

Article

# Information and Opinions of Children Attending Secondary Education in the TRNC about the Turkish Cypriot Cultural Heritage

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## Abstract

*The concept of cultural heritage encompasses a wide range of elements, including folk literature, traditional architecture, folk dances, folk music, beliefs, traditions, clothing, food and beverages, and historical and cultural buildings. These diverse aspects collectively shape a country's and a nation's identity. Therefore, identifying, evaluating, and protecting cultural heritage is crucial for ensuring its sustainability and transmission to future generations. One of the most effective ways to preserve cultural heritage is through education and cultural transmission. Understanding the methods and extent of this transfer enables us to monitor the status of cultural heritage preservation. This study aims to assess the knowledge and opinions of secondary education students in the Turkish Republic of Northern Cyprus (TRNC) regarding Turkish Cypriot cultural heritage. It also seeks to identify any knowledge gaps and propose solutions. To achieve this, the researchers conducted face-to-face interviews with students from secondary schools under the Ministry of National Education of the TRNC, using a structured 13-question interview form informed by expert opinions. The collected data were analyzed, tabulated, and interpreted using statistical methods. Based on the findings from this study, recommendations for effectively transmitting cultural heritage to future generations is presented.*

**Keywords:** Cultural heritage, Turkish Cypriots, TRNC, secondary education, cultural transfer

## Introduction

Cultural heritage is a source of wealth that implies common bonds between individuals in a given society. The cultural values that individuals accumulate over the years play an extremely important role in establishing a society on solid foundations. In addition, cultural heritage is also an essential source of data about the past of a society. In this context, ensuring that cultural heritage is sustained by individuals means protecting the past and future of their society.

Cultural awareness means that individuals know their own cultures and they are familiar with the cultural awareness of other societies. Lack of information in this area excludes people from the protection process and brings about the degeneration and eradication of cultural heritage. Increasing cultural awareness and reflecting it to the general public is extremely important in transferring the country's cultural heritage to future generations in a healthy way. "Improving awareness and consciousness plays an important role in ensuring participation. The formation of this awareness and consciousness is a function of the society being aware of the cultural heritage, perceiving it, understanding the importance of the heritage and its protection, and receiving education on this subject" (Sürücü & Başar, 2016, p.14). The most important role in ensuring such transfer falls on the relevant ministries and local governments. In addition, raising the awareness of the public on the subject and including them in this process makes the transfer more successful. "The protection and continuity of cultural heritage are necessary for a sound social structure. For this reason, it is necessary to give more value to historical and cultural assets and to transfer them to future generations. The destruction of cultural heritage is a common problem not

only for a city or its people but for the entire humanity” (Koçak & Can, 2018, p.148). Therefore, educating young individuals about cultural heritage is extremely important to create awareness, ensure consciousness-raising and promote a healthier transfer. “Societies need to reach a certain level of consciousness to maintain their cultural values promptly without losing their essence and to protect them from extinction. Achieving this consciousness and ensuring that individuals can assume their duties and responsibilities requires subject-oriented education” (Demir et al., 2018, p.75). Education on cultural heritage from an early age will enable individuals to develop a solid consciousness of the subject. In addition, increasing their awareness levels will be effective in developing respect not only for the cultural heritage elements in their society but also for all heritage elements globally. “Cultural heritage education is a teaching and learning approach that aims to understand cultural materials, history and lived culture, and includes several methodologies that use the field of education to teach or strengthen a shared sense of culture” (Öztürk et al., 2021, p.177).

Some studies have been conducted globally on the use of cultural heritage elements in education, but almost no studies have been identified on the subject at the secondary school level in the Turkish Republic of Northern Cyprus (TRNC). In this research, the knowledge and opinions of secondary school students in the TRNC regarding the cultural heritage of the country have been revealed. The almost non-existence of studies on this subject in the TRNC increases the importance of the research.

## **Method**

This study, which is based on qualitative method to obtain information and opinions of secondary school students on Turkish Cypriot culture, used a phenomenology design. The phenomenology design involves focusing on phenomena that we are aware of but do not have an in-depth and detailed understanding of (Yıldırım and Şimşek, 2008: 72.) Phenomenology focuses on the experiences of individuals and their implications (Günbatar, 2019).

## **Study Group**

The study group consists of 50 students studying in secondary schools affiliated with the TRNC Ministry of National Education. These students were selected using random method.

## **Data Collection**

During the interviews with the participants, a written consent form was provided, clearly stating the purpose of the research and how it would be conducted, and the participants who volunteered were included in the study. The data were collected in a classroom environment and the process took approximately 35-40 minutes. It was emphasized that the identities of the participants would remain anonymous.

In the study, data were collected from secondary school students in TRNC through face-to-face interviews using a semi-structured interview form developed by the researchers. “A semi-structured interview is a type of interview conducted in order to obtain the same type of information from the participants about the subject to be examined” (Sali, 2012). The interview questions prepared after the literature review

were rearranged by taking into account the opinions of two experts. The total of 14 questions in the interview form was reduced to 12 as a result of expert intervention and content validity was ensured.

The first part of the interview form includes questions about the place where the participants live and the education level of their parents. In the second part, 13 open-ended questions were asked. The students chose not to answer some of these questions.

### Analysis of Data

In this study, which was designed following the qualitative research approach, the data collected were analyzed, tabulated and interpreted through "content analysis". Content analysis is employed in order to express the words, concepts, themes, idioms, characters or sentences in the text commonly and to quantify them (Seggie and Bayyurt, 2015).

### Findings and Discussion

Participants did not answer open-ended questions and questions they did not know about. Questions 1 to 11 were answered at different rates. While some participants wrote 1 item as an answer, others gave 4-5 items. On the other hand, comments of different lengths were made for questions 12 and 13.

Foods belonging to Turkish Cypriot culture	Name of the food	f	%	Total number of foods mentioned
	Molehiya (A Cypriot dish of herbs cooked with goat meat or lamb)	41	82	28
	Kolokas (Golokas) (Prepared with taro, carrots, onions and celery, this dish is served with meat in some regions)	22	44	
	Peach kebab	22	44	
	Pirohu (A pastry made from flour, eggs, tulum cheese, butter, broth and walnuts)	16	32	
	Badadez (Cyprus) meatballs	14	28	
	Magarina bulli (Pasta)	14	28	
	Baked pasta	11	22	
	Meat dolma (4 people wrote "stuffed leaves")	7	14	
	Flower dolma	7	14	
	Garavolli	7	14	
	Baked kebab	6	12	
	Manti (Turkish ravioli, dumplings boiled and covered with yoghurt and garlic sauce)	5	10	
	Halloumi	4	8	
	Mücendra pilaf (a pilaf made with green lentils and rice)	4	8	
	Tatar pastry (A Turkish dish consisting of dough pieces usually cut into triangles)	3	6	

	Fake dolma	3	6
	Herse (eggplant salad)	3	6
	Lalangı (a kind of battered, deep fried patties of grated squash with dill)	3	6
	Artichoke dolma	3	6
	Bullez (a kind of fried potato)	2	4
	Herbed dry beans	1	2
	Bulla (bread) with olive halloumi	1	2
	Ayrelli (asparagus)	1	2
	Samarella (an appetizer made from goat meat with plenty of thyme and salt)	1	2
	Tarhana soup	1	2
	Gavcar mushroom	1	2
	Rabbit pressed with onion	1	2

**Table 1. Information on foods belonging to the Turkish Cypriot culture**

In Table 1, participants were asked to write down what they knew about foods belonging to the Turkish Cypriot culture and they gave the names of 28 foods. The foods written here have claimed a place in the Turkish Cypriot culture and have been embraced by it.

The food with the highest frequency was molehiya with a rate of 82%. Kolokas (golokas) (44%) and peach kebab (44%) came second. Culture-specific foods such as green beans, olive halloumi bulla (bread), ayrelli, samarella, tarhana, gavcar mushroom, and rabbit pressed with onion were mentioned with a rate of only 2 percent.

The low frequency of foods specific to the ancient Turkish Cypriot cuisine, especially herse, lalangı, and bullez, can be seen as a sign that the cuisine culture is weakening. Another interesting point is that gullurikya, which is a type of dessert, was written in the "food" section by 8 people, which shows that the students have incorrect information on this subject.

**Table 2. Information about desserts belonging to the Turkish Cypriot culture**

Desserts belonging to Turkish Cypriot culture	Name of the food	f	%	Total number of foods mentioned
	Walnut paste	25	50	24
	Ekmek kadayıfı (gadayıfı) (crumpets in thick syrup)	13	26	
	Gullurikya (A pastry dessert cooked in carob molasses)	12	24	
	Kadayıf (oven baked shredded pastry with pistachio filling in thick syrup)	11	22	
	Şamali (A Greek cake made with semolina, Greek yogurt, orange juice, sugar and sweetened with masticha (gum))	9	18	
	Katmer (Gatmer) (flaky pastry)	8	16	

Tel kadayıfı (gadayıfı) (shredded dough baked in syrup topped with crushed nuts)	7	14
Orange paste	7	14
Watermelon paste	7	14
Pastelli (pistachio and sesame croquant)	6	12
Cyprus dessert	5	10
Nor pastry	4	8
Sucuk (Grape sausage)	4	8
Sütlaç (rice pudding)	4	8
Köfter (a type of dessert made from molasses, water and starch)	3	6
Sac gatmeri (flaky pastry on sheet plate)	3	6
Kazandibi (white pudding with blackened surface)	2	4
Noodles (milk noodles)	2	4
Boat cake	2	4
Kunafah (angel's hair, oven shredded pastry with soft cheese filling in thick syrup)	2	4
Güllaç (rice wafers stuffed with nuts cooked)	2	4
Water pudding	2	4
Samsı (A type of pastry that is folded into four corners and filled with minced meat, potatoes and boiled eggs)	1	2
Eggplant paste	1	2
Paluze (a type of dessert made with starch and sugar and served with crushed walnuts sprinkled on top)	1	2

According to Table 2, which contains information on desserts belonging to the Turkish Cypriot culture, 24 dessert names were given by the participants. The one with the highest frequency is Walnut paste with a rate of 50 percent. Ekmek kadayıfı (26%) and gullurikya (24%) rank 2nd and 3rd, respectively. The fact that water pudding (4%), samsı, eggplant paste and paluze, which are integrated with the Turkish Cypriot culinary culture, have a frequency of only 2% shows that these desserts are on the verge of being forgotten. In addition, kazandibi and kunafah are desserts that do not originally belong to the Cypriot culture and have been introduced by the people who came from Türkiye in recent years. The intense socio-cultural relations between Türkiye and the Turkish Cypriots also lead to the transfer of various elements.

**Table 3. Information on beverages belonging to the Turkish Cypriot culture**

Beverages belonging to Turkish	Name of the beverage	f	%	Total number of beverages mentioned
	Lemonade	20	40	21
	Rose water	18	36	
	Ayran	10	20	

	Orange juice	6	12
	Coffee (Turkish gave)	6	12
	Zivaniya (grape pomace brandy)	6	12
	Salep (drink made from sahlep root in hot milk and cinnamon)	3	6
	Sumada (a drink made with almonds, sugar and water)	3	6
	Cola	3	6
	Nescafe	2	4
	Fanta	2	4
	Tea	2	4
	Kefir	2	4
	Garga water	1	2
	Rose milk	1	2
	Wine (Cyprus wine)	1	2
	Zivaniya	1	2
	Scented tea (anise, clove, cinnamon)	1	2
	Sage	1	2
	Milk tea	1	2
	Turnip juice	1	2

According to Table 3, which shows the beverages in the Turkish Cypriot culture, lemonade with a rate of 40% and rose water with a rate of 36% are in the first two places. The fact that only 2% of Turkish Cypriots know about scented tea, which was an indispensable part of winter evenings, and 6% knows sumada, a drink in coffeehouses, shows that these cultural elements are also on the verge of extinction. In addition, the mention of turnip juice (2%), which is not a part of the Turkish Cypriot culinary culture, and cola (6%) and fanta (4%), which are global beverages that have no connection with our culture, show that participants need to be enlightened about beverages.

**Table 4. Information on traditional games played at school, at home and on the street**

	Name of the game	f	%	Total number of games mentioned
Traditional games played	Saklanbaç (hide and seek)	31	62	29
	Soccer (ball)	25	50	
	Catch (chase-catch)	18	36	
	Blind man's buff	16	32	
	High off the ground	13	26	
	Pirilli (marbles)	12	24	
	Cycling	8	16	
	Hopscotch	7	14	
	Basketball	7	14	
	Rope jumping	7	14	
	Five stones	7	14	
	Rat in the middle	5	10	
	I sell butter, I sell honey	5	10	
	Corner snatch	4	8	
	Tag (My hand is in your hand)	3	6	
	Running race	3	6	
	Leapfrog	3	6	
	Word to ear	2	4	

	Dodge ball	2	4	
	Lingiri (tipcat)	1	2	
	Rock-paper-scissors	1	2	
	Tightrope	1	2	
	Truth or dare?	1	2	
	Parenting (playing house)	1	2	
	Floor is lava	1	2	
	Volleyball	1	2	
	Uno	1	2	
	Stop	1	2	
	Musical chairs	1	2	

In Table 4, children were asked to write down the games they played at school, at home and on the street, and 29 games were written. The most common games were found as hide-and-seek (62%), soccer (50%), catch (36%) and blind man's buff (32%).

The fact that traditional games such as hopscotch (14%), five stones (14%), I sell butter I sell honey (10%), corner snatch (8%), dodgeball (4%), lingiri (2%) are mentioned less or very little reveals that street games should be included more in the social life of children.

The mention of global games such as football, basketball, volleyball, and uno is also thought-provoking. Although cycling is not a game, it was mentioned by 16% of the participants, so it was deemed appropriate to include although it does not fit the title.

**Table 5. Information on handicrafts produced by Turkish Cypriots**

	Name of the handicraft	f	%	Total number of foods mentioned
Turkish Cypriot handicrafts	Straw chair	16	32	18
	Saddle, basket, sesta	11	22	
	Broom	7	14	
	Lefkara work	6	12	
	Marbling	4	8	
	Carpet	3	6	
	Cocoon work (cocoon knitting)	3	6	
	Fabric knitting	3	6	
	Sini (A large, round tray made of copper or brass on which food can be eaten)	2	4	
	Wool knitting	2	4	
	Embroidery	1	2	
	Lapta work	1	2	
	Ceramics	1	2	
	Handiwork	1	2	
	Thick yarn doll	1	2	
	Engraving	1	2	
	Embroidery	1	2	
	Dağarcık (leather bag)	1	2	

In Table 5, participants were asked to write down the handicrafts produced by Turkish Cypriots and a total of 18 items were obtained. The highest frequency items in the table are straw chair (32%), saddle, basket, sesta (22%), and the lowest frequency items are embroidery, lapta work, ceramics, handiwork, thick-yarn doll, engraving, embroidery, and dağarcık (2%). Of the items with low frequency, dağarcık, lapta work and cocoon work are handicrafts specific to Cyprus and are cultural elements that must be kept alive. Marbling and carpet are handicrafts that are not produced much in Turkish Cypriot culture.

**Table 6. Information about herbs, spices or different methods used to cure diseases (folk medicine)**

Herbs or spices used to cure diseases	Folk medicine	f	%	Total number of foods mentioned
	Linden	8	16	15
	Mint tea (for flu and cold)	7	14	
	Herbal tea	6	12	
	Mint-lemon juice	5	10	
	Chewing cloves (for toothache)	5	10	
	Ginger	4	8	
	Sage tea	3	6	
	Olive oil (warm up and apply to belly and ear)	3	6	
	Ginger honey mixture (for flu)	2	4	
	Walnut paste juice (for oral pain and sores)	2	4	
	Honey	1	2	
	Nettle tea (for flu)	1	2	
	Royal jelly	1	2	
	Green tea	1	2	
	Boiling Eucalyptus leaves and inhaling the steam (For cough)	1	2	

Table 6, which includes information on folk medicine, shows the folk medicine methods that continue to be applied in modern life. Drinking linden tea (16%) and mint tea (14%) are seen as the two most common practices. Heating olive oil and applying it to the belly/abdomen and ear for pain, which was a more common practice in the past, was stated by 6% in this table.

**Table 7. Information about Cyprus ballads/folk songs**

Cypriot ballads – folk songs	Ballads – folk songs	f	%	Total number of ballads mentioned
	Dillirga	28	56	12
	Portakal Atışalım (Let's Throw Oranges)	18	36	
	Mağusa Limanı (Famagusta Port)	15	30	
	Ah Kıbrıs'ım (Oh My Cyprus)	13	26	



	Al Yemeni Mor Yemeni (Red Kerchief Purple Kerchief)	6	12	
	Değirmen Taşı (Millstone)	4	8	
	Arkadaşım Eşek (My Friend Donkey)	3	6	
	Leymosun Türküsü (Leymos' Folk Song)	1	2	
	Kıbrıs Çiftetellisi (Cyprus Çiftetelli, a dance performed by shaking the chest and belly)	1	2	
	Dolama Dolamayı	1	2	
	Feslikan	1	2	
	Kebapçıların Şişi (Kebab Restaurants' Skewer)	1	2	

In Table 7, the participants gave the names of 12 Cypriot ballads and folk songs, which have become part of the Turkish Cypriot culture. However, some ballads are not mentioned here. The most frequently mentioned songs by the participants were Dillirga (56%), Portakal Atışalım (36%) and Mağusa Limanı (30%). The fact that only 2 percent of the participants mentioned folk songs that have a place in the Cypriot music culture, such as Leymosun Türküsü, Kıbrıs Çiftetellisi, Dolama Dolamayı, Feslikan, Kebapçıların Şişi, shows that the music culture has not been transferred to the new generation. On the other hand, Arkadaşım Eşek, mentioned by 6 percent of the participants, is a song by Barış Manço, a popular Anatolian rock star from Türkiye.

**Table 8. Information about Turkish Cypriot folk tales**

	Folk tales	f	%	Total number of folk tales mentioned
Turkish Cypriot folk tales	Karagöz (shadow play)	6	12	9
	Nasreddin Hodja (anecdotes)	4	8	
	Once Upon a Time in Cyprus (TV series)	3	6	
	Little Red Riding Hood	3	6	
	Keloğlan	2	4	
	Pastelli	2	4	
	Şahmaran	1	2	
	Mehmet Ağa in Yellow Boots	1	2	
	Hız. Ömer	1	2	

In Table 8, which includes Turkish Cypriot folk tales, almost no elements related to Turkish Cypriot folk tales were mentioned apart from the tales “Pastelli” (4%) and “Şahmaran” (2%). Karagöz is a shadow play, Nasreddin Hodja is a type of anecdote, Hız. Ömer is a legend, Once Upon a Time in Cyprus is a TV series, Mehmet Ağa in Yellow Boots is a real-life story, Keloğlan is a famous product of Anatolian folk tale culture, and Little Red Riding Hood is a German (Brothers Grimm) tale.

**Table 9. Information about folk beliefs of Turkish Cypriot culture**

Folk beliefs of Turkish Cypriot culture	Beliefs	f	%	Total number of beliefs mentioned
	Evil eye bead - evil eye belief	9	18	8
	Black cat (bad luck)	6	12	
	Knocking on wood	4	8	
	Breaking a mirror (bad luck)	3	6	
	Smoking olives (protection from the evil eye)	3	6	
	Owl (bad luck)	2	4	
	Passing under a ladder (bad luck)	2	4	
	Nails should not be cut at night.	2	4	
	Knives should not be passed from hand to hand	2	4	
	Destroying a swallow's nest (bad luck)	1	2	

Table 9 shows 8 beliefs belonging to the Turkish Cypriot culture. The belief in the evil eye bead comes first with 18%, while the black cat, which is believed to bring bad luck, comes second with 12%. There are many other beliefs in the Turkish Cypriot culture regarding birth, childhood, marriage and death. The fact that only 8 beliefs are stated here shows that these folk beliefs are also on the verge of being forgotten.

**Table 10. Information about historical buildings in Cyprus**

Historical buildings in Cyprus	Historical buildings	f	%	Total number of buildings mentioned
	Great Inn	14	28	14
	Kyrenia Castle	12	24	
	Lala Mustafa Pasha Mosque	9	18	
	Selimiye Mosque	7	14	
	St. Hilarion Castle	7	14	
	Salamis Ruins (Ancient City)	5	10	
	Bandabulya	4	8	
	Obelisk	3	6	
	Kyrenia Gate	3	6	
	Dervish Pasha Mansion	3	6	
	Gamblers' Inn	3	6	
	Hala Sultan Lodge	2	4	
	Mevlevi Lodge	2	4	
	Bellapais Monastery	1	2	

Table 10, which shows the historical structures in Cyprus, includes 14 elements. The highest frequency in this table is represented by the Great Inn (28%), while Bellapais Monastery (2%) has the lowest frequency. Although there are several other historical structures in Cyprus, only 14 of them were mentioned, which can be seen as a deficiency.

**Table 11. What comes to mind about Turkish Cypriot culture**

	f	%	Total number of items mentioned
Food	15	30	15
Folk dances	10	20	
Halloumi	6	12	
Handicrafts	6	12	
Cyprus songs	4	8	
Handicrafts	3	6	
Karpaz donkeys	2	4	
Cyprus dialect	1	2	
Caretta caretta	1	2	
Desserts	1	2	
Old weddings	1	2	
History	1	2	
Guzelyurt oranges	1	2	
Karpaz	1	2	
Famagusta and its sea	1	2	

In Table 11, the participants were asked the question “What comes to mind when you think of Turkish Cypriot culture?” and 15 different elements were obtained. In this ranking, food came first with 30%, while desserts and old weddings came last with 2%. While it was expected that handicrafts and halloumi would have higher frequencies, it was seen that they remained at 12%. The 4 elements at the end of the table are not directly related to culture.

#### **Information given by the participants about the Turkish Cypriot Karagöz plays**

Regarding the Karagöz shadow play, only 6 out of 50 participants gave correct information, 4 participants gave incorrect information, and the other participants did not give any information at all.

The information given is not about different depictions, but about the characteristics of Karagöz and Hacivat. For example, the participants described Karagöz as someone who uses his brain for evil swears a lot, and does bad deeds. Karagöz is an ignorant, uninformed person who always misunderstands what he is told.

Hacivat, on the other hand, is a benevolent and cultivated character who always uses his intelligence for good. It has also been stated that Hacivat is a hardworking and knowledgeable character, but he misunderstands words (in fact, this is more characteristic of Karagöz).

In addition, it was explained that it is a musical, theatrical, comic play starring Karagöz and Hacivat, with the general themes of friendship, fighting and learning. Regarding the Cyprus connection, only one participant said that this play was performed by İzel abi (İzel Seylani) in the Great Inn with tambourines and cymbals.

The incorrect information given about the play is as follows: It includes the Aşık (Lover) and the Maşuk (Beloved) (1 participant), it includes puppets (1 participant), it consists of two people (1 participant), and it is not musical (1 participant).

**According to the participants, the actions that can be taken to protect and sustain the Turkish Cypriot culture can be listed as follows:**

We should pass on our culture to our children, we should dance the folk dances specific to Cyprus. Our parents should tell us about these, we should struggle to continue the things that are specific to Cyprus. Days should be organized in schools about foods and desserts specific to Cyprus. We should protect historical artefacts and preserve them in museums. Stories can be written or documentaries can be produced about our foods and culture. We can keep the foods alive by continuing to cook them, and we can keep the songs alive by singing them. We should respect history and tell it to the children. We should protect it and emphasize everywhere that it belongs to us. It is essential to respect and protect the culture, to provide education to continue the traditions, to introduce our foods and desserts in school books, to continue the traditions, to cook Cypriot dishes at home, and to play Cypriot games in physical education courses at school.

## Conclusion

This study, which aims to determine the knowledge and opinions of secondary school students in the TRNC about the Turkish Cypriot cultural heritage, has revealed important data. In this study, where the data obtained from 13 questions were examined, the level of knowledge of the students about the elements of the Turkish Cypriot culture has been determined.

It is seen that the students have information about Turkish Cypriot cuisine (food, beverages, desserts), but this is not sufficient. In addition, there is a close relationship between the Republic of Türkiye, the only country that recognizes it, and the TRNC, and therefore the cultural interaction between the two countries is at a very high level. Due to this interaction, elements of Turkish culture have been thought to belong to the Cypriot culture by the public over time and have been adopted by a segment of the public. For example, in Table 1, which includes answers about food culture, "manti", which does not belong to Turkish Cypriot culture, is mentioned. In Table 2, which includes answers about dessert culture, Kazandibi and Kunefe are mentioned. In Table 3, which is about beverage culture, it is seen that turnip juice, and also cola, fanta and Nescafe, elements of global cultural imperialism, are mentioned. Instead of manti, which is incorrectly included in Table 1, "pirohu" and "Tatar pastry" are parts of the Turkish Cypriot culture.

When we look at the food, beverage and desserts mentioned in Tables 1, 2 and 3, it can be claimed that these are correct but some elements have been forgotten, which shows that the new generation's knowledge about the food, beverage and dessert culture of Cyprus is incomplete.

In Table 5, we see that there is an influence from the arts performed in Türkiye. For example, marbling and carpets are not produced as handicrafts in Cyprus. Apart from this, some of the handicrafts mentioned do not exist and therefore are incorrectly mentioned (fabric knitting and thick-rope dolls). Although the others are arts that are part of the Turkish Cypriot culture, they have a very low frequency and there are also deficiencies (for example, Cocoon 6%, Lapta work 2%, Dağarcık 1%).

Table 4 includes 29 traditional children's games. This number is normally higher. In addition, global games such as football, basketball, volleyball, and uno are mentioned, which shows that children cannot distinguish between traditional games

and foreign games. This situation points to the existence of a global cultural bombardment here, as is the case with beverages (Cola, Fanta).

Tables 6 and 7, which include answers on folk medicine and folk songs, respectively, show that children provided more information than expected. Folk medicine practices were even more numerous and diverse in the past, but it is important for children in this age group to have this level of knowledge. When we look at the folk songs, it is also a favourable result that 11 folk songs belonging to the Turkish Cypriot culture are mentioned.

The fact that only two of the items in Table 8 are Turkish Cypriot folk tales is an indication that the new generation is almost completely unaware of fairy tales. The fact that only 8 folk beliefs are written in Table 9 also shows that there is not enough information about beliefs.

The fact that only 6 out of 50 participants were able to provide information about the Karagöz shadow play shows that this culture has not been transferred to the new generation and is almost on the verge of disappearing.

At the end of the study, participants were asked for suggestions on preserving and keeping the culture alive. However, only 16 suggestions were obtained from 50 participants. An examination of the suggestions shows that it was generally recommended that culture-related education should be provided in the family or at school and that these should be transferred to the next generation.

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