After the corrections, the referee re-evaluates the manuscript. After the study is received by the authors, it is taken to the 2nd round of evaluation.

- The manuscript is not suitable for publication and cannot be published (Rejection): A 3rd or 4th referee may be assigned to the study in line with the referee's opinions, this process works in the same way as the above-mentioned period. After the completion of the evaluation in line with the referees' opinions, the referees' opinions are reviewed by the Editors within at least two weeks.

Responsibility for the Editor and Reviewers

Responsibilities of the Author: It is the author's responsibility to ensure that the manuscript conforms to scientific and ethical standards, so authors must guarantee that the manuscript is original, has not been previously published elsewhere, and is not under consideration for publication in another language. Copyrights should be respected and copyrighted material should be used with the necessary permissions. The work of other authors, contributors, or references cited should be used appropriately and acknowledged in the references. All authors should directly contribute to the academic and scientific integrity of the manuscript; those who do not

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Main Topics of TOJDAC

Media studies, communication research, new media, digital art, virtual reality, digitalization, social media, digital culture, virtual addiction, network society, digital society, digital minimalism, internet of things, virtual reality, artificial intelligence, digital communication, user experience, internet, and mass media from the perspective of design, art and communication fields.

Language of TOJDAC
Turkish and English

Contact
İstanbul - Türkiye
e-mail: tojdac@gmail.com
web: https://dergipark.org.tr/tr/pub/tojdac

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EDITORS

CHIEF EDITOR
Prof. Dr. Deniz YENGİN, Çanakkale Onsekiz Mart University, Türkiye
tojdac@gmail.com

COORDINATOR OF SCIENTIFIC PUBLISHING
Prof. Dr. Deniz YENGİN, AI.Labs Publishing, Türkiye
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Prof. Dr. Nilüfer Timisi Nalçaoğlu, İstanbul University, Türkiye, ntimisi@istanbul.edu.tr
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Prof. Dr. Erhan Akyazı, Marmara University, Türkiye, eakyazi@marmara.edu.tr
Prof. Dr. Güven Necati Büyükbaykal, İstanbul University, Türkiye, guvenb@istanbul.edu.tr
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Prof. Dr. Işıl Zeybek, İstanbul Kültür University, Türkiye, i.zeybek@iku.edu.tr
Prof. Dr. Recep Tayfun, Maltepe University, Türkiye, receptayfun@maltepe.edu.tr
Prof. Dr. Mehmet Üstünipek, İstanbul Kültür University, Türkiye, m.ustunipek@iku.edu.tr
Prof. Dr. Çiğdem Aytekin, Marmara University, Türkiye, cigdem.aytekin@marmara.edu.tr
Prof. Dr. Tolga Kara, Marmara University, Türkiye, tolgakara@marmara.edu.tr
Prof. Dr. Okan Ormanlı, İstanbul Kültür University, Türkiye, ormanliokan.iku@gmail.com
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Prof. Dr. İncilay Cangöz, Anadolu University, Türkiye, icangoz@anadolu.edu.tr
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Prof. Dr. Aykut Arıkan, Türkisch-Deutsche Universität, Türkiye, aykut.arikan@tau.edu.tr
Prof. Dr. Hatice Öz Pektaş, İstanbul İstinye University, Türkiye, hatice.pektas@istinye.edu.tr
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Prof. Dr. Senem A. Duruel Erkılıç, Mersin University, Türkiye, sduruelerkilic@gmail.com
Prof. Dr. Mine Demirtaş, İstanbul Beykent University, Türkiye, seblamine@gmail.com
Prof. Dr. Günseli Bayraktutan, Başkent University, Türkiye, bayrakt@baskent.edu.tr
Prof. Dr. Ala Sivas Gülçür, İstanbul Medipol University, Türkiye, ala.sivas@medipol.edu.tr
Prof. Dr. Elvan Özkavruk Adanır, İzmir Ekonomi University, Türkiye, elvan.ozkavruk@ieu.edu.tr
Prof. Dr. Barış Atiker, Aydın Adnan Menderes University, Türkiye, barisatiker@gmail.com
Prof. Dr. Ezgi Öykü Yıldız Balaban, İstanbul Kültür University, Türkiye, e.yildiz@iku.edu.tr
Prof. Dr. Nalan Büker, İstanbul Arel University, Türkiye, nalanbuker@arel.edu.tr
Prof. Dr. Derya Elmalı Şen, Karadeniz Teknik University, Türkiye, d_elmali@ktu.edu.tr
Prof. Dr. Fatih Us, Ondokuz Mayıs University, Türkiye, mim.fatihus@gmail.com
Prof. Dr. Muteber Erbay, Karadeniz Teknik University, Türkiye, merbay@ktu.edu.tr
Prof. Dr. Serap Yılmaz, Karadeniz Teknik University, Türkiye, serapciveleks@gmail.com
Prof. Dr. Funda Kurak Açıcı, Karadeniz Teknik University, Türkiye, fundakurak@ktu.edu.tr
Prof. Dr. Emine Köseoğlu, Fatih Sultan Mehmet Vakıf University, Türkiye, koseogluemine@gmail.com
Prof. Dr. D. Alper Altunay, Anadolu University, Türkiye, aaltunay@anadolu.edu.tr
Prof. Dr. Ebru Okuyucu, Afyon Kocatepe University, Türkiye, ebruokuyucu@hotmail.com
Prof. Dr. Ruken Özgül Kılanç, İstinye University, Türkiye, ruken.kilanc@istinye.edu.tr
Prof. Dr. Rana Kutlu, İstanbul Kültür University, Türkiye, r.kutlu@iku.edu.tr
Prof. Dr. Erkan Yüksel, Anadolu University, Türkiye, eyuksel@anadolu.edu.tr
Prof. Dr. Zekiye Tamer, Cumhuriyet University, Türkiye, zekiye_tamer@hotmail.com
Prof. Dr. Mikail Batu, Necmettin Erbakan University, Türkiye, mikailbatu@erbakan.edu.tr
Prof. Dr. Serra İnci Çelebi, İstanbul Yeni Yüzyıl University, Türkiye, serrainci.celebi@yeniyuzyil.edu.tr
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Assoc. Prof. Dr. Can Karagülle, Bolu İzzet Baysal University, Türkiye, karagulle_c@ibu.edu.tr
Assoc. Prof. Dr. Nuran Öze, Arkın Yaratıcı Sanatlar ve Tasarım University, Türkiye, nuran.oze@arucad.edu.tr
Assoc. Prof. Dr. Metin Uçar, Kastamonu University, Türkiye, metinucar@kastamonu.edu.tr
Assoc. Prof. Dr. Gülçin Cankız Elibol, Hacettepe University, Türkiye, gcelibol@yahoo.com
Assoc. Prof. Dr. Gül Yaşartürk, Akdeniz University, Türkiye, gulyasarturk@yahoo.com
Assoc. Prof. Dr. Önder Yağmur, Atatürk University, Türkiye, oyagmur@atauni.edu.tr
Assoc. Prof. Dr. Nilay Özsavaş Uluçay, Muğla Sıtkı Koçman, Türkiye, nozsavas@gmail.com
Assoc. Prof. Dr. Dilek Tunalı, Dokuz Eylül University, Türkiye, tunali.dilek@gmail.com
Assoc. Prof. Dr. Alım Selin Mutdoğan, Hacettepe, University, Türkiye, smutdogan@gmail.com
Assoc. Prof. Dr. Ceren Yegen, Mersin University, Türkiye, cerenyegen@mersin.edu.tr
Assoc. Prof. Dr. Selvihan Kılıç Ateş, Balıkesir University, Türkiye, selvihan@balikesir.edu.tr
Assoc. Prof. Dr. Hikmet Eldek Güner, İzmir Demokrasi University, Türkiye, hikmeteldek@gmail.com
Assoc. Prof. Dr. Emine Saka Akın, Karadeniz Teknik University, Türkiye, sakin7@hotmail.com
Assoc. Prof. Dr. Yeliz Kuşay, Marmara University, Türkiye, ykusay@marmara.edu.tr
Assoc. Prof. Dr. Ceyda Deneçli, İstanbul Nişantaşı Üniversitesi, Türkiye, ceyda.denecli@nisantasi.edu.tr
Assoc. Prof. Dr. Aypek Arslan, Ankara Hacı Bayram Veli University, Türkiye, asuman.aypek@hbv.edu.tr
Assoc. Prof. Dr. İsmail Emre Kavut, Mimar Sinan University, Türkiye, emre.kavut@msgsu.edu.tr
Assoc. Prof. Dr. Erdem Öngün, Trakya University, Türkiye, erdemongun@trakya.edu.tr
Assoc. Prof. Dr. Zuhal Akbayır, Marmara University, Türkiye, zuhal.akbayir@marmara.edu.tr
Assoc. Prof. Deniz Cemal Koşar, Muğla Sıtkı Koçman University, Türkiye, denizckosar@gmail.com
Assoc. Prof. Dr. Serdar Karakaya, Muğla Sıtkı Koçman University, Türkiye, serdarkarakaya62@hotmail.com
Assoc. Prof. Dr. Engin Çelebi, Çukurova University, Türkiye, engincelebi@cu.edu.tr
Assoc. Prof. Dr. Can Diker, Mimar Sinan University, Türkiye, can.diker@msgsu.edu.tr
Assoc. Prof. Dr. Ayten Övür, İstanbul Aydın University, Türkiye, aytenovur@aydin.edu.tr
Assoc. Prof. Dr. Onur Akyol, İstanbul University, Türkiye, onur.akyol@istanbul.edu.tr
Assoc. Prof. Dr. Özlem Arda, İstanbul University, Türkiye, ozlemarda@istanbul.edu.tr
Assoc. Prof. Dr. Ayşegül Akaydın Aydın, İstanbul Aydın University, Türkiye, aakaydinaydin@aydin.edu.tr
Assoc. Prof. Dr. Songül Aral, İnönü University, Tükiye, songul.aral@inonu.edu.tr
Assoc. Prof. Dr. Veli Boztepe, İstanbul Aydın University, Türkiye, veliboztepe@aydin.edu.tr
Assoc. Prof. Dr. Tuğba Andaç Güzel, Kayseri University, Türkiye, tugbaandacguzel@gmail.com
Assoc. Prof. Dr. Yelda Yanat Bağcı, Yıldız Teknik University, Türkiye, yeldayanat@gmail.com
Assoc. Prof. Dr. Hicran Özlem Ilgın, Çanakkale Onsekiz Mart University, Türkiye, hicranilgin@comu.edu.tr
Assoc. Prof. Dr. Ahmet İlkay Ceyhan, İstanbul Kent University, Türkiye, ilkayceyhan@gmail.com
Assoc. Prof. Dr. Gözde Sunal, İstanbul Ticaret University, Türkiye, gsunal@ticaret.edu.tr
Assoc. Prof. Dr. Zeynep Pehlivan Baskın, Ankara Hacı Bayram Veli University, Türkiye, zpehlivan@gmail.com
Assoc. Prof. Dr. Ersin Diker, Gümüşhane University, Türkiye, ersindiker@gmail.com
Assoc. Prof. Dr. Nizam Orçun Önal, Erciyes University, Türkiye, nizamorcunonal@gmail.com
Assoc. Prof. Dr. Ayşenur Ceren Asmaz, Erciyes University, Türkiye, acerenasmaz@gmail.com
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Assoc. Prof. Dr. Gizem Şimşek Kaya, İstanbul Kültür University, Türkiye g.simsek@iku.edu.tr
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Assoc. Prof. Ebru Çatalkaya Gök, Ankara Müzik ve Güzel Sanatlar University, Türkiye, ebrugok@mgu.edu.tr

Assist. Prof. Dr. Merve Kaaraoğlu Can, Kütahya Dumlupınar University, Türkiye, mervekaraoglucan@gmail.com
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Assist. Prof. Dr. Bilgen Tuncer Manzakoğlu, Bahçeşehir University, Türkiye, bilgen.manzakoglu@arc.bau.edu.tr
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Assist. Prof. Dr. Çiğdem Erdal, Harran University, Türkiye, cigdemmerdal@gmail.com
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Çanakkale Onsekiz Mart Üniversitesi
İletişim Fakültesi
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From the Editor

Greetings Dear readers of TOJDAC,

We are happy to announce to you that our Volume 16, Issue 1 has been published. There are 38 articles from 55 authors published in this current issue.

Dear readers, you can receive further information and send your recommendations and remarks, or submit articles for consideration, please contact TOJDAC Secretariat at the below address or e-mail us to tojdac@gmail.com

Hope to stay in touch and meeting in our next Issue.

Editor

Prof. Dr. Deniz YENGİN

Çanakkale Onsekiz Mart University
Communication Faculty
Çanakkale TÜRKİYE
Tel: 0286 218 00 18
E-mail: tojdac@gmail.com
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THE ROLE OF POSTER DESIGN IN EXPRESSING CULTURAL INDICATORS: A CONTEMPORARY INTERPRETATION OF NASREDDİN HODJA POSTERS

KÜLTÜREL GÖSTERGELERİN İFADE EDİLMESİNDE AFİŞ TASARIMININ ROLÜ: NASREDDİN HOCA AFİŞLERİNİN GÜNCEL YORUMU

Melike BAKAR FINDIKCI[1]
Seçil KARTOPU[2]

ORCID: M.B.F. 0000 0002 0603 9788
S.K. 0000 0002 1261 024X

Corresponding author/Sorumlu yazar:
[1] Melike Bakar Fındıkcı
Bolu Abant İzzet Baysal University, Türkiye
E-mail/E-posta: melike.bakarfindikci@ibu.edu.tr

[2] Seçil Kartopu
Ankara Yıldırım Beyazıt University, Türkiye
E-mail/E-posta: secilkartopu@aybu.edu.tr

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Abstract
Nasreddin Hodja, one of the most deeply rooted and beloved figures in Turkish folk culture, has been preserved through oral tradition for centuries and passed down across generations. His anecdotes, known for their simple language, strong sense of humor, and critical perspective, not only entertain but also provoke thought. Though they address ordinary events of daily life with satire and are accessible to all, these brief narratives often contain profound philosophical, ethical, and moral messages. In this respect, Nasreddin Hodja's stories reflect the cultural fabric of society, bridge the old and the new, and strengthen intergenerational bonds, maintaining their popularity to this day. This study aims to enable students to explore cultural values more deeply and reinterpret them using modern graphic design tools. By analyzing both the humorous surface and the symbolic, critical depth of the anecdotes, students are encouraged to transform these narratives into creative poster designs. In doing so, they develop a more nuanced perspective on cultural heritage and are guided to express this legacy through the aesthetics of contemporary visual language. Within this scope, 37 students enrolled in the Information Design course in the Department of Visual Communication Design at Ankara Yıldırım Beyazıt University, Faculty of Architecture and Fine Arts, participated in the study. The students' work was examined in detail through the document analysis method which is one of the qualitative research approaches within the context of visual literacy. The findings reveal how Nasreddin Hodja's cultural heritage is revived through design and how this process influences students' creativity, visual literacy, and cultural awareness skills.

Keywords: Poster, signifier, graphic design, Nasreddin Hodja.

Öz
Türk halk kültürünün en köklü ve sevilen figürlerinden biri olan Nasreddin Hoca, yüzyıllardır sözlü gelenek aracılığıyla korunmuş ve kuşaktan kuşağa aktarılmıştır. Sade dili, güçlü mizah anlayışı ve eleştirel bakışıyla öne çıkan fıkraları, yalnızca eğlence unsuru olmakla kalmayıp aynı zamanda düşündürücü nitelikler taşır. Günlük yaşamın sıradan olaylarını hiciv yoluyla ve herkesin anlayabileceği bir biçimde ele alan bu anlatılar, çoğu zaman derin felsefi, etik ve ahlaki mesajlar barındırır. Bu yönüyle Nasreddin Hoca'nın hikâyeleri toplumun kültürel dokusunu yansıtır, geçmiş ile bugünü birbirine bağlar, kuşaklar arası ilişkileri güçlendirir ve günümüzde de geçerliliğini koruyarak popülerliğini sürdürür. Bu çalışma, öğrencilerin kültürel değerleri daha derinlemesine keşfetmelerine ve onları modern grafik tasarım araçlarıyla yeniden yorumlamalarına imkân tanımayı amaçlamaktadır. Nasreddin Hoca fıkralarının hem mizahi yüzeyi hem de sembolik ve eleştirel katmanları incelenerek öğrencilerin bu anlatıları yaratıcı afiş tasarımlarına dönüştürmeleri teşvik edilmektedir. Böylelikle öğrenciler, kültürel mirasa dair daha incelikli bir bakış açısı geliştirirken, bu mirası çağdaş görsel dilin estetiğiyle ifade etme konusunda da yönlendirilmektedir. Bu kapsamda araştırmaya Ankara Yıldırım Beyazıt Üniversitesi Mimarlık ve Güzel Sanatlar Fakültesi Görsel İletişim Tasarımı Bölümü'nde Bilgilendirme Tasarımı dersi alan 37 öğrenci katılmıştır. Öğrencilerin çalışmaları nitel araştırma yöntemlerinden biri olan doküman analizi yöntemiyle ve görsel okuryazarlık bağlamında detaylı biçimde incelenmiştir. Elde edilen bulgular doğrultusunda Nasreddin Hoca'nın kültürel mirasının tasarımsal olarak nasıl yeniden hayat bulduğunu ve bu sürecin öğrencilerin yaratıcılık, görsel okuryazarlık ve kültürel farkındalık becerilerini nasıl etkilediğini ortaya koymuştur.

Anahtar Kelimeler: Afiş, Gösterge, Grafik tasarım, Nasreddin Hoca.

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INTRODUCTION

Nasreddin Hodja is a historical and symbolic folk character who has left a significant mark on both Turkish and world cultures (Asia, Europe and Balkans). Although it is uncertain whether he was a real person, he is widely believed to have lived among the people and is known for his humorous and instructive narratives. These short tales, commonly referred to as "Nasreddin Hodja anecdotes" (Özdemir, 2010, p. 28), reflect his wit, humor, and wise approach to events. Their dual function—entertaining and thought-provoking—has enabled these tales to serve not only as products of oral tradition but also as tools for cultural instruction (Karakuş, 2024, p. 239).

Karakuş (2024) emphasizes that these anecdotes are integral to national culture, mirroring the community's values, traditions, and lifestyle. In this sense, the tales both sustain the collective memory of society and play a key role in cultural transmission. Elçin (2004) notes that, due to their concise and memorable structure, anecdotes function as versatile forms of communication in oral tradition. The combination of humor, satire, critique, and moral teaching makes Nasreddin Hodja's stories powerful texts that reflect the social structure.

More than mere amusing stories, these anecdotes are sources of wisdom that embody core values, ethics, and insights into life (Arıcı, 2018, p. 603). These anecdotes highlight intelligence, justice, tolerance, honesty, and patience, aiming to make individuals reflect through humor. In doing so, they fulfill a dual function that is both entertaining and instructive. Passed down orally from generations to generation, these narratives have survived to the present day without losing public interest and have been continuously reproduced.

Reflecting the Turkish people's sense of humor and life philosophy, these stories also serve as key components of cultural identity. Today, they continue to help society connect with its past and transmit traditional values to younger generations. However, the neglect or disappearance of oral narratives and traditional lifestyles may lead to the loss of this cultural richness. Therefore, preserving such traditions also means keeping cultural figures like Nasreddin Hodja alive (Şanlı, 2009, p. 268). His anecdotes are not merely for amusement; they offer social critique and propose solutions to societal issues. His wise character and tolerant approach form the essence of these tales.

Nasreddin Hodja's anecdotes, together with proverbs and idioms, are foundational elements of Turkish culture. Preserving these elements helps maintain social identity and strengthen intergenerational ties. Accordingly, this study aims to preserve traditional values, transmit Nasreddin Hodja's anecdotes to future generations, and thereby protect our cultural wealth. In this regard, the study sought to facilitate this transmission by having the students design posters based on contemporary interpretations of the Nasreddin Hodja anecdotes they selected.

THE LIFE ANDJOKES OF NASREDDİN HODJA

Although there are various accounts regarding where Nasreddin Hodja was born and lived, recent research suggests that he was born in 1208 in the village of Hortu in the Sivrihisar district of Eskişehir. He later moved to Akşehir, where he passed away (Özçelik, 2005, p. 23). He lived around Hortu and Akşehir during the time of the Anatolian Seljuk State (https://tr.wikipedia.org/wiki/Nasreddin_Hoca). His father was an imam, and Nasreddin Hodja received his first religious education from him (Özçelik, 2005, p. 23). According to historical documents, he studied at a madrasa in Sivrihisar and returned to his village to serve as an imam after his father's death (https://tr.wikipedia.org/wiki/Nasreddin_Hoca).

After moving to Akşehir, he had the opportunity to study with prominent scholars and mystics of the time, such as Seyyid Mahmud Hayrani and Seyyid Hacı İbrahim (Banarlı, 1998). As a disciple of Seyyid Mahmud Hayrani, he is believed to have followed paths such as Mevlevi, Yesevi, or Rifa'i Sufism (https://tr.wikipedia.org/wiki/Nasreddin_Hoca). It is assumed that he served as an imam and preacher in both Akşehir and Sivrihisar (Banarlı, 1998). He died in 1284 and is buried in the Nasreddin Hodja Mausoleum in Akşehir.

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Nasreddin Hodja learned Arabic and Persian and memorized the Quran at a very young age. During his time, the madrasas in Konya and Akşehir were renowned educational centers, attracting scholars, dervishes, and travelers from all over the world. As such, the religious lodges in these cities were often full of spiritual seekers. Konya, the capital of the Anatolian Seljuk State at the time, was considered a hub of science and culture. It was in this context that Nasreddin Hodja moved to Akşehir to pursue further education (Özçelik, 2005, p. 24–25).

The cultural climate of the period in which Nasreddin Hodja lived is closely tied to the artistic, intellectual, and scholarly environment of Konya and Akşehir. This intellectual atmosphere, which flourished across the Seljuk geography, bears distinct traces in many domains from architecture and calligraphy to the madrasa tradition and the aesthetics of daily life. This rich cultural background played a significant role in shaping the symbolic elements found in Nasreddin Hodja narratives.

Konya, as one of the major capitals of the era and a center of scientific debate, Sufi thought, and artistic production, provided the milieu that nourished the wisdom, irony, and philosophical depth evident in Hodja's stories. Meanwhile, the social and economic life in Akşehir shaped the character's close relationship with the public and his tendency to express everyday humor through wit. This spatial and cultural environment makes it possible to understand the origins of the symbolic elements used in design: traditional clothing styles, architectural motifs, color preferences, typological facial features, and the transformation of narrative objects (such as the donkey, madrasa, or marketplace) into visual codes all reflect this cultural climate.

Accordingly, the artistic and scholarly environment of Konya and Akşehir provides both a historical and aesthetic foundation for the formation of Nasreddin Hodja's iconography, strengthening the historical accuracy and cultural depth of the symbolic elements used in modern poster designs.

From a design perspective, the primary reason Nasreddin Hodja's life story is significant is that his personal history simultaneously represents a cultural, social, and iconographic memory. The geography in which he lived, the clothing styles of the period, his typological appearance as perceived by the public, and the humor-based narrative tradition contribute to powerful visual indicators in poster, illustration, and graphic design works. Particularly characteristic elements such as his headgear, caftan, and friendly facial features reflect not only an individual but also the cultural identity and iconography of an era.

Therefore, Nasreddin Hodja's life story reinforces the alignment of design symbols with historical context and provides a solid foundation for understanding why the character is visualized in a particular way, which cultural codes are employed, and what type of perception is formed in the viewer. This context both preserves visual representation and enhances the cultural depth of the design.

It is possible to observe these codes in the Nasreddin Hodja anecdotes. He is traditionally depicted wearing a large turban, robe, long shirt, baggy trousers (şalvar), belt, slippers, and shoes with upturned toes. These cultural and regional garments have been documented through woodblock prints, illustrated manuscripts, and miniatures. He also wears a beard and mustache, consistent with religious customs (Özçelik, 2005, p. 31). It is observed that the students reinterpreted these visual codes as identity markers in their poster designs.

The earliest written account featuring Nasreddin Hodja appears in the Saltukname, authored by Ebû'l Hayr-î Rûmî in 1480 and held in the Topkapı Palace Library (Boratav, 2007, p. 14). His collected anecdotes have been studied and used in educational settings around the world due to their insightful messages and memorable characters. In fact, France and Germany have acknowledged his legacy, and in 1996, UNESCO declared it the "International Year of Nasreddin Hodja's Laughter." In 2022, he was also included in UNESCO's Intangible Cultural Heritage list (https://tr.wikipedia.org/wiki/Nasreddin_Hoca).

Nasreddin Hodja's tales have spread from Turkistan to Hungary, and from Southern Siberia to North Africa, wherever the Turkish-Islamic civilization took root (Efe, 2004, p. 6). Today, his stories are still

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present in the cultural landscapes of many communities, including Bulgarians, Chinese, Armenians, Georgians, Italians, Russians, and Kurds. During the Ottoman Empire, collections published in Kazan played a key role in spreading his stories across Turkish-speaking regions of the Soviet Union and China. Likewise, a major printing press in Cairo, Bulak Press, helped popularize his anecdotes throughout Egypt and its surrounding areas (https://tr.wikipedia.org/wiki/Nasreddin_Hoca).



Figure 1. Nasreddin Hodja in Bukhara



Figure 2. Nasreddin Hodja in Samarkand (https://tr.wikipedia.org/wiki/Nasreddin_Hoca).

His tales are also widely known and cherished by Turks living in places ranging from the Balkans to the Sea of Japan,including Uzbekistan, Crimea, Iraq, Iran, and Kazakhstan. His stories have been translated into German four times since 1855 (Kayayerli, 1996, p. XXIII). His name varies across regions: “Nasrdin Avanti” in East Turkistan, “Hoja Nasr” among Kazakhs, “Nasrdin Apandi” among Uzbeks, and “Molla Nasreddin” among Azerbaijanis (Efe, 2004, p. 9).

Over the years, many events have been organized to keep Nasreddin Hodja’s legacy alive. Both in Turkey and abroad, numerous magazines have been named after him. One notable example is the magazine *Molla Nasreddin*, published in Azerbaijan from 1906 to 1920. In Turkey, several magazines titled *Hoca Nasreddin* (1908), *Nasreddin Hoca* (1914, 1920, 1927), *Yeni Nasreddin Hoca* (1936), and *Yeni Hoca Nasreddin* (1940) were published. Since 1974, an international cartoon competition has been held in his name, and since 1976, a national humor story contest has taken place (Efe, 2004, p. 9).

Nasreddin Hodja’s stories have survived for centuries through oral tradition, thanks to their unique expression and humor. These anecdotes portray everyday events in a humorous light, using plain yet thought-provoking language that not only amuses but also encourages reflection. They offer philosophical, moral, and ethical messages, bridging past and present while reinforcing intergenerational ties. For these reasons, his tales continue to be embraced by all segments of society and remain culturally significant.

He is often portrayed as a wise yet humorous figure who met life’s hardships and poverty with a smile. His stories criticize selfishness and question baseless societal beliefs through satire. While inspired by everyday life, they also reflect his wit and experience (Kurgan, 1986, p. 19). A recurring motif in his stories is the donkey,an essential animal in daily life at the time. Symbolically, however, it represents stubbornness, ignorance, and crudeness (Özçelik, 2005, p. 86).

Nasreddin Hodja’s tales can often be understood on two levels: a surface-level meaning and a deeper, philosophical one. The surface-level tales rely on humor and entertainment, usually easy to grasp for the general public. These focus on his cleverness and comic misadventures, often rooted in relatable daily life. In contrast, the deeper stories carry wisdom and critical societal messages beneath their comedic surface, prompting readers to reflect and draw moral conclusions.

Each anecdote typically centers around a minor event, often providing details about the people and the setting,homes, mosques, streets, or markets. Characters include Hodja himself, his wife, neighbors, the judge (kadı), a thief, vendors, children, and customers. These tales reflect simple everyday scenarios

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(Kayayerli, 1996, p. XXI) and often reveal clues about the culture of the time,objects like robes, turbans, slippers, water jugs, oil lamps, swords, saddlebags, etc. (Şanlı, 2009, p. 270). The stories also contain the Hodja's witty remarks, with human nature at their core,highlighting foolishness, errors, weaknesses, clumsiness, faith, and worship (Özçelik, 2005, p. 83). Sometimes, Hodja pretends to be foolish to reveal injustice and wraps up the tale with a moral (Karayerli, 1996, p. XXII).

In some tales, judges and police chiefs are depicted as corrupt, favoring people or accepting bribes. These social conditions are reflected in Hodja's stories and provide insights into his era,marked by the Mongol invasions of Anatolia, power struggles among Seljuk princes, and the Karamanids' attempts to take control. His humor and subtle critiques in these tales hint at the historical and political backdrop of the time (Efe, 2004).

Hodja often uses his wit and common sense to outsmart others, displaying a sharp-tongued and clever personality. In contrast, he also plays the fool for comic effect (Boratav, 2007, p. 57). His tales typically take place in Anatolian towns and cities. Based on some stories, he is believed to have issued religious rulings and even served as a judge. He is also thought to have worked as a farmer, grocer, thread seller, olive and egg vendor, and even a healer (Özçelik, 2005, p. 30). He did not live a wealthy life and struggled financially at times,cutting wood, grinding barley, going to the market with his donkey, and selling pickles (Karayerli, 1996, p. XXII; Efe, 2004, p. 6).

Studying important cultural figures like Nasreddin Hodja in classrooms can help students understand the historical and cultural context of his stories. Books containing his tales are invaluable educational tools. Exploring where these stories originated, how they spread, and why they remain popular helps students better grasp their significance and uncover the moral, ethical, and philosophical messages embedded within.

Through this deeply local character, people have historically found optimism, hope, self-reflection, tolerance, and practical wisdom in the face of a harsh world. His stories continue to offer these values to this day (https://tr.wikipedia.org/wiki/Nasreddin_Hoca). Through the study, the students learned the Nasreddin Hodja anecdotes while simultaneously reflecting on the concept in question and incorporating it into their designs.

OBJECTIVE

Technological advances, evolving lifestyles, and shifts in personal perspectives may lead to the marginalization of cultural values. Yet these values are indispensable for a society's continuity and identity formation. Therefore, it is crucial to reinterpret cultural heritage and make it visible through contemporary tools in order to build a strong bridge between past and future.

Nasreddin Hodja's anecdotes can be analyzed on two levels: those with "surface" meaning and those with "deep" meaning. The former are humorous narratives based on everyday situations that are easily understood by the public. The latter include philosophical messages beneath their humorous surfaces, often conveying moral, ethical, or social critiques. As such, these tales function as both entertaining and thought-provoking texts.

Understanding and evaluating this depth is only possible through educational and cultural engagement. Student interaction with these anecdotes allows them to comprehend not just the humor but also the embedded cultural, moral, and social messages. Integrating figures like Nasreddin Hodja into the curriculum helps students reflect more deeply on their historical origins, narrative forms, and contemporary relevance.

As an important figure in our collective memory, Nasreddin Hodja functions as a bridge between past and future, using humor to provoke thought. In line with this, the study highlights the instructive and critical elements of his anecdotes and encourages students to reinterpret these stories using modern graphic design tools.

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The main objective of this project is to familiarize students with the anecdotal tradition and the cultural value of Nasreddin Hodja, and to integrate these values into the creative design process. Students learned about the definition of anecdotes, their history, and the life and personality of Hodja. They then conducted research on selected tales and developed their own interpretations. Drawing inspiration from Nasreddin Hodja's anecdotes, they produced original poster designs, thereby transforming traditional narratives into contemporary visual expressions.

In conclusion, the student-produced posters were evaluated in terms of visual literacy, and the cultural motifs, colors, symbols, and visuals featured in these designs were analyzed in detail. This examination revealed how well students understood the narratives and how effectively they reflected the depth of the anecdotes in their designs. These analyses not only contributed to the academic assessment of the creative process but also demonstrated how cultural heritage is interpreted by today's youth.

SCOPE

This study was conducted as part of the course titled "Information Design" offered by the Department of Visual Communication Design at the Faculty of Architecture and Fine Arts, Ankara Yıldırım Beyazıt University. A total of 37 students who were enrolled in the course and participated voluntarily were included in the study. Students were asked to design informational posters inspired by Nasreddin Hodja anecdotes, utilizing contemporary technologies and design tools.

All 37 students who participated in the study were at the second-year level. At this stage, students are in the process of learning basic design principles and beginning to use digital design programs such as Adobe Illustrator and Adobe Photoshop, and they have not yet taken all advanced-level courses. The fact that the participants were at the same level created a group with similar technical competencies, while this study provided them with an opportunity to strengthen their ability to interpret traditional heritage through modern tools.

While producing these posters, the Visual Communication Design students used various software programs that are considered standard in the field. They used Adobe Illustrator to work with typographic elements and create vector drawings, and Adobe Photoshop for photo editing, collage, and detailed visual compositions. In addition, for original illustrations and figure drawings in the posters, they also used Procreate, a tablet-based drawing application.

The students reinterpreted Nasreddin Hodja's traditional folk tales through a modern visual language. They creatively integrated humor, advice, and social critique which are key elements of these anecdotes, with the principles of visual communication design to produce original posters. This process not only enhanced students' awareness of cultural heritage transmission but also provided opportunities to cultivate creativity, reinforce design skills, and effectively utilize digital design tools.

The resulting poster designs were analyzed in the context of both the transmission of cultural heritage to contemporary audiences and the evaluation of visual communication competencies. In this regard, the students' reinterpretation of traditional elements through a modern graphic language serves as a significant example of transmitting cultural values to new generations.

METHOD

The study was conducted using **document analysis**, one of the qualitative research methods. The posters created by the students were examined in detail within the framework of **visual literacy**. Visual literacy refers to the ability of individuals to perceive, interpret, and construct meaning from visual messages, as well as to create new visual content based on such interpretations (Tüzel, 2010, p. 693).

The study employed the **easily accessible sampling technique, which is one of the purposive sampling methods**. This technique allows the selection of information-rich participants in alignment with the research objectives (Büyüköztürk et al., 2014; Balcı, 2004). The sample consisted of students from the Department of Visual Communication Design at Ankara Yıldırım Beyazıt University.

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DATA COLLECTION TOOL AND PROCEDURE

The primary data collection tool comprised the poster designs created by students based on Nasreddin Hodja anecdotes. These posters were collected via online platforms, following the acquisition of informed consent forms from all participants. Ethical approval for the study was granted by the Ethics Committee of Ankara Yıldırım Beyazıt University, under decision number 2024/357.

STUDY GROUP AND LIMITATIONS

The population of the research consists of Visual Communication Design departments in Türkiye. The sample, however, is limited to second-year students enrolled in the Information Design course in the Department of Visual Communication Design at Ankara Yıldırım Beyazıt University, Faculty of Architecture and Fine Arts.

DATA ANALYSIS

The collected posters were analyzed based on visual literacy criteria. The typographic elements (such as slogans, titles, and descriptions) and visual components (such as photographs, illustrations, logos, colors, and symbols) featured in the posters were evaluated under two main categories (Çitci, 2019, p. 66). Each design was interpreted in terms of its visual expressiveness, the effectiveness of message delivery, and the representation of cultural elements. To ensure the objectivity of the study, the analysis process was carried out **independently by two experts**, and the findings were documented using transcription methods. The entire research process was based on voluntary participation.

FINDINGS

Information regarding the anecdotes selected for the Nasreddin Hodja-themed posters is presented in Table 1.

Table 1. Nasreddin Hodja anecdotes used in the posters (Source: prepared by autors)

Nasreddin Hodja anecdote	Frequency	Student codes
Parayı veren düdüğü çalar	3	S_4, S_{32}, S_{35}
Hanım ipe un sermiş	3	S_5, S_{22}, S_{34}
Aynı yöne gittiğimi görmemek için	2	S_1, S_{14}
Dünyanın merkezi neresidir	2	S_2, S_{20}
Kazan doğurdu	2	S_{16}, S_{29}
Benim öleceğimi de bil	2	S_{17}, S_{25}
Gönlüm razı olmadı	2	S_{18}, S_{37}
Zaten inecektim	2	S_{21}, S_{24}
Ne olur komşu biraz da biz ölelim	1	S_3
Rüyada gözlük	1	S_6
Utancımdan buraya saklandım	1	S_7
Göle maya çalmak	1	S_8
Kim daha büyük	1	S_9
Kendisini unutmuş	1	S_{10}
Acemi bülbül	1	S_{11}
Yeni çarık	1	S_{12}
Senin için yanıyorsa bilmem	1	S_{13}
Kedi nerede	1	S_{15}
Gençlikle yaşlılığın hiç farkı yokmuş	1	S_{19}
Büyük laf	1	S_{23}
Borç para isteme	1	S_{26}
Bugünlerde ay alıp satmadım	1	S_{27}
Ye kürküm ye	1	S_{28}
Kuyuya düşen ay	1	S_{30}
Allah'ın rahmetinden kaçılmaz	1	S_{31}
El elin eşeğini türkü söyleyerek anar	1	S_{33}
Kırpıp kırpıp yıldız yaparlar	1	S_{36}
Total	37	37

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An examination of the data presented in Table 1 reveals that a total of 27 different Nasreddin Hodja anecdotes were selected by students for their posters. Among these, "Parayı Veren Düdüğü Çalar" and "Hanım İpe Un Sermiş" were the most frequently chosen anecdotes, each selected by three students. Additionally, the anecdotes "Aynı Yöne Gittiğimi Görmemek İçin", "Dünyanın Merkezi Neresidir?", "Kazan Doğurdu", "Benim Öleceğimi De Bil", "Gönlüm Razı Olmadı", and "Zaten İnecektim" were each selected by two students.

Information regarding the typographic color choices made in these posters is presented in Table 2.

Table 2. Colors used in typography (Source: prepared by autors)

Color used in typography	Frequency	Student codes
Black	15	S_1, S_2, S_3, S_5, S_7, S_8, S_9, S_{10}, S_{11}, S_{12}, S_{15}, S_{20}, S_{23}, S_{32}, S_{33}
White	12	S_1, S_6, S_8, S_{16}, S_{17}, S_{18}, S_{24}, S_{30}, S_{32}, S_{34}, S_{35}, S_{36}
Red	4	S_{11}, S_{16}, S_{25}, S_{28}
Blue	4	S_{14}, S_{18}, S_{30}, S_{31}
Pink	1	S_{27}
Brown	1	S_{16}
Grey	1	S_{16}
Line art	1	S_{29}
Total	39	39

As shown in Table 2, black (n=15) and white (n=12) were the most commonly used colors in typographic elements, making them the two most preferred colors. Red and blue followed with four instances each. Less commonly preferred colors included pink, brown, grey, and a line-art (linear) design style, each used only once.

Information regarding the colors used in posters is presented in Table 3.

Table 3. Colors used in posters (Source: prepared by autors)

Color used	Frequency	Student codes
Blue and shades	33	S_1, S_2, S_3, S_4, S_5, S_6, S_7, S_8,S_9, S_{11}, S_{12}, S_{13}, S_{14}, S_{15}, S_{16}, S_{17}, S_{18}, S_{19}, S_{20}, S_{21}, S_{22}, S_{23}, S_{24}, S_{25}, S_{26}, S_{28}, S_{30}, S_{31}, S_{32}, S_{34}, S_{35} S_{36}, S_{37}
White	32	S_1, S_2, S_3, S_4, S_6, S_7, S_8,S_{10}, S_{11}, S_{13}, S_{14}, S_{15}, S_{16}, S_{17}, S_{18}, S_{19}, S_{20}, S_{21}, S_{22}, S_{23}, S_{24}, S_{25}, S_{26}, S_{27}, S_{28}, S_{30}, S_{31}, S_{32}, S_{33}, S_{34}, S_{36}, S_{37}
Brown and shades	25	S_2, S_4, S_5, S_7, S_8, S_{10}, S_{12}, S_{13}, S_{14}, S_{15}, S_{18}, S_{19}, S_{20}, S_{21}, S_{22}, S_{23}, S_{24}, S_{25}, S_{28}, S_{30}, S_{31}, S_{32}, S_{34}, S_{36}, S_{37}
Green and shades	24	S_1, S_2, S_4, S_5, S_8, S_{10}, S_{11}, S_{12}, S_{13}, S_{14}, S_{15}, S_{18}, S_{19}, S_{20}, S_{21}, S_{22}, S_{23}, S_{24}, S_{25}, S_{26}, S_{27}, S_{31}, S_{32}, S_{37}
Red and shades	24	S_2, S_3, S_4, S_5, S_6, S_{10}, S_{11}, S_{14}, S_{15}, S_{16}, S_{18}, S_{19}, S_{20}, S_{21}, S_{22}, S_{23}, S_{24}, S_{25}, S_{26}, S_{28}, S_{31}, S_{32}, S_{34}, S_{37}

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Black	24	S_1, S_2, S_3, S_7, S_8, S_{11}, S_{13}, S_{14}, S_{15}, S_{16}, S_{17}, S_{19}, S_{20}, S_{22}, S_{27}, S_{28}, S_{29}, S_{30}, S_{31}, S_{32}, S_{33}, S_{34}, S_{36}, S_{37}
Orange and shades	20	S_4, S_5, S_6, S_8, S_{10}, S_{13}, S_{14}, S_{16}, S_{19}, S_{22}, S_{23}, S_{24}, S_{25}, S_{26}, S_{28}, S_{31}, S_{32}, S_{34}, S_{35} S_{36}
Yellow and shades	17	S_3, S_5, S_7, S_9,S_{10}, S_{11}, S_{12}, S_{15}, S_{18}, S_{19}, S_{21}, S_{22}, S_{27}, S_{32}, S_{34}, S_{36}, S_{37}
Purple and shades	13	S_1, S_2, S_3, S_4, S_7, S_9, S_{10}, S_{15}, S_{18}, S_{19}, S_{26}, S_{34}, S_{36}
Beige and shades	12	S_8, S_{10}, S_{13}, S_{14}, S_{15}, S_{16}, S_{29}, S_{31}, S_{32}, S_{33}, S_{34}, S_{36}
Grey	9	S_7, S_8, S_{19}, S_{24}, S_{25}, S_{29}, S_{33}, S_{34}, S_{37}
Skin tone	5	S_{19}, S_{22}, S_{30}, S_{33}, S_{34}
Pink	5	S_2, S_3, S_4, S_9, S_{27}
Total	243	243

According to Table 3, blue and its shades (n=33) and white (n=32) were the most commonly used colors in poster designs. On the other hand, grey, skin tone, and pink were the least preferred color options.

Information regarding the background colors used in posters is presented in Table 4.

Table 4. Background colors used in posters (Source: prepared by autors)

Background color	Frequency	Student codes
Blue and shades	26	S_1, S_4, S_5, S_6, S_7, S_8, S_9, S_{11}, S_{12}, S_{13}, S_{14}, S_{15}, S_{16}, S_{17}, S_{18}, S_{20}, S_{21}, S_{22}, S_{24}, S_{25}, S_{26}, S_{31}, S_{32}, S_{34} S_{36}, S_{37}
Green and shades	15	S_1, S_2, S_4, S_5, S_{10}, S_{14}, S_{18}, S_{19}, S_{21}, S_{22}, S_{24}, S_{26}, S_{31}, S_{32}, S_{37}
Orange	5	S_8, S_{23}, S_{24}, S_{28}, S_{37}
Brown	4	S_7, S_8, S_{15}, S_{34}
Yellow	3	S_{15}, S_{32}, S_{37}
Purple and shades	3	S_1, S_2, S_3
Beige and shades	3	S_{13}, S_{29}, S_{33}
Skin tone	3	S_{19}, S_{30}, S_{33}
Red	2	S_{19}, S_{26}
White	2	S_{14}, S_{19}
Pink	2	S_{27}, S_{28}
Grey	2	S_7, S_{16}
Black	2	S_{30}, S_{35}
Total	72	72

As seen in Table 4, blue and its shades (n=26) were the most preferred background colors, followed by green and its shades (n=15). The least used background colors were red, white, pink, grey, and black, each appearing only twice.

Information regarding locations depicted in posters is presented in Table 5.

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Table 5. Locations depicted in posters (Source: prepared by autors)

Location	Frequency	Student codes
Not specified	10	S_3, S_9, S_{16}, S_{17}, S_{25}, S_{27}, S_{29}, S_{30}, S_{33}, S_{35}
Meadow	8	S_1, S_2, S_5, S_{12}, S_{18}, S_{21}, S_{22}, S_{24}
Outdoor setting	6	S_{10}, S_{11}, S_{13}, S_{31}, S_{32}, S_{37}
Indoor setting	4	S_7, S_{15}, S_{28}, S_{34}
Forest	2	S_4, S_{14}
Space	2	S_{20}, S_{36}
Lakeside	1	S_8
Sea	1	S_6
Cloudy sky	1	S_6
Neighborhood	1	S_{23}
Mosque	1	S_{19}
Colorful Turkish motif	1	S_{26}
Total	38	38

Table 5 indicates that in 10 posters, the location was either not clear or not specified. The most commonly depicted specific location was a meadow (n=8). The least depicted settings were lakeside, sea, cloudy sky, neighborhood, mosque, and traditional Turkish motifs, each appearing only once. Figure-1 shows few examples.



Figure 3. Sample posters designed by students

Table 6 presents information regarding the cultural elements featured in the posters themed around Nasreddin Hodja's anecdotes.

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Table 6. Cultural elements used in the posters (Source: prepared by autors)

Cultural elements	Frequency	Student codes
Nasreddin Hodja	33	S_1, S_2, S_3, S_4, S_5, S_6, S_7, S_8, S_9, S_{11}, S_{13}, S_{14}, S_{15}, S_{16}, S_{17}, S_{18}, S_{19}, S_{20}, S_{21}, S_{22}, S_{23}, S_{24}, S_{25}, S_{26}, S_{27}, S_{28}, S_{30}, S_{31}, S_{32}, S_{34}, S_{35} S_{36}, S_{37}
Male	12	S_2, S_{10}, S_{13}, S_{14}, S_{16}, S_{18}, S_{19}, S_{21}, S_{23}, S_{26}, S_{28}, S_{31}
Donkey	6	S_1, S_2, S_4, S_{20}, S_{21}, S_{37}
Tree	4	S_{11}, S_{17}, S_{24}, S_{25}
Female	3	S_8, S_{14}, S_{34}
House	3	S_{10}, S_{31}, S_{32}
Scale	3	S_9, S_{15}, S_{26}
Kitchenware (bowl, spoon, glass, pot lid)	3	S_5, S_{28}, S_{29}
Sack	2	S_{18}, S_{34}
Child	2	S_4, S_{31}
Cauldron	2	S_{16}, S_{29}
Thorn	1	S_{12}
Foot	1	S_{12}
Red whistle	1	S_4
Glasses	1	S_6
Modern thief	1	S_7
Kitchen setting	1	S_{15}
Carpet	1	S_{15}
Saw	1	S_{17}
Hand	1	S_{33}
Indoor room	1	S_{34}
Total	81	81

An analysis of the data in Table 6 reveals that 33 students included a visual depiction of Nasreddin Hodja in their posters. Additionally, 12 students incorporated male figures. Accordingly, Nasreddin Hodja and male characters were the most commonly represented cultural elements (Figure 1, Figure 5). These were followed by donkeys, trees, female characters, and children (Figure 4, Figure 2). The least frequently featured elements included thorns, feet, red whistles, glasses, a modern thief, kitchen settings, carpets, saws, hands, and indoor rooms (Figure 3).



Figure 4. Female figure examples from the posters

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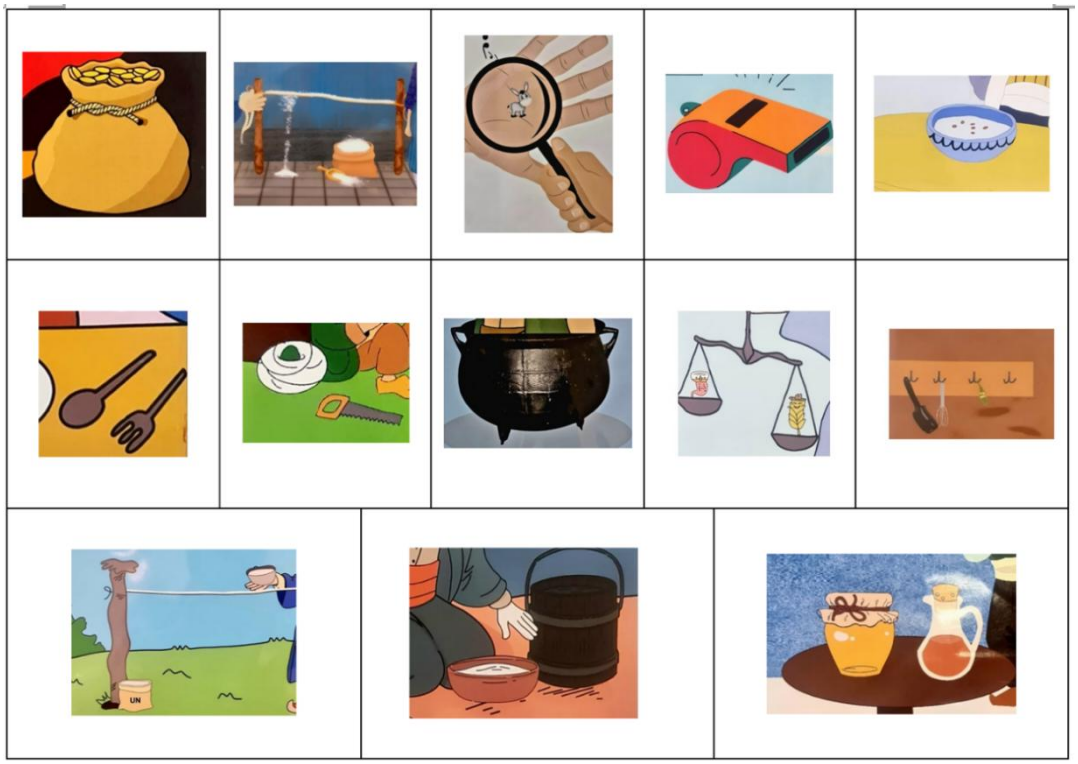


Figure 5. Examples of objects from students' drawings



Figure 6. Children figure designs on the posters

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Figure 7. Male figure designs

Nasreddin Hodja anecdotes constitute one of the cornerstones of Turkish folk culture. In this study, students were given the opportunity to express this cultural heritage through contemporary visual communication tools. The inclusion of 27 different anecdotes demonstrates that students did not confine themselves solely to widely known texts; rather, they exhibited the courage to engage with lesser-known narratives and reconstruct cultural content in creative ways.

Incorporating both well-known and obscure anecdotes enriched the overall scope of the study and allowed students to showcase their individual interpretive abilities. This diversity not only reflects creative thinking but also points to a genuine interest in cultural memory.

The color schemes used in the depiction of the Nasreddin Hodja figure in the themed posters are presented in Table 7.

Table 7. Colors Used in the Depiction of the Nasreddin Hodja Figure (Source: prepared by autors)

Clothing item	Color	Frequency	Student codes
Turban	White	23	S_2, S_3, S_7, S_{10}, S_{11}, S_{15}, S_{16}, S_{17}, S_{18}, S_{20}, S_{21}, S_{22}, S_{23}, S_{24}, S_{25}, S_{26}, S_{28}, S_{30}, S_{31}, S_{32}, S_{34}, S_{36}, S_{37}
	Blue	6	S_4, S_5, S_6, S_8, S_{19}, S_{35}
	Pink	1	S_9
	Brown	1	S_{13}
	Cream	1	S_{14}
Total		32	32
	Red	5	S_{10}, S_{21}, S_{22}, S_{25}, S_{28}
	Orange	3	S_4, S_5, S_8

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Crest	Green	3	S_{19}, S_{24}, S_{35}
	White	2	S_{13}, S_{26}
	Yellow	1	S_{3}
	Blue	1	S_{6}
	Cream	1	S_{34}
	Brown	1	S_{23}
Total		17	17
Robe	Green	8	S_{5}, S_{8}, S_{16}, S_{18}, S_{20}, S_{23}, S_{24}, S_{31}
	Red	6	S_{2}, S_{4}, S_{15}, S_{32}, S_{35}, S_{37}
	Orange	6	S_{10}, S_{13}, S_{19}, S_{26}, S_{28}, S_{36}
	Blue	3	S_{14}, S_{21}, S_{22}
	Lilac	3	S_{3}, S_{7}, S_{9}
	Yellow	1	S_{34}
Total		27	27
Undergarment	Green	5	S_{2}, S_{4}, S_{20}, S_{32}, S_{37}
	Blue	5	S_{6}, S_{23}, S_{25}, S_{30}, S_{34}
	Yellow	4	S_{3}, S_{5}, S_{18}, S_{19}
	Orange	4	S_{3}, S_{5}, S_{18}, S_{19}
	Beige	3	S_{8}, S_{15}, S_{22}
	Red	2	S_{10}, S_{21}
	Brown	2	S_{13}, S_{24}
	Lilac	1	S_{7}
	Pink	1	S_{9}
	White	1	S_{36}
Total		28	28
Belt	White	9	S_{2}, S_{3}, S_{7}, S_{10}, S_{13}, S_{15}, S_{32}, S_{36}, S_{37}
	Orange	5	S_{8}, S_{22}, S_{23}, S_{25}, S_{26}
	Red	4	S_{5}, S_{18}, S_{20}, S_{31}
	Green	2	S_{19}, S_{20}
	Brown	2	S_{16}, S_{34}
	Lilac	1	S_{4}
Total		23	23
Trousers	Blue	9	S_{3}, S_{5}, S_{13}, S_{14}, S_{18}, S_{20}, S_{21}, S_{26}, S_{31}
	Khaki	5	S_{8}, S_{15}, S_{23}, S_{32}, S_{37}
	Brown	4	S_{19}, S_{22}, S_{24}, S_{34}
	White	2	S_{4}, S_{36}
	Black	2	S_{17}, S_{35}
	Red	1	S_{10}
	Grey	1	S_{25}
Total		24	24
Footwear	Brown	8	S_{13}, S_{18}, S_{20}, S_{21}, S_{22}, S_{31}, S_{32}, S_{37}
	Orange	4	S_{10}, S_{14}, S_{24}, S_{35}
	Black	3	$S_{15,}$ S_{19}, S_{36}
	Red	2	$S_{5,}$ S_{26}
	Blue	1	S_{34}
	Lilac	1	S_{4}
	Grey	1	S_{25}
Total		20	20

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Other	Line drawing	3	S_1, S_{17}, S_{27}
	Lilac ribbon	1	S_3
	Brown vest	1	S_{30}
	Pink beard	1	S_9
	Bird-shaped body	1	S_{11}
Total		7	7
Grand total		178	178

An analysis of the data presented in Table 7 shows that the figure of Nasreddin Hodja was categorized into the following thematic elements: turban, crest, robe, inner garment, belt, trousers, shoes, and other (Visual 6). Among these, the most frequently preferred sub-themes were white for the turban, red for the crest, green for the robe, green for the inner garment, white for the belt, blue for the trousers, and brown for the shoes. In the "other" category, linear drawings were the most commonly used element.



Figure 8. Character design samples of Nasreddin Hodja from student posters

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Yıldırımer (1989:374) notes that the oldest depiction of Nasreddin Hodja is an eighteenth-century colored miniature registered as number 2142 in the Topkapı Palace Treasury Library, in which Hodja is portrayed wearing a red turban, a short-sleeved, wide-collared caftan fastened diagonally at the front. However, Nasreddin Hodja has been depicted in various garments in books, on social media, and in cartoons. As shown in Table 7, students most frequently visualized Nasreddin Hodja with a white turban and a red cap. In religions and popular culture, the color white signifies purity, cleanliness, and sensitivity (Tanyu, 1986); in Turkish mythology, white clothing represents purity, cleanliness, and the elegance of the soul over the body (Çoruhlu, 2002, p. 200); and in Sufi understanding, white symbolizes the station of the self (Şahinler, 2010, p. 45). Based on the study's findings, it can be said that students preferred these colors to symbolize Nasreddin Hodja's sense of humor and wisdom.

In Turkish and Islamic culture, the color green holds profound spiritual and symbolic significance due to its association with the painting of tombs and sacred sites (Genç, 1996; Lings, 2003) and its connection to the cloak of Prophet Muhammad. Green symbolizes paradise, hope, and both material and spiritual prosperity (Ersoy, 2007), while also having a calming effect on the mind. The study's findings indicate that students' preference for green in depicting Nasreddin Hodja, particularly in the themes of his robe and inner garment, reflects an effort to portray Hodja not only as a source of humor but also as a wise figure and spiritual authority in the eyes of the public.

CONCLUSION

This study focused on the reinterpretation of Nasreddin Hodja anecdotes by students from a design perspective, and the resulting works were analyzed in terms of various visual elements. The findings reveal how Nasreddin Hodja's cultural heritage is revived through design and how this process influences students' creativity, visual literacy, and cultural awareness skills.

Nasreddin Hodja anecdotes are a significant part of Turkish folk culture, and this study highlights students' potential to creatively interpret cultural heritage. The selection of 27 different anecdotes demonstrates that students went beyond the well-known and popular stories, showing the courage to explore and interpret lesser-known narratives as well. The inclusion of both popular anecdotes such as "Parayı Veren Düdüğü Çalar" and "Hanım İpe Un Sermiş" alongside less familiar ones indicates that the designs extend beyond familiar stories, offering a richer cultural narrative spectrum. This diversity shows that students individually developed distinct perspectives and effectively employed their creative thinking skills.

This situation emphasizes that the anecdotes are not merely sources of entertainment; they are national in character (Karakuş, 2024: 239), transmitted through oral memory (Elçin, 2004), and have the potential to stimulate solution-oriented creative thinking skills (Temizkan, 2011: 202–211). The focus on the Nasreddin Hodja figure in students' designs demonstrates that this character conveys "national spirit, aesthetic taste, original humor, and agile intelligence" (Özkan, 1999: IV) into contemporary visual language. The presence of different characters in Hodja's anecdotes such as a judge, a physician, a teacher, or an ordinary villager (Albayrak, 2006: 419) also appeared in students' creative interpretations as distinct visual representations.

Another notable aspect of the designs is students' choices of color and typography. The dominant use of black and white in typography supports both readability and adherence to traditional design conventions. At the same time, the significant use of colors such as blue, brown, and green added richness to the designs and reinforced the narrative atmosphere of the Nasreddin Hodja anecdotes.

The prominence of blue in both overall posters and background designs contributed a sense of calm and harmony while effectively reflecting the humorous tone of the anecdotes. The less frequent use of colors such as red, pink, and gray suggests that students sought a careful balance in their color choices. This balanced approach ensured that the designs were successful both aesthetically and thematically.

The dominance of black in typography enhanced the clarity and comprehensibility of the anecdotes, while the use of white text added simplicity and elegance to the designs. However, some designs

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incorporated colored text that, due to eye-straining or low-contrast combinations, created readability issues. This further underscores the importance of readability and color harmony in design work.

When evaluating the students' posters overall, the heavy use of black and white in typography enhanced the clarity of the message (Şanlı, 2009: 269), while the extensive use of colors such as blue, brown, and green referenced a traditional atmosphere reflecting Nasreddin Hodja's identity as an Anatolian figure and his life in close harmony with nature (Yıldırımer, 1989: 374). The poster designs reinforced the linguistic richness of the anecdotes, including proverbs and idiomatic expressions (Şanlı, 2009: 269), through visual storytelling, thereby contributing to the preservation of collective memory and the strengthening of cultural transmission.

The study addressed how Nasreddin Hodja's stories can be evaluated from both traditional and modern perspectives. Since the 13th century, Hodja's anecdotes have persisted in the oral tradition (Tatarlı, 1997) and later in written, theatrical (Göktaş, 2023: 16), and film/television (Göktaş, 2023: 24) formats. Nasreddin Hodja is a figure who represents liberation from social pressures and gives voice to objections that cannot be expressed in daily life (Yılmaz, 2024: 444). Today, through cartoons and social media posts (Deveci, 2017: 1221–1222), Hodja has evolved from the wise, saintly figure of the past into a more mischievous, witty, and quick-thinking character (Yılmaz, 2024: 444) who uses humor to critique systemic errors and social shortcomings (Cibavi, 2019: 31). This transformation not only allows the integration of anecdotes into contemporary topics, ensuring their presence in the memory of new generations (Deveci, 2017: 1222; Okyayuz & Bozkurt, 2022: 188) but also extends Hodja's role in supporting educational processes (Yılmaz, 2024: 448; Manav, 2016: 335–336) into digital environments.

Erdal and Erdal (2017) asked students how they would introduce Nasreddin Hodja to their grandchildren, and the majority indicated that they were familiar with him primarily through anecdotes shared in social settings. The researchers argued that this increases the risk of misinformation in the transmission of cultural heritage and emphasized that Nasreddin Hodja should be taught in schools through textbooks and made appealing to children via well-planned animations and computer games.

In this context, poster design plays a critical role in visualizing Nasreddin Hodja as a "problem-solving personality" (Okumuş, 2016: 16) and contributes to the objectives of the Convention for the Safeguarding of the Intangible Cultural Heritage (SOKÜM) (Oğuz, 2009) by supporting cultural continuity. Consequently, as in this study, work carried out through digital poster design enhances students' visual literacy skills and inspires them to find more original avenues for artistic expression.

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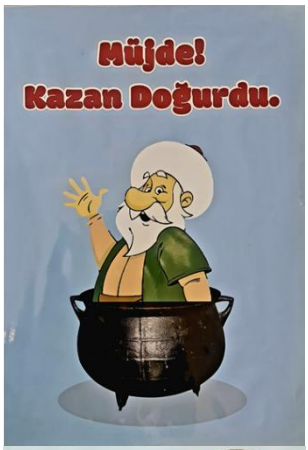
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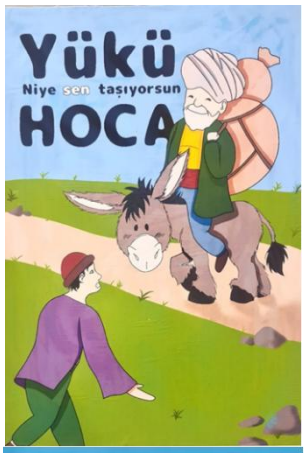
APPENDIX



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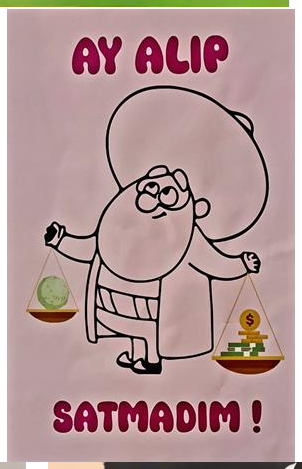






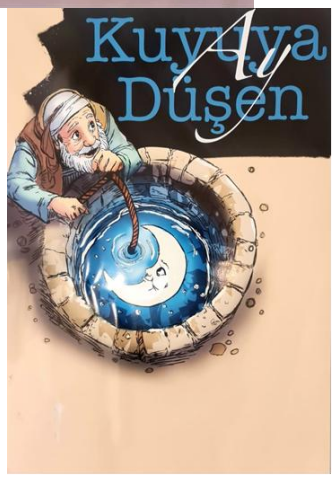












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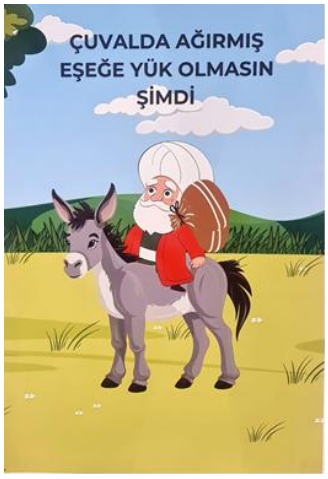


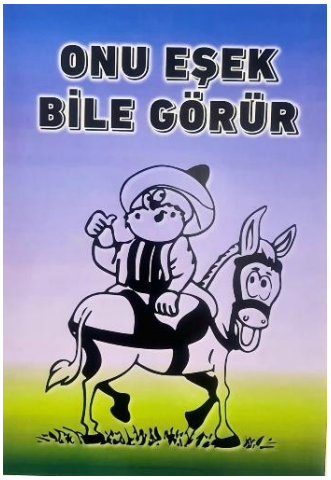














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