

# NEW HORIZONS IN COMMUNICATION AGE

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## **PREFACE**

Communication is an old phenomenon which dates back ancient times. With the emergence of civilizations, communication and communication mediums started to evolve. Thanks to the industrial age and technology, communication has prevailed our whole lives. However, most likely one of the most challenging problems that human kind encounter today is lack of communication although communication technologies came far beyond what it was fifty years ago.

There have been so many studies on communication in literature so far. These studies were carried out to understand the nature and characteristics of communication. On the other hand, the studies carried out today focus on communication technologies considerably. Thanks to technological advances, we have so many devices to communicate. Once we used to use face to face communication but today we use heavily mediated communication. Capitalism has led great media corporations to emerge and they got stronger and prevalent in a short time. Mass communication is provided through advanced technological devices by these corporations.

This book, a product of hard and meticulous work is a compilation of different subject fields related to communication. All the authors who wrote a chapter in this book aimed to broaden the readers' horizons. That is why the name of this book is "New Horizons in Communication Age". In an era dominated by the media corporations and communication technologies, all we need to do are open our minds and



see the world from different perspectives. We believe in change and the change is possible with this work of devoted authors.

We, as the editor of this valuable work wish to thank all the authors who are promising academics in their study fields. Thank you for all the hard and long time you spent on your chapters. We will always appreciate your efforts to make this priceless book real. Apart from the authors, we would like to present our special thanks to all the editorial board who share their endless and valuable information and experience with us. We also thank IKSAD Publishing House for their patience and understanding. Finally, we would like to present our special thanks to our families who stand by us from the beginning to the end of this long process.

**Dr. Birgöl ALICI, Assist. Prof. Dr. Ömer AYDINLIOĐLU**

**OCTOBER, 2019**

**CHAPTER: 1**  
**CONSTRUCTION OF GOODNESS AND BADNESS  
THROUGH MASS MEDIA IN THE POLITICAL FIELD<sup>1</sup>**

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<sup>1</sup> This study derive from master thesis which is titled “CONSTRUCITON OF GOODNESS AND BADNESS IN POLITICAL FIELD: EXAMPLE OF HDP”, written by Ali Kerem İNGEÇ and supervised by Prof. Dr. Cengiz ANIK.

## INTRODUCTION

Politics can be comprehensively defined as operations to constitute, protect and change the general rules which regulate people's lives. Since politics is a field of human action, it is generally an operation carried out by individuals with moral values. Political actors intend to maintain what they think is good and prevent them from turning into bad and they intend to wipe off what they think is bad or turn it into a good direction. Accordingly, each political activity is guided by the idea of "better" or "worse". Therefore, each political action has its own tendency towards knowledge of "good", knowledge of "good life and good society".

Political actors have to communicate with the masses in order to convince them that they are "better" and that other parties or leaders are "worse". Because politics is a communication process in itself. It is essential to convey the designed message to the target audience. All processes which spring obtaining and retaining political power are carried out by using political communication methods. In short, political communication is used to build the "good" about political actors who involved in the communication process.

Nevertheless, political communication activities occur only during election periods and political communication is perceived as "election communication". However, political communication is more comprehensive than the election process or election campaign. It includes not only the electoral process but also the communication activities of the political actors during the active political period.

Therefore, political actors evermore have to be consistent with the messages they give during the electoral period. The contradiction of the discourses of political actors or the contradiction of their discourses and actions can lead them to failure. So much so that the political actors who convey the message to the electorate that “they are better” or “best” by using political communication methods have to always act in accordance with these messages. The discourse-discourse or discourse-action contradiction will abolish the “good “constructed by political communication methods and lead to the construction of “bad”.

In this study, People's Democratic Party's (HDP) actions and discourses will be evaluated in terms of “good” and “bad” in political field concepts in the context of the assumption that “any political party which has a good relationship with the terrorist organization PKK is in a bad attitude”. For this purpose, firstly, representation of the “good” and “bad” in political field will be examined by thoughts of pioneer thinkers of political philosophy. Criterias of “good” and “bad” in political field will be derived from the issues which political philosophy thinkers have been come to term. Finally, the actions and discourses of HDP politicians will be evaluated within the framework of these criterias. As a consequence, contradictions will be revealed and HDP will be qualificated as wether “good” or “bad”.

## **1. Representation of “Good” and “Bad” in the Political Field**

It has been mentioned above that it is not coincidental that the main base of philosophical approaches in the political field are ethical approaches, since each political activity is guided by the idea of “better” or “worse”.

Hence, one of the first political philosophy thinkers Plato's views on politics were shaped within the framework of his ethical understanding. Plato claimed that rational and intellectual people will reach to good and truth and he identified morality with wisdom. In the same way, Plato argued that the people who will lead and govern the society should be intellectual and rational people. Societies can only find the good and truth in that way (Anik, 2003: 54). According to him, people who know the essence and the origin of everything, who are good as self-masters, should govern the societies and those who cannot be self-mastered, that is, bad people, should be supervised. Similarly according to Aristotle, Plato's student, virtue is the basic quality that a governor should have. Virtue is the tendency to control certain emotions and behave correctly in a given situation (Ross, 2002: 237). In other words, for being a good political actor according to Aristotle and Plato, being intellectual and rational and controlling emotions are essential.

Following the footsteps of Aristotle, Niccolo di Bernardo Machiavelli, the first modern political theorist of the New Age, identified six different regimes: monarchy, tyranny, aristocracy, oligarchy, democracy, anarchy. Of these, monarchy, aristocracy and

democracy are reasonable, but tyranny, oligarchy and anarchy are unacceptable. According to him, the best possible regime is the regime that will emerge by combining the best features of these three regimes, provided that the citizens maintain their freedom. All methods of these regimes can be carried out according to the circumstances, but they should be directed to the interests of the public, not to the personal interests of the governor (Amittay, 1983: 123). According to him, the existence of the state precedes all kinds of moral judgments; justice-injustice, good-bad, glory or shame feelings have no place in politics. According to Machiavelli, what real politics needs is virtue. Virtue is to be strong. Being strong is being willed. To be willed is to adapt to changing conditions, to determine our moral and political position according to circumstances (Gülenç, 2013: 163). Regarding Machiavelli's point of views, we can infer that a good political actor should be virtuous, strong and statist.

Despite Machiavelli's non-systematic understanding of absolute monarchy, Thomas Hobbes incorporated his understanding of absolute monarchy which could be interpreted democratically into a general philosophical system (Şenel, 2002, 316). Hobbes favors feudal monarchy. But his conception of monarchy can be interpreted as democratic as mentioned above. In fact, he proposed a social contract and gave rights and responsibilities to citizens with this social contract. When he metiones of responsibilities and obligations of citizens, he also imposes responsibilities on the state: The state is obliged to ensure the liberty of citizen to trade, settlement to work and to to choose their lifestyle (Amittay, 1983:165). In other words, for Hobbes, a good

political actor have to be democratic, respectful of the liberties of citizens and of the interests of the state.

As Thomas Hobbes, John Locke proposed a social contract. But when Hobbes mentions of a single social contract, John Locke mentions of two different contract: the contract between individuals, which emerges the community, and the contract between the community and the government (Sabine, 1969: 219). The contract between the community and the government is directed at the authority of the community to hold governors accountable for ethical conduct. The contract between individuals is aimed at protecting the interests of individuals, similar to the social contract of Hobbes. Since Locke considers the government as institutions that protect people's life, freedom and property, both contracts directs these responsibilities in terms of content (Şenel, 2002: 341). Locke described the ideal state as the state, where individuals have the right to life, liberty and property. He claimed that the government by a contract constituted with the participation of the members of the society and that the good governor is the governor who protects the rights and freedoms of the individuals who comply with the contract.

Rousseau mentions the necessity of a contract in order for people to have an equal and free and civilized life. This convention must be able to protect people's freedom and no one should fall under the sovereignty of another. According to Rousseau, everyone should transfer their rights to society, so that they do not transfer to anybody; everyone must come under the rule of society, so that no one will be

under the rule of any one, they will be obedient to themselves. Rousseau calls this formula “general will” (Şenel, 2002: 363).

The political ideas of Edmund Bruke, known as the father of the conservative tradition, are understood through his criticism of the intangible principles of the French Revolution. According to Burke, human rights have no meaning. Because freedom is the most valuable thing a person can have. But if we take freedom in an intangible way, we must congratulate a madman who escaped from a mental hospital, and say that he has regained his natural rights. Burke wanted to explain with these examples that the real rights of human beings are tangible rights. In addition, Burke argued that British society was a customary society, that the establishment of a new system of governance in England was a “disgusting” for an English society, and that British values are the heritage of their ancestors and English society will protect them. Thus, Edmund Burke argued that traditions and customs should be respected and protected (Göze, 1987: 233). Thus according to Burke, ideal political actor have to protect tradiditons and customs and be respectful on them.

When mentioning the political approach of Friedrich Hegel, who was indirectly influenced by Burke, it is worth considering that he was a German nationalist and that his political ideas should be examined in this context. Hegel has put Plato’s nationalism understanding into a modern form for the first time. According to him, nations are the effective units of history. He equated the basis of all modern history with the history of German tribes. And he claimes that the German race



must have a strong state and achieve world domination (Çancı, 2008, 109). On the other hand, according to Hegel, the state is where the individual becomes aware of his freedom. Although the individual's being subject to law may seem contradictory to his freedom, the fact that the state and the homeland emerge a coexistence area eliminates this contradiction between freedom and this obligation. The fact that obligatory laws are reasonable and that individuals accept this obligation within the legal framework makes them free people. The fact that laws are reasonable and that individuals accept this obligation within the legal framework frees them. The state is the realization of freedom, the ultimate and absolute goal. All values of individuals exist depend on the state. In this context, the state he describes is an absolutist state (Amittay, 1983: 223). Thus according to Hegel's ideas, what is “good” in the political field can be said to be good for the interest of the state and society.

These views of Hegel occupied a large part in the political theories of the nineteenth century and beyond. Thi happende largely due to the change of Hegel's philosophy by Karl Marx. Karl Marx eleminated the Hegel’s hypothesis that “nations are the effective units of social history” and claimed a classified society. Marx's political philosophy, have become starting point of socialism and its genres and of today's communism (Sabine, 1991: 151).

Karl Marx did not made plan any utopia about socialism. He wrote almost nothing about how the society of the future works. He saved socialism from being a utopia and developed a theory of social

development. He was only interested in how the past society was born, developed and collapsed until the time when he lived (Huberman, 1966: 51-52).

Karl Marx based his theory of development on the manufacturing types. He concluded that the forces of manufacturing determined the entire social, legal and political framework of society. He explained the changes in this framework with the change of manufacturing types (Sabine, 1991: 166). And he described the socialist society, the last stage of social development, as the solution of all social, economic, political and legal problems of people.

Anarchism, inspired by Marx's idea, is another stream of thought that chooses to destroy any order as a solution, rather than a resolve to the problems. This means that the idea of socialism gave birth to anarchism, and anarchism manifested itself as an added event of socialism (Arvon, 1996, 13). According to anarchists, the state is an institution that is the product of stupidity. People invented state institutions to do things they could not overcome, and these institutions dominated the society over time and made itself compulsory. Accordingly, states have to be destroyed and no new order has to be established instead of state (Karatepe, 2011: 118-119). Thus, for an anarchist there is no ideal regime, order or government.

In the next section of this study, criteria of “good” and “bad” in the political field will be derived from the issues which political philosophy thinkers have been come to term.

## **2. Criteria of “Good” and “Bad” in the Political Sphere**

As can be understood that the social, economic and political conditions throughout history have led to the emergence of many political ideas, and the thinkers’s inspiration or criticism of each others has triggered to the proliferation of political ideas. These political ideas generally emerged with the question of “which state order, regime or political actor would be better for society?”. It seems that every thinker has put forward an ideal state order or ideal state governor on the values he/she interests.

Those who adopt the ideal state order or the state government have been the representative of that order or the understanding of the government, and those who do not or partly adopt have suggested different ideas from time to time.

For example, anarchists agree with the importance and value that liberals place on the individual. However, while the liberals advocate the regulations of the state for the protection of the individual's freedoms, anarchists argue that the state have to be completely abolished in order for the individual to be free (Karatepe, 2011: 119). Likewise, liberals who attach importance to private property, socialists argue that the collective use of property would be correct. Individual freedom and human rights, which are very valuable in anarchism, are in a fascist administration; it can be ignored for the survival of the state, nation or race. . In another example, while conservative thought tends to protect traditions and customs until the very last moment, socialism can easily overturn many traditions when necessary. Accordingly, it can

be inferred that any political idea or ideology that has a certain systematic build its own “good ve and“ bad”.

In spite of the differences of opinion of the thinkers about “good” and “bad” in the political field and the relativity of the good-bad understanding of the governed and governor people, the common values came to term by the political thinkers described above can constitute the criteria of “good” and “bad” in the political field. As described above, while Plato and Aristotle thought that the ideal governer should be wise and virtuous; Machiavelli, Locke, Rousseau, Marx and anarchists advocated the freedom of the individual and of society. On the other hand Machiavelli, Hobbes, Locke, Hegel, Marx and anarchists came to term on the individual's interests and equality. Hobbes and Locke also emphasized the safety of the individual's life and property. Machiavelli, Hegel and those who support the fascist understanding put the state and the nation ahead of everything. Thus in the political sphere, we can use the following issues as criteria when we determine who and which actions and attitudes “good” or” bad”:

1. Rational actions
2. Safety of society’s life and property
3. Equality of every member of society
4. Freedom of every member of society
5. Political actions coherent with society’s interests
6. Survivability of state and society

It can be said that the governments or political actor who make decisions and act in accordance with this criterias is the “good” government, political actor or party.

### **3. Characteristics of Effective Political Communication**

Mass media is the most powerful in social interaction. It allows for direct and usually one-way communication to the target audience. Mass media have the structure to reach many people at the same time. This structure makes mass media both powerful and indispensable (Soncu, 2016: 218). Therefore, mass media is the crucial for political communication.

*“Political communication is the use of various types and techniques of communication to impose certain ideological aims of political actors to certain groups, masses, countries or blocks and, if necessary, to translate into action”*(Aziz, 2003: 3-4) In another word “It is a one-way or two-way communication effort carried out by a political opinion by using the techniques of advertising, propaganda and public relations according to the requirements of time and conjuncture in order to provide public confidence...”(Uslu, 1996: 790)

Anık has classified the forms and tools of political communication as follows (2000: 252-258):

**1. Recognition Operations:** Recognition activities are gathered under the title of public opinion surveys. In addition to quantitative research tools and methods, participation and in-depth interview methods are used in recognition activities.

**2. Publicity Operations:** Publicity operations are handled in three main categories as forms of activity and tools.

**a. Face to Face Operations:** The purpose of their operations is to develop primary relationships and to establish party loyalty through these relationships. In such operations, more than techniques of party publicity, techniques such as friendship and friendship that develop continuous and intimate relationships should be used.

**b. Publications:** The main purpose of the publications is to produce arguments. Arguments must be produced in a centralized way. Arguments should be rational and face-to-face communicators should constantly use these arguments. The aim of these activities is to create party commitment by supporting emotional commitment with rational arguments.

**c. Activities for the Masses:** Such operations should be used to set the agenda of the public and to create silence. These operations are essential to appear as a strong party. Some of the tools for the masses are: rallies, media advertisements, media programs, cinevision shows, gifts etc.

**3. Asset Protection Operations:** Such Operations should be in place at every stage of the other activities. Political parties should consistently provide positive and negative feedbacks, and according to these feedbacks the parties should reorganize their operations.

In related section of his study titled “Political Persuasion”, Cengiz Anik classifies political communication operations and explains how these operations should be realized. In this respect, this part of the study gives information about how good political communication should be.

#### **4. Methodology**

In this study, content analysis method, which is an analysis conducted by making objective inferences from the classification of verbal, written and other materials, was used. Accordingly, the actions and discourses of HDP’s political actors took place in different media were evaluated within the context of the criteria of “good” and “bad” criteria in the political field. Although the data are quantificated, the point of attention is the contradiction of HDP’s politicians.

The main purpose of the study is to show how political parties construct perception of “good party” by means of communication and to show how contradictions and consistencies on the actions and discourses reveal in the process of political communication.

In this study, determining the criteria about what should be good attitude in the political field includes the importance of the study. As a matter of fact, these criteria were introduced to the field with this study.

In the evaluation part of the study, a retrospective media scan was conducted. This scan was made through online resources. Therefore, it has not been possible to access some content that may have been deleted from the internet. This issue limited the study.

The population of the study consists of all political parties and the sample is People’s Democratic Party (HDP). HDP was chosen as the purposeful sample with the assumption that a study on the concepts of “good” and “bad” in the political sphere would be made more concretely over the HDP and the contradiction would be revealed more clearly.

**Table 1: Content Analysis Table<sup>2</sup>**

	Rational actions		Safety of society’s life and property		Equality of every member of society		Freedom of every member of society		Political actions coherent with society’s interests		Survivability of state and society	
	Good	Bad	Good	Bad	Good	Bad	Good	Bad	Good	Bad	Good	Bad
Interview	-	2	-	2	-	2	-	2	-	2	-	2
TV Programme	2	-	2	-	2	-	2	-	2	-	2	-

### 5. Arguments That “HDP Is A Good Party”

The first example that will prove the arguments that “HDP is a good party” is the interview given by Selahattin Demirtaş to Deutsche Welle (DW). On 28 October 2016, Gezal Acer, a correspondent for DW which has a worldwide network with thirty different radio, television

<sup>2</sup> For the complete version of the table, check the related master thesis.



and internet broadcasts from Berlin and Bonn, Germany, conducted an interview with Selahattin Demirtaş, HDP's Co-Chairman. In this interview published on DW Turkish's website, some statements made by HDP Co-Chairman Selahattin Demirtaş may be added to the arguments supporting the claim that "HDP is a good party".

DW Turkish correspondent Gezal Acer asked, "*The European Union supports the political solution of the Issue of Kurd. He underlines that the PKK is a terrorist organization. How do you see this?*". HDP's Co-Chairman Selahattin Demirtaş answered this question as follows (www.dw.com):

*"This is the official opinion of the European Union, we don't interest with it. Our party has another official opinion. We are a party that opposes violence and arms but advocates that the issue should be solved by negotiation. And our party cannot be remembered with violence or terror. We find this neither fair nor realistic. There is no organic link between our party and the PKK. Our party is not the legal wing or representative of the PKK. Our party. can not be held responsible for the PKK's violence, bombing etc.. Our position is clear. We are a party that strives for the PKK to return to the table. But at the same time, we cannot ignore the crimes committed by the government and those who use weapons and violence. The massacres of many Kurdish civilians, the destruction of Kurdish settlements, torture and unlawful trials, executions, all of these are crimes committed by the government. We are a party that conducts a clear opposition against them. Everybody should understand us like this."*

HDP co-chairman Selahattin Demirtaş, in his reply to this question by reporter Gezal Acer, denied the accusations that the HDP co-operates and is linked to the PKK. Although he did not approve the

European Union's acceptance of the PKK as a terrorist organization, he stated that the PKK's actions were not HDP-related and did not support the actions. From his speech it is understood that non-violent and democratic consensus supporting by the Demirtaş. Accordingly Selahattin Demirtaş has attitude in accordance with all of “criteria of “good” and “bad” in political field” determined above. Hereunder It can be said that “HDP is a good party”.

As another example of the “HDP is a good party”, Selahattin Demirtaş’s statement that the “HDP had no relationship with the PKK” in a video interview conducted by Terese Christiansson, a correspondent for Expressen, a Swedish newspaper’s website. These statements can be considered as an argument that “HDP is a good party”. The related part of the interview is as follows ([www.expressen.se](http://www.expressen.se)):

Expressen’s correspondent:

*“Do you think the HDP lost votes because of its relationship with the PKK? Can you see the possibility of a greater distance between the HDP and the PKK in the future?”*

Selahattin Demirtaş:

*“People may have thought that and not vote for us. It may have been partly effective in our loss of votes. But we do not have an organic relationship with the PKK and this is not something we hide. It's not something we're trying to hide. If we had an organic relationship, if we were the political wing of the PKK, we would never hesitate to say it, but we are not. What happens in the future? I would desire this: ;PKK should leave their guns weapons against Turkey and enter into democratic politics. I don't know if it would be with the PKK or by another name. But it should have the right to democratic politics of the PKK in Turkey. They should be able to make peaceful politics. Then of course, if we exist as a political party, we normally have*

*relations. But today, we have no organic relationship with the PKK.”*

Expressen’s Correspondent:

*“Can you see the end of the ongoing conflict? What is the responsibility of the HDP and the PKK in ending the ongoing conflict?”*

Selahattin Demirtaş:

*“It is a very dangerous tension and we desire that this tension should fall as soon as possible, and that we should return to the peace and negotiation table. We are constantly making this call to the PKK and the government. We’re trying to convince both sides. But there is no chance that this will happen soon. We’re still not hopeless though. We need to repeat the calls for continuous peace and dialogue and to strengthen the voice of the public, that is, the voice of those who want peace.”*

Although Selahattin Demirtaş frequently repeated that his party had no organic relations with the PKK, in addition to his previous statements, in this interview, when he talked about the peaceful solution, he said that the PKK should leave its weapons and turn to active politics. Thus, Demirtaş, once again stating that they are against violence, tried to save his party from this bad reputation. Hereunder his speech completely in accordance with all of “criteria of “good” and “bad” in political field” determined above. Accordingly It can be said that “HDP is a good party”.

## 6. Arguments that “HDP is a Bad Party”

On the other hand, one of the examples that will prove the argument that “HDP is a bad party” is, speech that made by HDP Co-Chairwoman Figen Yüksekdağ, on his visit to Kobani with a delegation of HDP members on July 19, 2015, under the poster of founder of terrorist organisation PKK Abdullah Öcalan in Şanlıurfa's Suruç district ([www.cnnturk.com](http://www.cnnturk.com)):

“You know very well what they say about HDP when they open their mouths. “The HDP is leaning against the terrorist organization” they say. Here I answer once more to those who do not understand, who do not want to understand. Do you know where we lean our back? We lean our back on Rojava, we lean our back on Kobani. We lean our back on those who struggle against the dark gang we call “ISIS”. We lean our backs on YPG, YPJ and PYD. We see no harm in saying this and defending it. I'm telling you exactly who we're leaning on our back to, and we're gonna continue to lean on. We are not bothered to lean back on such a force. We're proud of it”

HDP's Co-Chairwoman Yüksekdağ confessing that HDP lean its back on terrorist organisation which killed thousand of Turkish soliders, polices and civilians is in contrast with HDP's peaceful, libertarian, equalitarian and democratic attitude. The claim that HDP has no realtionship with terrorist organizations PKK which HDP's deputies and candidates often indicates when building a good party image, is thus corrupted. With this statement, the relationship of the HDP with the terrorist organizations that deprive people of their fundamental right to life and threaten the integrity of the country was accepted by Figen Yüksekdağ. Hence, Yüksekdağ's statement is completely in contrast with all of “criteria of “good” and “bad” in political field” determined

above but especially “safety of life and property of every member of society” of these criterias. Then It can be indicated that “HDP is a bad party”.

In another example, while HDP’s Co-Chairman Selahattin Demirtas was the leader of the Peace and Democracy Party (BDP) stated that they will build sculpture of Abdullah Öcalan who is founder of terrorist organisation PKK and murderer thousands of people on the rally at 13 November 2013, Mardin. The related part of his speech is:

“Before coming to the field, there was an intervention, police said; “You can't hang the Öcalan poster. They can build sculpture of Kenan Evren, the murderer of the Kurds, and why can't you hang a poster of a people's leader? You can give the name of a coup plotter like Kenan Evren to schools and squares. But in Kurdistan, Kurdish people won't hang their leader's poster who have resisted for 14 years in a concrete pit in İmralı. Where will they hang? You better get used to it. Because we will build sculpture of President Apo (Abdullah Öcalan).”

Demirtaş considering Mardin as Kurdistan is an attitude contrast with Turkey territorial integrity. In addition, Demirtaş's praise for the murderer of thousands of people, the terrorist Abdullah Öcalan indicates that he supports terrorists. Demirtaş's expressions is completely in contrast with all of “criteria of “good” and “bad” in political field” determined above but especially “safety of life and property of every member of society”, “survivability of state and society” and “Political actions coherent with society's interests” of these criterias. Then It can be indicated that “HDP is a bad party”. Therefore, these words are an argument that the “HDP is a bad party”.

## CONCLUSION

In this study, the criterias of “good” and “bad” were determined and in the political field and the principles of an effective political communication process were explained. Within the framework of these criterias, the actions and discourses of HDP politicians included in the news about HDP were examined.

In this context, when HDP’ co-chairwoman Yüksekdağ’s and Demirtaş’s discourses and arguments examined, a conclusions about whether HDP is a “good” or “bad“ party is as follows: In interview by Selahattin Demirtaş to Expressen and DW Turkish, in which he declared that the HDP had no relations with the PKK, that they advocated a completely nonviolent environment, favored peace and democracy, was consistent with the criterias of “good” in political field determined above. Demirtaş’s expression does not include any statement which may harm Turkey or Turkish people, in contrast, all of his expression has statement which consider Turkey’s and Turkish people’s benefit. Therefore, the statements of the HDP Co-Chairman allow to qualifie HDP as a good party.

However, HDP’s Co-Chairwomen Figen Yüksekdağ’s expression under the terrorist Abdullah Öcalan Poster which include statement that HDP leans its back on YPG –Syria branch of PKK- confutes the argument of “HDP is a good party” and also build percepton of “HDP is a bad party”. According to this contradiction the HDP is not a peaceful, democratic, non-terrorist party, as Figen Yüksekdağ argues, but a party that is committing violence and killing

innocent people. In addition to this, the aim of Demirtaş to build sculpture of Abdullah Öcalan implies HDP's attitude to Turkey obviously. Namely, HDP is a supporter of an organization that stands by the terrorist against the state, causing the deaths of thousands of people. As a result, HDP is a bad party.

The perception of “good party” which HDP tried to build conspiratorially was abolished by contradiction with HDP's actions and discourse. And consequently, we obtain a result that HDP' is a bad party. This result is a product of the violation of the principle of producing party arguments in a single center and avoiding intra-party contradictions in the process of political communication, which Anık mentioned at “Political Persuasion”.

At last, this is an indication that political communication is not composed of electoral communication. This situation emphasizes the importance of the consistency of political actors' discourses and actions at both routine and during the election period.

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**CHAPTER: 2**

**A COMPARATIVE STUDY BETWEEN DISPLAYING CYBER  
BULLYING BEHAVIOUR AND EXPOSURE TO CYBER  
BULLYING**

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## INTRODUCTION

Throughout the history of humankind aggression has been a matter of life from the most primitive communities to the most civilized societies in almost every part of the world (Gökler, 2009). Bullying is a sub-concept of the concept of aggression and any behavior must be “aggressive and deliberate” in order to be described as bullying (Olweus, 1999). Aggression includes gossiping, social exclusion, (as cited in Moeller, 2001) forgery, linguistic bullying, and concealment of identity (Akbaba and Eroğlu, 2013).

Technological developments create innovations in all areas of life as well as those in aggression. In fact, it is assumed that the contribution of technological developments to education will be at a very high level (Baki, 2002). It really has substantial benefits to education and teaching. The relevant research states that computer use has a large number of positive effects on learning which could be listed as easier access to information, support for socialization, easy storage and transmit of a large sum of information etc. (Azevedo, 2005; Pemberton, Borrego and Cohen, 2006; Li, 2007; Çiftçi, 2018; 887).

However, it also has some negative effects as it enables its users to do lots of things by hiding their identities (Burnam and Kafai, 2001; Dahl, 2005). It has been observed in the course of years that computer use hasn't played a significant role in learning and education (Baki, 2002). In recent years, the opportunities provided by technology and the dissemination of computer use among youngsters broadened the scope of traditional concept of bullying thus leading a new concept like

bullying over technology (Ayas and Horzum, 2010). Similarly, this type of behaviors called as cyber bullying is one of these issues (Arıçak, Kınay and Tanrıkulu, 2012a; Arıçak, 2011; Çiftçi, 2019; 49).

Some of these aggressions include anonymous calls, useless (spam) emails with secret identities, insults and threats, and e-mails or text messages to scribble a person or group. In addition, all these malicious actions such as voices, images and texts, infected emails spread over the internet are also a form of aggression. These types of aggression have been given a common name; Cyber Bullying” (Arıçak, 2009; Özdemir, 2011).

Cyber bullying is the technical or relational harmful behavior of an individual or a group against a private or legal person using information and communication technologies (Arıçak, 2011). There are two types of cyber bullying; 1<sup>st</sup> type of cyber bullying: electronic bullying involving the technical aspect of the incident, 2<sup>nd</sup> type: is the electronic bullying that includes the psychological aspect of the incident. Electronic bullying involves technical phenomena such as hacking people's passwords, hacking websites, sending spam or infectious emails. The target of such attacks called DDOS is to make the system unusable (Arıçak, 2011; Arıçak, Kınay and Tanrıkulu, 2012b).

The main target of this type of attack is hardware and software. It indirectly affects people's emotions. On the other hand, e-communication bullying involves behaviors aimed at the psychology of the person such as annoying people by using information and

communication technologies, mocking people, giving nicknames, spreading gossip, insulting people over the internet or publishing photos without the consent of the person (Arıcak, 2011).

Research on cyber bullying is important in terms of reducing cyber bullying, recognizing the concept of cyber bullying, gaining coping skills and using technology more healthily (Arıcak, 2011; Arıcak, Kınay & Tanrıku, 2012a). Because of the developing telephone technology, communication tools have become more widespread and social media has become more active and easy to use thanks to the applications on the phones. Now people can connect to these social networks and share their personal information from anywhere. Thanks to this new technology and tools, things such as photos and videos that are very difficult to obtain, reproduce and transmit have been reproduced and shared easily and cheaply. In particular, the new generation tends to use social networks quickly, perhaps because of their predisposition to technology. However, this sharing of young people can contain uncontrolled and intense negative behaviors. Although cyber bullying is relatively a new field of research in Turkey, there are some studies conducted in the field (Ayas and Horzum, 2010; Ayase, 2011; Sahin, Yellow, Özer and 2010; Artillery and are e-Baker, 2010; Özdemir, 2011; Cetin, Peker Eroglu, Chitemel, 2011; Aktepe, 2013).

Considering the magnitude of the younger generation in Turkey and as our future will mainly be determined by the new generations, cultivating healthy generations becomes an important issue for us.

During adolescence, relationships between young people gain great importance and these relationships have an important place in the social and psychological development of young people (Aktepe, 2013). In addition, adolescents may be in a mood that may be affected by the slightest situation and may overreact. Negative experiences such as bullying or aggression imposed by their peers may harm the individual's emotional, social and psychological development (Aktepe, 2013).

For this reason, it is important to examine the potential cyber bullying and victimization incidences in the adolescent generation and to take the necessary precautions in the development of a mentally and physically healthy generation. For this reason, the main purpose of this study has been identified as evaluating cyber bullying behaviors and cyber bullying exposure level of 10<sup>th</sup> and 11<sup>th</sup> grade students and to compare the situations in terms of different class, gender, high school types and socio-economic levels based on these measurements.

**Hypothesis 1:** There is a significant difference in cyber bullying depending on class levels.

**Hypothesis 2:** There is a significant difference in terms of cyber bullying depending on gender.

**Hypothesis 3:** There is a significant difference in cyber bullying depending on the type of high school (depending on socio-economic level).

**Hypothesis 4:** There is a significant difference in cyber victimization depending on class levels.

**Hypothesis 5:** There is a significant difference in terms of cyber victimization depending on gender.

**Hypothesis 6:** There is a significant difference in cyber victimization depending on the type of high school (depending on socio-economic level).

## **Methodology**

**Participants;** The study group consisted of 180 high school students (76 girls, 104 boys, 60 students) from a public high school in the İmranlı district of Sivas, (60 people) from Sivas Science high school, (60 people) from a private high school. 90 of participants were from 10<sup>th</sup> graders and the remaining 90 were 11<sup>th</sup> graders. The selection of the students was carried out by appropriate sampling method in order to reveal the situation according to gender, socio-economic status, high school type and class variables.

**Measuring tool;** In this study, Cyber Bullying Scale (SMÖ) and Cyber Victimization Scale (SZÖ) were used for the conduction of the study. The scale, SZÖ, consists of 24 items and is answered on a four-point scale (Never, Sometimes, Most of the Time, Always). "Never" is rated as one point and "Always" as four points. There were no negative items. Thus, the lowest score that can be obtained from the scale is 24 and the highest score is 96. Higher scores indicate the high level of cyber bullying. The scale was developed for adolescents aged 11 to 18 years.

As a result of exploratory factor analysis in the development stage of the scale, Kaiser-Meyer-Olkin sample suitability value was .939 and the Bartlett Sphericity Test approximate Chi-Square value was 9197.54 ( $p < .05$ ) (Arıcak, Kınay and Tanrikulu, 2012a).

SMÖ consists of 24 items and consists of two items. Each item is answered as “Yes” or “No. The answer “Yes” gets two points and the answer “No” gets one point. There are no reverse items. The lowest score obtained from the scale is 24 and the highest score is 48. Increased scores indicate an increase in cyber victimization. The scale was developed for adolescents aged 11 to 18 years.

As a result of the exploratory factor analysis in the development stage of the scale, Kaiser-Meyer-Olkin sample suitability value was .882 and Bartlett Sphericity Test approximate Chi-Square value was identified as 4374.93 ( $p < .05$ ) (Arıcak, Kınay & Tanrikulu, 2012b).

**Process;** The following steps were followed during the study. Firstly, the literature on cyber bullying has been searched. As a result of the literature review, after the first readings on the subject information, scales to be used in the study were reached. As a result of the literature review, it was found that adolescents were the group most affected by cyber bullying and the studies were concentrated and comparative studies were conducted mostly on the basis of gender variable. However, since cyber bullying is a phenomenon that adopts technology, it was decided to design this study considering that socio-economic level (having a computer, having access to paid internet usage



in internet cafes, etc.) can be effective in the formation of cyber bullying-cyber victimization.

After the questionnaires were replicated sufficiently, the schools were personally visited and applied. The application lasted about 10 minutes. During the application, the researcher was personally present and the purpose of the survey was explained to the students. During the application, the students asked whether this information had anything to do with the closure of social networking sites. It was emphasized that it was a homework-scientific study in which all the data obtained in all classes would not have any real results.

The data were prepared for analysis. In the preparatory phase, firstly, each questionnaire was filled in completely, whether more than one item was marked and whether the gender variable was marked or not, and the first 30 questionnaires were filled from each group in a healthy way and each page was numbered from 1 to 180. Then the data was transferred to Microsoft Excel computer program. By making the necessary arrangements, the data were transferred to SPSS 18 program and the data were analyzed according to the variables. Frequency tables were used to present the data.

## **Findings and Discussion**

The data of the study were analyzed by taking into account the variables of gender, class and school (this variable is assumed to represent the difference in socio-economic status and level of knowledge). The outputs of the data will be presented in the order specified when creating the findings.

1. Findings on whether there is a significant difference in terms of victimization depending on grade levels:

**Table 1:** Group Statistics1

	Grade	N	Mean	Std. Deviation	Std. Error
					Mean
Total	1,00	90	27,1778	4,45597	,46970
	2,00	90	27,5222	4,01746	,42348

Table 1 shows that 90 of the participants were 10<sup>th</sup> graders (1<sup>st</sup> group) and the remaining 90 were 11<sup>th</sup> graders (2<sup>nd</sup> group). On average, there is no significant difference between the groups.

**Table 2:** Independent Samples Test1

	t-test for Equality of Means				
	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference
To Equal variances assumed	-,545	178	,587	-,34444	,63242
lam Equal variances not assumed	-,545	176,123	,587	-,34444	,63242

Table 2 shows that there is no statistically significant difference at the level of 0,01 or 0,05 depending on the grade level.

2. Findings on whether there is a significant difference in terms of gender-related victimization:

**Table 3:** Group Statistics2

	Gender	N	Mean	Std. Deviation	Std. Error Mean
Total	1,00	76	28,0263	5,15098	,59086
	2,00	104	26,8558	3,35423	,32891

As can be seen from Table 3, 76 of the participants were female students and it was seen that they were exposed to an average of 28,0263 cyber victimization cases. 104 of the participants were male students and on average 26,8558 cases of cyber victimization were observed. These values show that girls are more likely to face cyber bullying. In terms of cyber victimization, studies have reported that girls are more likely to be exposed to cyber bullying (Kowalski and Limber, 2007).

Furthermore, it is understood from the high value of the standard deviation that the bullying behaviors faced by the girls are more extreme.

**Table 4:** Independent Samples Test 2

		t-test for Equality of Means				
		t	df	Sig.(2tailed)	Mean Difference	Std. Error Difference
Top Equal lam variances assumed		1,844	178	,067	1,17055	,63471 ,67624
	Equal variances not assumed	1,731	120,273	,086	1,17055	

As it is seen in Table 4, there is no statistically significant difference at the level of 0,01 or 0,05 depending on gender.

*3. Findings on whether there is a significant difference in terms of cyber victimization depending on high school types:*

**Table 5:** Group Statistics3

	N	Mean	Std. Deviation	Std. Error
1,00	60	28,1000	4,26535	,55065
2,00	60	27,5000	4,92830	,63624
3,00	60	26,4500	3,23867	,41811
Total	180	27,3500	4,23404	,31559

When Table 5 is examined, it is seen that 60 of the participants are 1<sup>st</sup> type (district high school), 60 of them are 2<sup>nd</sup> type (science high

school) and 60 of them are 3<sup>rd</sup> type (private high school) high school students. It is seen that the students who are subjected to cyber victimization are mostly the students living in the districts, then come the science high school students and then the private high school students.

**Table 6:** ANOVA on Cyber Victimization Status

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	83,700	2	41,850	2,370	,096
Within Groups	3125,250	177	17,657		
Total	3208,950	179			

When Table 6 is examined, it is seen that the level of victimization experienced by the students does not impose a statistically significant difference.

*4. Findings on whether there is a significant difference in cyber bullying depending on class levels:*

**Table 7:** Group Statistics 4

Grade	N	Mean	Std. Deviation	Std. Error Mean
Total 1,00	90	28,244	9,27036	,97718
2,00	90	28,122	7,34821	,77457

When Table 7 is examined, it is seen that 90 of the participants are 10th grade (1st group) and 90 of them are 11th grade (1st group) students. On average, there is no significant difference between the groups.

**Table 8:** Independent Samples Test3

		t-test for Equality of Means				
		t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference
Total	Equal variances assumed	,098	178	,922	,12222	1,24693
	Equal variances not assumed	,098	169,184	,922	,12222	1,24693

When Table 8 is examined, it is seen that the level of victimization experienced by the students does not include a statistically significant difference depending on the grade level.

*5. Findings on whether there is a significant difference in terms of gender cyber bullying:*

**Table 9:** Group Statistics5

	Gender	N	Mean	Std. Deviation	Std. Error Mean
Total	1,00	76	28,1184	9,11697	1,04579
	2,00	104	28,2308	7,77128	,76204

When Table 9 is examined, it is seen that 76 of the participants were female students and they have an average of 28,118 cyber bullying. 104 of the participants were males and males had an average of 28,2308 cyber bullying. These values show that men are more likely to exhibit cyber bullying behavior. This situation is in parallel with the literature (Williams and Guerra 2007; Dilmaç 2009).

**Table 10:** Independent Samples Test4

	t-test for Equality of Means				
	t	Df	Sig. (2-tailed)	Mean Difference	Std. Error Difference
Total Equal variances assumed	-,089	178	,929	-,11235	1,26230 1,29398
Equal variances not assumed	-,087	145,848	,931	-,11235	

When Table 10 is examined, it is seen that there is no statistically significant difference at the level of 0,01 or 0,05 depending on gender. There are also studies showing that there is no difference between boys and girls (Patchin and Hinduja 2006, Slonje and Smith 2008). In this sense, the absence of statistically significant difference is consistent with the literature.

6. Findings on whether there is a significant difference in terms of cyber bullying depending on high school types:

**Table 11:** Group Statistics 6

	N	Mean	Std. Deviation	Std. Error
1,00	60	27,5500	5,26074	,67916
2,00	60	30,1167	12,25449	1,58205
3,00	60	26,8833	5,22735	,67485
Total	180	28,1833	8,34151	,62174

When the table is examined, it is seen that 60 of the participants are 1st type (district high school), 60 of them are 2nd type (science high school), and 60 of them are 3rd type (private high school) high school students. Cyber bullying behaviors are mostly exhibited by science high school students, then by the students living in the district and then by private high school students.

**Table 12:** ANOVA on Cyber Bullying Status

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	349,733	2	174,867	2,557	,080
Within Groups	12105,217	177	68,391		
Total	12454,950	179			

When Table 12 is examined, it is seen that the cyber bullying behaviors of the students do not indicate a statistically significant difference.



**Table 13:** Tukey HSD; Multiple Comparisons

(I) School	(J) School	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
1,00	2,00	-2,56667	1,50987	,208	-6,1354	1,0021
	3,00	,66667	1,50987	,898	-2,9021	4,2354
2,00	1,00	2,56667	1,50987	,208	-1,0021	6,1354
	3,00	3,23333	1,50987	,085	-,3354	6,8021
3,00	1,00	-,66667	1,50987	,898	-4,2354	2,9021
	2,00	-3,23333	1,50987	,085	-6,8021	,3354

The statistical status of the groups of students connected to schools in pairs is as in the table and there is no significant difference between the behaviors of the groups.

When examined on an item-by-item basis, victimization is the least experienced in Item 1 (someone else has opened an e-mail account using my name on the Internet) and that's the case for Item 16 (they call me a bad name or nickname on the Internet).

When examined on an item-by-item basis, the 4<sup>th</sup> item (my friends or other people on the Internet sent me an infected message (e-mail)) and the 17<sup>th</sup> item (they told me easily what they didn't say to my face on the internet or on a mobile phone) are those the most experienced.

The level of victimization experienced was expressed with a maximum of 40 points (it could be valued between 24 and 48).

60 (33%) of the participants stated that they did not experience any kind of victimization.

The highest level of cyber bullying was reported by the student with 87 points (24-96).

88 (49%) of the participants stated that they did not demonstrate cyber bullying behavior in any way.

In the articles, which are cited as an introduction and will be summarized in case this study is expanded, the results of the studies on bullying and victimization can be compared with the variables such as gender and the results of these studies can be discussed and compared.

In addition, the data can be expanded by re-analyzing in accordance with several criteria such as whether or not the victims are bullied.

## **CONCLUSION**

Hypothesis 1 has been rejected. There is no significant difference in cyber bullying in terms of grades.

Hypothesis 2 has been rejected: There is no significant difference in cyber bullying in terms of gender.

Hypothesis 3 has been rejected: There is no significant difference in cyber bullying depending on the type of high school (depending on socio-economic level).

Hypothesis 4 has been rejected: There is no significant difference in cyber victimization depending on class levels.

Hypothesis 5 has been rejected: There is no significant difference in cyber victimization depending on gender.

Hypothesis 6 has been rejected: There is no significant difference in cyber victimization depending on the type of high school (depending on socio-economic level).

One third of the sample did not experience any kind of victimization.

Half of the sample stated that they did not exhibit any cyber bullying behavior.

## **RECOMMENDATIONS**

Perhaps students may not realize that their behavior is a form of bullying. Therefore, students can be provided illustrations of what should be understood from bullying awareness. A similar content can be included in media literacy classes.

In persons exposed to cyber bullying some problems have been observed like depression, crime, substance abuse (Ybarra and Mitchell, 2005), frustration, sadness (Raskauskas & Stoltz, 2007), anger, anxiety, loss of motivation towards the lesson, academic failure, school absenteeism (Beran & Li, 2005), suicide (Hinduja & Patchin, 2009). In this case, informative studies can be conducted for teachers and school administrators by taking into consideration that some teachers-administrators have never experienced “cyber victimization” and “cyber bullying” during their practices. In the same way, informative activities involving “cyber victimization” and “cyber bullying” can be conducted for the parents.

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**CHAPTER: 3**  
**EVALUATING HOLLYWOOD CINEMA IN THE CONTEXT**  
**OF CULTURE INDUSTRY**

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## **INTRODUCTION**

In this study, the concept of culture industry is discussed in the light of the ideas developed by Frankfurt School. In connection with the culture industry, what popular culture is explained. Hollywood studios and their economic functioning are also considered as part of the culture industry. The operation of the film industry's major studios is focused around large-budget films, domestic revenues and holiday season revenues. The study was conducted through a literature review and the status of Hollywood Studios was evaluated with the current data obtained.

### **The Frankfurt School**

The term culture industry was first used in 1947 by Adorno and Horkheimer, members of the Frankfurt School. Before discussing this term in detail, it is possible to take a closer look at the Frankfurt School and what they are working on.

The Frankfurt School represents a group of marginal theorists and their theories which were crossing the boundaries between different disciplines. The school can also be described as a highly “influential school of thought that helped bring continental philosophy and German intellectual traditions to America”. In connection with the University of Frankfurt, the Frankfurt School thinkers blended radical philosophy and social sciences in an innovative way in the 1920s and early 1930s and again from the 1950s to the 1960s. Critical theory has had a significant

impact on sociology, literature, film, music and cultural studies as well as the social movement of the New Left (McLaughlin, 1999, p.110).

From the beginning, independence has been perceived as an important requirement in order to realize theoretical innovations and social studies. These goals were supported as an institutional framework by Felix J. Weil in 1922. Weil supported various radical initiatives in Germany. Jay (1996) expresses Weil's role in shaping the Frankfurt School as follows:

*With the encouragement of several friends at the University of Frankfurt, Weil's idea of more permanent institute, which he had conceived during the EMA (Erste Marxistische Arbeitswoche-First Marxist Work Week), became increasingly clarified. One of these friends, Friedrich Pollock, had participated in the discussions in Ilmenau... Before the war in 1911, Pollock had become friends with Max Horkheimer, who later was to emerge as the most important figure in the Institute's history, and who now lent his voice to Pollock's in supporting Weil's plan for an institute of social research (Jay, 1996, p.6).*

The Frankfurt School was a term which was used by outsiders in the 1960's, afterwards Adorno used it. The term references a critical sociology which perceives society as antagonistic. On the basis of thought, Hegel and Marx are not excluded and act as their heirs (Wiggershaus, 1995, p.1). The school criticized both capitalism and Soviet socialism, and sought an alternative path to social development.

The ideas put forward by the Frankfurt School are gathered under the title of critical theory. However, it cannot be said that there is an intellectual integrity among the members of the school. Scholars of the Frankfurt School are divided into two branches. One of them is the group gathered around the Institute for Social Research, which was established in Frankfurt in 1923. The other was composed of thinkers gathered around the works of Jürgen Habermas. Major members of the Institute include:

***Friedrich Pollock** was one of those who had been involved with the Institut from the beginning, and took over the role of Director on the death of Carl Grünberg. **Max Horkheimer** later became Director of the Institut, and it was Horkheimer who guided the Institut into its innovative exploration of cultural aspects of the development of capitalism. **Erich Fromm** dealt with psychological aspects of social control, delusion and conformity and became one of the founders of “socialist humanism”.*

*In the central core of the Institut were **Theodor Adorno** and **Walter Benjamin**, both renowned for their studies of literature and mass culture which would become so influential from the 1960s on. **Leo Lowenthal** was one of the early workers at the Institut whose principal interest was in the sociology of literature. Hegelian philosopher **Herbert Marcuse** who was probably the only member of the Institut who achieved wide influence among political*

activists, in the 1960s (<https://www.marxists.org/subject/frankfurt-school/index.htm>, 23.07.2019). **Franz Neuman** studied at Frankfurt University and was involved in establishing the Socialist Students Society ([https://spartacus-educational.com/Franz\\_Neumann.htm](https://spartacus-educational.com/Franz_Neumann.htm), 23.07.2019). **Henryk Grossman** was an active member of the Institute for Social Research, from the early 1930s until the mid-1940s (Kuhn, 2016, p.43).

In addition to Habermas, members of the Frankfurt School's other branch gathered around the work of Habermas as follows:

*The second generation of critical social theory came of age during the 1970s. By the early 1980s, they had published major works, secured university professorships, and were attracting PhD students. In addition to Habermas, one can think here of Alfred Schmidt, Karl-Otto Apel, Albrecht Wellmer, Claus Offe and Oskar Negt (Anderson, 2000, [http://phil.uu.nl/~joel/research/publications/Anderson-Situating\\_Honnet\\_hinthe3rdGen.pdf](http://phil.uu.nl/~joel/research/publications/Anderson-Situating_Honnet_hinthe3rdGen.pdf)).*

The term culture industry, put forward by theorists of the Frankfurt School, focuses on the transformation of culture into industry, the transformation of cultural products into commercial commodities. The term culture industry includes the standardization of culture products, the elimination of differences, and the introduction of their distribution techniques into a systematic.

## Culture Industry Criticism

The term culture industry was first used in *The Dialectics of Enlightenment*. Adorno states that:

*If I'm not mistaken, the term culture industry was first used in 1947 in the Dialectics of Enlightenment, which we published together with Horkheimer in Amsterdam. We used the term "mass culture" in the manuscripts. But then we found it appropriate to use the term "culture industry" instead of mass culture in order to exclude any interpretations that might be of interest to his followers. After all, they could argue that it is a spontaneous cultural problem that emerges from the masses, calling it a contemporary form of popular art, the latter of which must be clearly distinguished from the culture industry. The culture industry unites the old and the familiar in a new quality. The products, which are organized according to the consumption of masses and determine the structure of that consumption to a great extent, are produced according to a plan more or less in all sectors. All sectors are structurally similar, or at least close to each other's deficits, creating an almost complete breach system. It is not only contemporary technical competencies that make this possible, but also economic and managerial concentration ”(Adorno, 2003, p.76).*

Adorno emphasizes that it is appropriate that the term industry is not taken in the first sense. “This term is not used directly to describe the production process, but the standardization of cultural property - as is the case with Western films familiar to every cinema audience - and the rationalization of distribution techniques”. The production process in cinema, which is the main sector of the culture industry, can be seen as an example. In the production process in cinema, there is a division of laborers from the means of production with a wide division of labor and the use of machinery, etc.; this situation is reminiscent of the technical working styles (Adorno, 2003, p.78).

In order to better understand the functioning of the culture industry, it is possible to reify some of the characteristics laid down by the members of the Frankfurt School.

- The primary purpose of the culture industry is to create a lingering and mental departure by providing a temporary escape from the responsibilities and daily routines of everyday life.
- The escape from the uniformity of everyday life is not real. What is provided by the culture industry as an escape from the pessimistic, boring, uniformity of everyday life and this is far from a true escape. A mental distraction is created, which allows the escaped order to continue in the same way. People are taken away from the problems they need to think, question and are invited to live the life offered to them without question. In particular, the products of the culture



industry connect people more to the system that they are trying to escape. These products empower people to believe in luck and fatalism rather than questioning the true meaning of the events in their lives.

- Even though the culture industry seems to position the consumer as a subject, it pushes the consumer into an object position. The consumer does not have a decisive position in the dynamics of the culture industry. Although it is said that the products are shaped according to his wishes, the industry decides what he wants.
- When the products produced in the culture industry are examined, it is seen that they are reduced to commodities sold and bought. As a result of the aim of making high profit from culture products, it is observed that these products become uniform and their contents become shallow.

The status of the culture product, which has been reduced to a commodity bought and sold, and the consumer who purchases it, can be opened up a little more. With the mass production of cultural products, as Walter Benjamin (2001) noted in “The Work of Art in the Age of Mechanical Reproduction” the aura that the art product used to have is now gone. One of the notable points in the disappearance of this aura is the change in the relationship established with the artwork. The relationship established by going to the artwork in the past has changed thanks to the possibilities of the technique and the work of art has come to the audience. While it is possible to reproduce this work of art, it is

mentioned that the relationship between the work of art and the audience is democratized in a sense. Now, reproduction of a famous painting can be seen on the wall of any modest room or a work can be heard in a desired environment without going to the concert hall. The technical possibilities discussed here are related to the situations encountered as a result of the reproduction of the art product.

Another aspect of this issue is related to the rapid reproduction of art products. However, this reproduction is not a reproduction of an existing original copy. Reproduction of an art product within the framework of certain patterns. These patterns are followed and the products are revealed. In such a production in which the effects of the Industrial Revolution are seen, the products put forward are deprived of depth for easy consumption. Among these products, it is possible to give examples of genre products. In the genre studies, the works are set out from certain patterns. It is possible to see examples of genres from literature to cinema.

As a result of the commodification process, the culture industry transports the cultural products to the new generation that emerged with the Industrial Revolution through uniformization, mass production and mass distribution. These replicas of characters, spaces and similarities contribute to the adaptation of the masses to the new lifestyle. As a result, the production systematic of the industry dominated the cultural field and the products it produced were considered as rubbish, and underestimated that it could have artistic values.

For a long time, the works, which have specific genre features, were not examined on the grounds that they do not have the value of art and were put aside. However, with the emergence of the theorists who stated that it is possible to create unique works by remaining within certain patterns, these studies were started to be considered as worthy of analysis. For the realization of this situation, it was necessary to wait until the late 1930s and early 1940s. As the Chicago-based Neo-Aristotelian Criticism showed great interest in the influence of existing forms and conventions on the artist, studies in the genre began to be given importance (Buscombe, 1977, p.25).

Opinions suggesting the importance of genres indicate that it is not possible to create a text other than genres. Hauser states that at the point of dependence on traditions, the artist has demonstrated his own specificity strikingly, nowhere else. Genre patterns and conventions allow, the artist's creativity and the emergence of a unique work (Cemal, 2000, p.173; McConnel, 1977, p.11).

It is also noted that the conventions present in the genres can be an advantage. Accordingly, the constituent of the text and the receptors to know the congruence of the genres makes communication more efficient, so the meaning of the text does not fade in individuality and incomprehensibility (<http://www.aber.ac.uk>, 2003).

After considering the situation of culture industry products together with the genre studies, the situation of the consumer can be examined in a little more detail. Consumer awareness is kept in a position of passivity with these products. It stands as an obstacle to the

development of independent individuals who consciously decide on their own. This is due to the messages of the culture industry. Adorno states that:

*Even if the messages given by the culture industry are allegedly as innocuous-which in many cases they are harmful - it is clear that the views put forward by these messages are harmful. If an astrologer advises his/her readers to drive carefully on any given day, it won't really hurt anyone; but the thought underlying a behavior such as the need to look to the stars to verify a recommendation that applies every day is as harmful as it can get (Adorno, 2003, p.83).*

There are examples from the cinema about the fatalism, addiction and the search for the causes of the events that occur in the flow of life in the chance factor. In *It's a Wonderful Life* (1946-Frank Capra), an angel appears in the character of James Stewart, who is determined to commit suicide because of his economically deteriorating work. This angel reminds Stewart that despite everything, life is beautiful and his loving family. The film, which delivers optimistic messages, ends with a happy ending. In the adventures of superheroes, Superman, Spider-Man, X-men etc... as such, fantastic stories of the struggles of superhuman beings equipped with special powers against evil are told. These narratives use the myth of heroism to trust a powerful saviour, and the message that it will be possible to fend off the troubles that have

befallen the world by docking around him, and that things will work out.

The films are often followed by stories of women and men whose work “somehow” gets in the way, even though there are sometimes contradictions in their successful, beautiful lives. While consuming these entertaining films presented as a means of filling the leisure time, in the fantastic worlds entered into through films, the problems that exist in the real world are treated as superficial or distorted. Without critical watching, false consciousness or unconsciousness may occur. In films, wealth or poverty can be presented as a destiny; the invasions in war films can be presented by embracing the myth of heroism. It also shows what can happen to people if the basic institutions of social order are not followed. This is an example of Adorno's expression of cultural products as social plaster. Culture industry products are active in the reproduction of the social system and ensuring social cohesion.

*Human dependence and enslavement, that is, the destructive effect of the culture industry, could not be better described in a US program than a person's view that if people imitated famous characters, the problems of our time would disappear (Adorno, 2003, p.83).*

After discussing the products and consumers of the culture industry, the popular culture discussions that are closely related to the issue can be briefly mentioned.

## Popular Culture

Popular culture is the result of the culture industry's effort to redirect cultural products with commercial concerns and its' mutual relationship with these products. The popular one have features that appeal to general tastes and needs. However, the acclaimed taste is changing rapidly, in which case popular culture products are pushed aside to replace new ones. While they are shaped by the commercial concerns of the popular culture industry, the relationship between traditional culture and higher culture is determined within the framework of commercial concerns.

*In popular culture, at the same time, sustainability of capital and capital system is achieved through continuous change, not by permanent permanence: In the field of music, popularity is to be in the "top 40", which changes every week, and their listening by people. What is popular in clothing is the guided cultural life that comes with fashion that changes with the seasons... popularity in eating and drinking is the struggle for winning consumers for free choice between brands and presenting it as individual freedom, pleasure and choice... Popular culture is a "quick use and fast consumption" culture. Such use and consumption are present in every stage of the popular from the first stage of production to the last stage of use and disposal. Thus, the permanence and continuity of mass production is guaranteed. Consumers take popular*

*populations packaged using the popular one and complete the process of popularization of goods and consciousness by "applying" populations... (Erdogan, 2004, pp.4-5).*

Irvan also mentions that popular cultural products can be seen in many different fields and products in daily social life. They range from the products we consume every day (food, drinks, clothing), the movies we watch, the music we listen to, the singers, athletes and stars we admire. In addition, traditional cultural products, high cultural products, various marginal ideas, individuals or groups can become objects of popular culture (Kaman, 2004).

Gans (2005) underlines that popular culture products appeal to the majority of the society. It also states that there are different cultures of taste and that different popular cultures emerge as a result. Popular cultural products reflect the appreciation of a wide segment of society and can maintain its aesthetic value through this wide segment.

The aesthetic dimension of popular culture is driven by the impulse to obtain short-term gains around commercial concerns, and the aesthetic understanding identified within this framework spreads to cultural products. In this case, the products of popular culture are formulated in a simple, easy-to-understand manner, quickly eliminating the boundaries of high culture and traditional culture, with them quickly consumed by the receptive mass. After mentioning the breadth of the scope of popular culture, it is possible to focus on a topic within this broad area which is important for this research. It is possible to focus

on The Hollywood film industry with the high budget films it produces and the high profits it makes by distributing them all over the world.

### **Hollywood As A Culture Industry**

Hauser states in his book *The Social History of Art* for films that are the productions of cinematic art:

*The cinema is the first step towards making art for the mass since the beginning of today's civilization. .... is the true beginning of the democratic spread of art, which eventually resulted in the masses flocking to the movie theaters. The transition from the private theaters of the princes to the middle-class theaters, and then to the city theaters and theater trusts, or from opera to operetta and from there to revues represents the separate stages of a development that aims to use an increasing number of consumers and thus meet the increasing cost (Hauser, 1984, p.421).*

While cinema is shown as the first step in making art for the masses, efforts to reach large audiences are also underlined in order to cover the cost. With the growth in the cinema industry, the expression of large audiences has increasingly become a reference to people all over the world. The success of Hollywood also affected the film industries, films and audience expectations of other countries. Thus, the economic and political power of the USA has been transferred to the field of culture through cinema (Abisel, 1995, p.40).



Abisel (1995) states that the film production, distribution and screening work is organized as a commercial activity field from the beginning of the film history. The cinema industry is a part of the entertainment industry, especially before building itself as a major industry in the United States and Europe. At the beginning of the history of cinema, the primary aim of the filmmakers was to make money and make a profit. From this impulse, the transformation into a big and powerful industry has been realized by taking the principle of competitiveness supported by the existing economic system. As the film industry has influenced a wider audience, it has turned to making more films to meet their demands. The organization of the sector was realized as required by the capitalist economy. Competition between the two sides of the ocean in the field of cinema has resulted in favor of the United States. Thus, with the First World War, Hollywood has established a strong position both in domestic and foreign markets.

Organized like other industries, the main problem for Hollywood has always been what is sold and how it is sold. Two systems have been brought to the rescue in this regard. One of them is the film genre and the other is the star system.

The successful use of film genres has played a major role in making Hollywood cinema widespread all over the world. The remarkable element in the genres, which are also discussed under the title of culture industry, is the rapid production of similar cultural products in various ways. Based on commercial concerns, film genres include similar plots and iconographic elements; the use of star actors,

and similar sets. Westerns, musicals, and horror films are examples of Hollywood's successful film genres.

*In cinema, which is perceived as a commercial enterprise, as in other industrial production areas, the concern of classifying the products was of great importance when looking at the process of Hollywood forming film genres. The classification of the products and the determination of their qualities enables the film rental process to be accelerated, while also facilitating the evaluation of feedback from the consumer. In the first years, producer and distributor companies grouped their films under some headings and prepared lists and informed these headings to their customers through brochures. Parallel to this, some names appeared in the articles in the press. The audience's own classifications have also started to take their place in this process. However, the most important role in the formation of Hollywood film genres was the obligation to establish standards and this was integrated with the original operation of the studio system (Abisel, 1995, p.43-44).*

When we look at the star system, it is seen that this has become a sector in the branches of the entertainment industry, such as cinema, television and music. Investments in the entertainment sector require a reduction in the risk of loss and a guarantee of profit. The star system

helps the industry in this respect, bringing the star to market with the invested product and turning him/her into a commercial product. It is based on the production and consumption of the star to a certain standard. For this reason, “the star should have concrete features that will stimulate certain characters to be advertised and marketed” (Yüksel, 1998, p.7).

Hollywood has produced films that will be appreciated by the audience in its wide market since the time it placed itself in a strong position in the global market. In this production process, it especially applied the help of film genres and star system. The studio system has achieved brilliant achievements in the process dating back to the 1960s. The system has always been able to take precautions against decreases in the number of audience. Throughout the historical process, it has attracted the attention of the audience with sound, color, wide screen and third dimension. Hollywood, with its technological elements, visual designs and big budget films, has managed to maintain its dominance and influence in the global market. The investments made by the cinema industry, dividends and the share in the US economy continue to be important (Abisel, 1995, p.43).

### **Major Hollywood Studios and Big-Budget Movies**

Looking at the Hollywood studios, which have an important place in the US economy, it is seen that the major ones have a significant share in the market. For example, two of these studios, Disney and Paramount, were first seen in 1998, increasing their market revenue to over \$ 1 billion. The table below shows how many days it took for the

companies to reach \$ 1 billion in revenue starting from January 1 in the given year.

The Table 1. shows the time that Hollywood's major studios such as Buena Vista, Universal, Paramount, Warner Bros., 20th Century, Sony / Columbia have reached \$ 1 billion in revenue from the films that were released between 2002 and 2019. As can be seen from the table, the amount stated was reached in 2018 by the studio called Buena Vista in the shortest period of time which is 117 days. The longest time was realized in 2014 by the 20th Century studio with 194 days.

**Table 1.** The Fastest Studios To Reach \$1 Billion

Rank	Studio	Year	Days to \$1 billion	Date Achieved
1	Buena Vista	2018	117	4/27/18
2	Buena Vista	2019	119	4/29/19
3	Buena Vista	2016	128	5/7/16
4	Buena Vista	2017	146	5/26/17
5	Universal	2015	165	6/14/15
6	Buena Vista	2015	174	6/23/15
7	Paramount	2008	174	6/22/08
8	Paramount	2010	175	6/24/10
9	Warner Bros.	2015	177	6/26/15
10	20th Century Fox	2010	179	6/28/10
12	Universal	2017	182	7/1/17
11	Paramount	2009	182	7/1/09
13	Paramount	2011	184	7/3/11
14	20th Century Fox	2016	186	7/4/16
16	Buena Vista	2012	189	7/7/12
15	Paramount	2007	189	7/8/07
18	Warner Bros.	2009	192	7/11/09
19	Buena Vista	2013	192	7/11/13
17	Sony / Columbia	2002	192	7/11/02
20	20th Century Fox	2014	194	7/13/14

**Reference:** <https://www.boxofficemojo.com/alltime/fasteststudios.htm>, 2019

Behind these shares of major studios in the market is their success with the big budget films they produce. For example, the Titanic film, which was produced in partnership with Fox-Paramount, was released on December 18, 1997, and it was seen that the film produced a box office income of \$ 440 million in 1998. This amount is more than two-thirds of Fox's total box office revenue in the United States. Several other big-budget films produced by Hollywood studios have also achieved significant box office success similar to that one. Disney's Armegeddon brought \$ 201.6 million, Paramount's The Truman Show \$125.6 million, and Deep Impact brought \$140.4 million. This success in the market is related to the big-budget films as well as the market policies carried out. In 1998, there were fewer than 12 widely screened films compared to 1997 (the most widely screened film meant to be screened in more than 1500 cinemas). Dan Mark, director of A.C Nielson EDI Inc., says that “although there are fewer films, high box office revenue is an indication that things are going well”. An irregular market, where one big-budget film is opposed to the other big-budget film, has been avoided, which has contributed to the success at the box office ([www.articles.findarticles.com](http://www.articles.findarticles.com),02.06.2004).

The table below shows the total revenue of the studios at the US box office all time, for the films indicated. The films that were released before 1980's had multiple releases over the time. ^ Indicates movie made its gross over multiple releases.

**Table 2.** All Time Box Office for Domestic Grosses

Rank	Title(click to view)	Studio	Lifetime Gross	Year^
1	Star Wars: The Force Awakens	BV	\$936,662,225	2015
2	Avengers: Endgame	BV	\$854,216,193	2019
3	Avatar	Fox	\$760,507,625	2009^
4	Black Panther	BV	\$700,059,566	2018
5	Avengers: Infinity War	BV	\$678,815,482	2018
6	Titanic	Par.	\$659,363,944	1997^
7	Jurassic World	Uni.	\$652,270,625	2015
8	Marvel's The Avengers	BV	\$623,357,910	2012
9	Star Wars: The Last Jedi	BV	\$620,181,382	2017
10	Incredibles 2	BV	\$608,581,744	2018
11	The Dark Knight	WB	\$535,234,033	2008^
12	Rogue One: A Star Wars Story	BV	\$532,177,324	2016
13	Beauty and the Beast (2017)	BV	\$504,014,165	2017
14	Finding Dory	BV	\$486,295,561	2016
15	Star Wars: Episode I - The Phantom Menace	Fox	\$474,544,677	1999^
16	Star Wars	Fox	\$460,998,007	1977^
17	Avengers: Age of Ultron	BV	\$459,005,868	2015
18	The Dark Knight Rises	WB	\$448,139,099	2012
19	Shrek 2	DW	\$441,226,247	2004
20	E.T.: The Extra-Terrestrial	Uni.	\$435,110,554	1982^

**Reference:**<https://www.boxofficemojo.com/alltime/domestic.htm>,2019

The Table 2. shows the top 20 highest-grossing films in the United States. The number one film with the most box office returns in this table is Star Wars: The Force Awakens, which was owned by the studio named Buena Vista, and released in 2015. The 20th place in the table is E.T .: The Extra-Terrestrial by Universal Studios. Total domestic gross obtained from the multiple releases of the film in 1982, 1985 and 2002 is given in the table.

Revenue from the American film industry accounts for approximately 11 percent of the country's annual revenue (12.6% in 2017, 10.6% in 2012).

*In the United States of America (USA) alone, the industry is a major employer, supporting over 2.2 million jobs, and paying over \$137 billion in total wages in 2009. Direct jobs in the film industry in the USA generated \$40.5 billion in wages, with an average salary 26% higher than the national average. Jobs in the core business of production, marketing, manufacturing and distribution of films were estimated at 272 000 in 2009 (Pangarker and Smit, 2013, p.47).*

Almost every year, while major studios compete with one of the most expensive films ever made, independent producers make small-budget films, but like big-budget films, they make big profits at the box office. It is possible to give a few examples. Ethan and Joel Coen brothers synthesized murder-adventure-drama in their Fargo films, costing them \$ 6.5 million. The film's worldwide revenue was over \$



50 million. Quentin Tarantino's film *Pulp Fiction*, which is well known in our country as well, was shot with a budget of \$ 8 million in 1994. In this way, examples go on and on. *Dance with Wolves*, directed and starred by Kevin Kostner, has brought \$ 200 million despite its low budget (<http://www.sinefil.org/yazilar/yazi.php?id=50>, 1.06.2004).

While these films, which were shot on a low budget, have achieved enormous success at the box office, it is seen that the proceeds of the films produced by large studios, which have huge budgets, correspond to very large amounts in the economies of developing and underdeveloped countries. For example, James Cameron's 1997 film *Titanic*, for example, returned to its producer with 11 golden statuettes using two young actors, Kate Winslet and Leonardo Di Caprio. The cost of the film was \$ 200 million and its worldwide revenue was \$ 1 billion 300 million. However, large budget films do not always achieve the expected success at the box office, and sometimes they can cause serious damage to their producers. As an example of this kind of productions include, *The Alamo* (2004), *Jupiter Ascending* (2015), *Heaven's Gate* (1980), *Sahara* (2005), *The Lone Ranger* (2013), *John Cater* (2012), *Final Fantasy: The Spirits Within* (2001), *The Fall of the Roman Empire* (1964), *The Adventure of Pluto Nash* (2002), *Mars Needs Moms* (2011), *Cutthroat Island* (1995), *47 Ronin* (2013), *The 13th Warrior* (1999), and *Sinbad: Legend of the Seven Seas* (2003) (<http://www.sinefil.org/yazilar/yazi.php?id=50>, 1.06.2004; Mentel, 2019, <https://www.cheatsheet.com/entertainment/biggest-film-box-office-disasters-of-all-time.html/>).

## **The Effect Of Holidays On The Box Office**

It has been mentioned earlier that the success of films at the box office in the United States is influenced by various market strategies as well as the big budget of the film. One of the strategies being considered in the market is the consideration of holidays. The producers put the films into the movie theaters considering the various important holiday periods and the repercussions of this strategy shows itself at the box office. The studies conducted in the literature have found a positive relationship between the success of the films in the box office and the releases of the films on holidays. Litman (1983) shows the existence of a direct relationship between the fact that the films were screened during the Christmas holiday period and the profits they made. When films are released this holiday period, they bring in \$ 10 million more in revenue than other times of the year. Sochay (1994) reveals that there is an increase in profits as a result of the films being released during the summer period. Radas and Shugun (1998) show that films show more box office success in holiday screenings. Einav (2002) also states that film releases during both the summer and Christmas holiday period bring a better revenue. Cadorette (2003), mentions Thanksgiving, as one of the most important holidays in the United States, and was one of Hollywood's biggest grossing holidays. Over the last ten-year timeframe, the proceeds from Thanksgiving have almost doubled.

In the table below, the films with the highest income in the period from the first Friday of November to the week of the New Year, which is the holiday season, are presented.

**Table 3. Holiday Box Office**

Year	#1 Movie	Domestic Total Gross	% of Total
2018	Aquaman	\$335.1	12.9%
2017	Star Wars: The Last Jedi	\$620.2	20.0%
2016	Rogue One	\$532.2	18.5%
2015	Star Wars: The Force Awakens	\$936.7	32.9%
2014	American Sniper	\$350.1	15.4%
2013	Catching Fire	\$424.7	15.9%
2012	Skyfall	\$304.4	11.6%
2011	Breaking Dawn Part 1	\$281.3	13.3%
2010	Harry Potter / Deathly Hallows (P1)	\$296.0	12.9%
2009	Avatar	\$749.8	25.9%
2008	Twilight	\$192.8	8.5%
2007	I Am Legend	\$256.4	11.1%
2006	Night at the Museum	\$250.9	11.8%
2005	The Chronicles of Narnia	\$291.7	13.3%
2004	Meet the Fockers	\$279.3	13.3%
2003	Return of the King	\$377.0	18.5%
2002	Two Towers	\$339.8	14.2%
2001	Harry Potter / Sorcerer's Stone	\$317.6	13.2%
2000	The Grinch	\$260.0	10.8%
1999	Toy Story 2	\$245.9	13.8%
1998	A Bug's Life	\$162.8	9.3%

**Reference:** <https://www.boxofficemojo.com/seasonal/?chart=byseason&season=Holiday&view=releasedate,2019>

In the Table 3. the ratio of the films obtained with the highest domestic gross between 1998-2018 to the total revenues of the holiday season is shown. Aquaman is the first film in the list. The film was owned by Warner Bros. and released in 2018, had had a total domestic revenue of \$ 335,061,807. The ratio of the film's weekend income to total revenue is 12.9%. A Bug's Life was released in 1998 and produced the highest domestic revenue at the time. The film, which belongs to the Buena Vista studio, has a 9.3% share of the holiday season income.

## CONCLUSION

The concept of culture industry was first introduced by Adorno and Horkheimer, members of the Frankfurt School. Within the framework of this concept, the members of the school have criticized the products of the culture industry. His critiques focus on the presentation of cultural products in a uniform and discharged context within the framework of the industrial profit logic, as well as on pushing consumers to a passive position.

When the culture industry products are examined more closely, the studies gathered under certain genres are encountered. While the artistic value of the genres produced within the framework of certain patterns is a controversial issue, it is underlined that fabricated production comes to the agenda with the Industrial Revolution.

The culture industry includes popular culture debates. Looking at the definitions made for popular culture, it is remarkable that popular culture is produced by the culture industry. The scope of the popular culture that the culture industry includes is very wide and covers different categories from individuals to objects, food and drinks under its umbrella.

Topics covered in this study include the film industry and Hollywood, the largest in the industry. It is seen that the main factors underlying the success of Hollywood cinema are that they can successfully develop themselves indistinguishably from other industries and conduct their business with the logic of a commercial

enterprise. In this context, it is of paramount importance that he successfully uses genres and star system.

Nowadays, it is observed that the big studios in Hollywood receive a considerable share of the box office with their big budget films; It is seen that independent studios, which are small, also try to maintain their existence by making significant profits with low budget films.

While the effects of globalization make itself felt in the film industry, it is observed that large media groups are making initiatives to take the film studios under their own roof. In addition to monopolization tendencies, the best examples of globalization in the film industry can be seen in the production of films and their distribution to all global market. Accordingly, films can be filmed on three different continents, around ten different production companies can be used for their effects, and the staff of these films can be employed by citizens of various countries of the world.

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## **CHAPTER 4**

### **SOCIAL MEDIA AND LEGAL STRUCTURE: EXAMPLES FROM TURKISH LAW SYSTEM**

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## INTRODUCTION

The main purpose of this study which deals with the relationship between social media and law is to examine what kind of legal sanctions can be caused due to its misuse by taking examples from Turkish legal system on the basis of current legal regulations. To communicate through text, sound or image; newspaper, magazine, radio, television, cinema and film, internet, hypermedia, computer, video, communication satellite, frequency, book, slide, multimedia, fax, telefoto, radio-foto, lifaks, telephone, etc. all the mass media are generally named as media (Kara, 2011:3).

According to the Turkish Language Association, there are two meanings of media. The first one is: communication tool; the other is the communication medium<sup>3</sup>. In the Turkish dictionary, it is defined as a common name including all the media organs such as radio, television, newspapers and magazines that provide communication with masses (Püsküllüoğlu, 1995: 911). Therefore, media is the general name of unilateral mass media such as radio, tv, newspaper and magazine. Social media covers a wide range of content and form. Social media appears in many forms such as blogs, micro blogs, social networks, social bookmarks, podcasts, wikis, video sharing sites and forums (Kılıç, 2015: 49).

As Uluç and Yarcı emphasize, social media has been rapidly

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<sup>3</sup><https://mevzuat.tbmm.gov.tr/mevzuat/faces/kanunmaddeleri?pkanunlarno=24110&pkanunnumarasi=5237>, Date of access: 05/03/2019.

adopted and become a part of daily life and communication by means of its usage functionality. *“The new media structures that began to emerge in the 1990s have become the main driving force of globalization phenomenon in today's societies. Many new communication media such as news sites, blogs, social networking and web TVs are all out called as new media. In particular, social networking networks have not only increased the level of interpersonal, intercultural and inter-communal communication and interaction to a higher level than in the past, but have made it more complex. Social sharing networks or social media in short, have been far more effective than other digital media in individual's involving in the communication process directly, playing an active role and producing content. In addition; the ability to establish wide-ranging social relations in these networks has caused social media to spread unprecedently rapid in a very short time.”* (Uluç and Yarcı, 2017:88; Çiftçi, 2018: 417).

In contrast to traditional media, social media offers millions of people the opportunity to express and realize themselves on various platforms and issues due to the fact that social media consists of many platforms that everyone can easily reach and use. As is known, Facebook, Instagram, Twitter are just a few of them. Although these social media tools, which a person can easily become a member by any name in a few minutes, cause a lot of debate to people having a wide range of freedom of expression, it is noteworthy in terms of freedom of expression and communication. As Bayrak states, unlike conventional media, the new media refers to the virtual environments which contain vast information pollution that is difficult to control and a platform in

which individuals are participant. The new media, which has evolved in a very short time with the spread of the Internet, provides people opportunity to create a new identity as a user. Individuals isolated from their own identity are altered and produce information like a new individual. The behaviours defined in the society as ethically are displayed in an uncontrolled manner in new media environments. Nowadays, governments are enacting laws to control new media. However, it can be seen that the measures taken are not enough to control the new media. Some individuals may affront and threaten others with newly created virtual identities, and display all of the harmful behaviors that socially excluded (Bayrak, 2017: 45; Çiftçi, 2018: 890).

As known, Facebook, Instagram, Twitter are just a few of the social media tools. These social media tools, which a person can easily become a member within a few minutes, are remarkable as they provide people a wide range of freedom of expression and communication; yet they are still controversial. For this reason, firstly, the relationship between social media and law will be discussed. Then, the sanctions imposed by the improper use of social media within the Turkish legal system will be handled within the framework of laws and examples.

## **1. Relationship between Social Media and Law**

Many opportunities such as communication and self-expression, which are provided to individuals through wide networks of social media platforms, have brought numerous problems concerning public safety. Even though states' legislative bodies have done a lot of work to

cope with these problems, adequate sanctions cannot be imposed for crimes committed through social media in many countries including Turkey. As Akpınar states: *“The number of studies discussing the legitimacy and necessity of social media tools is increasing every day. It must be said that it is not easy to criticize social networks because it carries the risk of being opposed to universally accepted publication principles such as freedom of expression, access to information and the right to obtain information. However, many scientists have tended to conduct research on the problems of social networks as their damages are closely observed. As a result of these researches, even the necessity and legitimacy of social networks have become questionable in some states”* (Akpınar, 2017: 495).

Individuals hiding behind anonymous identities in social media have begun to reveal the attitudes and criminal behaviours that they would not behave in their daily life with their own identities. This situation has created the necessity to define and solve the crimes committed through social media. Although new regulations are made, it would not be wrong to say that there is still a legal gap. As Uyanık points out, anonymous identities feed on an unlimited sense of freedom, but on the basis of their results they cause an ethically controversial situation: *“Another phenomenon fueled by fiction and anonymity is the sense of an absolute freedom and power brought by being anonymous. However, aside from the results of the fact that freedom is not actually ‘absolute’, the issue of how the ethical/legal norms, which are crippled by the virtual freedom assumed to be limitless, are reshaped bring new question marks. Nevertheless, the use of anonymity by people who think*



*that they will be harmed by their adverse views in the pressure environment provides the dimension of political freedom to fictionality. It should not be considered that freedom in this context is always used for legitimate opinions. Because fiction provides a suitable ground for hate speech.”* (Uyanık, 2013: 15).

As Akpınar states, in the context of social media use, legal infrastructure has not been sufficiently developed yet; many issues that were not clarified have brought the legal gap to the agenda. *“Recently, the concept of ‘internet and social media law’ has become popular, but studies in this area are quite new. While legal standards for internet use have not been established and no agreed IT law has been formed in many countries yet; social networks, which allow for all activities that can be carried out in the internet environment, have brought many legal gaps. Although there are some legal arrangements covering social networks directly or indirectly, there are a number of problems in the virtual environment regarding the occurrence, detection and follow-up of the crime, the adequacy and applicability of the sanctions.”* (Akpınar, 2017: 495).

In this context, there are two important titles behind the relationship between social media and law. The first one is freedom of expression and the second one is the shadowing of freedom of expression with anonymous identities.

## **2. Social Media and Turkish Law**

In Turkish law, although some of the crimes committed through social networks have been included in the Turkish Penal Code, many important crimes have not been sanctioned under the Turkish Penal Code. However, arrangements are being made, perhaps the most important one is “hate crime”. A change has been made in the Turkish Penal Code to include hate crime which has not been previously included in the law<sup>4</sup>. While the title of the related law was ‘Discrimination’, ‘Hate’ was also added to the title with the 15th article of Law No. 6529 dated 2/3/2014.

Other crimes frequently committed by social media are hate speech particularly; insults, threats, sexual harassment, various violations of liberty and obscenity and child pornography crimes. For this reason, it is necessary to consider the mentioned crimes under Turkish Law in terms of a systematic study.

### ***2.1. Hate Speech and Hate Crime on Social Media***

One of the most frequent crimes committed in social media is ‘hate speech’. Hate speech is the negative expressions of the person to another person or community because of this difference. People and communities targeted by hate speech could be those who have different religion or sect, sexual orientation, political view, race, gender, etc. The destructive effect of hate speech on the target group is further strengthened through social media. Hate speech can spread rapidly in a

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<sup>4</sup><https://mevzuat.tbmm.gov.tr/mevzuat/faces/kanunmaddeleri?pkanunlarno=24110&pkanunnumarasi=5237>, Date of access: 05/03/2019.

short time with the ability of social media to reach large masses in a short time. Social media, which allows people with common hatred towards the same individuals or groups, to organize and increase the dimensions of their hate speech in a very short time, should be discussed in terms of its negative social impact. As Bilge states;

*“Hate speech, with its constantly repetitive content and potential burden of violence, causes the reduction of the respect and tolerance towards groups that differ in society with a number of characteristics such as religion, language, race or sexual orientation, and thus the group that makes the discourse create a new identity value. In societies faced with constant hate speech, certain stereotypes of minorities in the memory of the public begin to occur, which in turn causes to groups that are paired with bad phenomena become victims of hate explosions.”* (Bilge, 2016: 5).

The hate explosions, which are rapidly spreading and strengthened through social media, can lead to the creation of hate crimes, and any hateful expression that is used may cause a hate explosion by showing domino effect. As known, there is an effort to get the support of the masses with expressions that will make sense of conscious and/or unconscious belonging in hate, crimes. *As Sinar states,*

*“Hate crimes differ from all other crimes because of the fact that they are committed under the influence of a motive that leads the perpetrator to commit a crime, and that this*

*motive consists of a mere fact of belonging to the victim. In hate crimes, by choosing the victims because they belong to a particular group, the perpetrator violates the right to live for peace and well-being of all individuals defining themselves in that group. Thus, for the protection of community peace, public order and to sustain social life in peace and prosperity, it is irrecusable obligation to apply proportional sanctions to crimes committed by hate motivation and damage caused by these crimes through the legal order in general and the criminal justice system in particular” (Sınar, 2013: 1272).*

As Vardal states, hate speech in the new media can be repaired with new media, and the best method for this is to give importance to the trainings on media literacy. The new media has created an effective space for people who are respectful to fundamental rights and freedoms and who are opposed to hate speech. In this sense, the most effective means of fighting hate speech existing both in traditional media and in new media seems to be the new media. As a matter of fact, when used properly, the new media has the potential to be an important tool for raising public awareness about hate speech. At this point, media literacy education, which starts from early ages and the lines of incentives supported by legal regulations are the matters that should be emphasized. Due to being related to hate speech, it is necessary to address the offense of libel which is one of possible crimes in the use of social media (Vardal, 2015: 154).

## 2.2. Social Media and Offense of Libel

The offense of libel is regulated in Article 125 of the Turkish Penal Code. “A person who refers to a concrete act or a case that can hurt someone by honor and dignity or who attack someone's honor and dignity by swearing is the perpetrator of the offense of libel. This person shall be punished with imprisonment from three months to two years or a judicial fine.”<sup>5</sup>. In addition, it is stated in this article that the offender will face the same sanction if the offense is treated with a voice, written or video message. The offender, therefore, will be sentenced to imprisonment from three months to two years or a judicial fine for the offense of libel through social media<sup>6</sup>.

This article which links the crime of defamation to sanctions also includes the sanction of hate crime. That is, b and c clauses of the third paragraph of this article stated that if offense of libel: is committed due to religious, political, social, philosophical beliefs, expressing, changing and spreaging thought and opinions, behaving properly to his/her religious ordinances or sacred values of a person’s religions, the lower limit of the sentence cannot be less than one year.<sup>7</sup> Therefore, this crime, based on hate speech, is considered as a qualified crime in the Turkish Penal Code.

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5 <https://mevzuat.tbmm.gov.tr/mevzuat/faces/kanunmaddeleri?pkanunlarno=24110&pkanunnumarasi=5237>, Date of access: 05/03/2019

6 <http://www.resmigazete.gov.tr/eskiler/2004/10/20041012.htm>, Date of access: 05/03/2019

7 <https://mevzuat.tbmm.gov.tr/mevzuat/faces/kanunmaddeleri?pkanunlarno=24110&pkanunnumarasi=5237>, Date of access: 18/03/2019

In a Supreme Court decision, which could serve as an example to the offense of insult, the allegation that the suspect shared insulting information about the complainant through his account on the social networking site called Twitter was examined and the decision contained important statements related to the offense committed through social media.

In one of the most widely used social networks, the statements of the perpetrators in the Twitter sharing were accepted as disturbing by the Supreme Court and it is emphasized in this decision that the expressions contained in the share should be evaluated in terms of freedom of expression, which is given particular importance in legal precedences of the Supreme Court and European Court of Human Right.<sup>8</sup> Therefore, whether the incurrance of crime, which is alleged to have been committed through social media, must be decided until after the crime has been established in terms of the concept of freedom of expression in Turkish and international regulations.

In the decision, the conditions of the criminal libel were discussed by considering various regulations and the following reasons are shown<sup>9</sup>. According to precedents, the basic principles to be taken into consideration in the provision of the balance are the contribution of the expressions subject to the application to the discussion of public interest, the recognition and previous attitudes of the owner, the content, form and effects of the expression.

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8 T.C. Yargıtay 18. Ceza Dairesi'nin 2017/2036 E. ve 2017/9994K. sayılı 02.10.2017 tarihli kararı; <https://www.hukukmedeniyeti.org/karar/793181/yargitay-18-ceza-dairesi-e-2017-2036-k-2017-9994/>, Date of access: 04/03/2019  
9<http://www.kazanci.com/kho2/ibb/files/dsp.php?fn=18cd-20172036.htm&kw=2017/2036+E.#fm>, Date of access: 10/05/2018

### **2.3. Social Media and Crime of Threat**

Similar to offense of libel, offense of crime is related to the victim's complaint and occurred as a result of an intimidation to victim's life, his/her sexual inviolability and property. According to Article 106 of the Turkish Penal Code: *The person who threatens another person to make an attack on his life or on the life of his relatives shall be sentenced to imprisonment from six months to two years. In case of threatening great damage to property or other harm, up to six months of imprisonment or judicial fine shall be imposed on the complaint of the victim.*<sup>10</sup>

The law maker did not require the victim to face the perpetrator in the occurrence of offense of threat. Thus, the individual threatening a person through the values mentioned above will be punished although they don't face up. This situation shows that this crime can occur on social media. The law maker considered the notification of the legislative threat to the victim sufficient for the crime to occur. Also in paragraph 'b' of this Article it is stated that: *"The offender shall be sentenced to imprisonment of between two and five years if he or she commits the crime by an unsigned letter or with special signs."* This state, which constitutes the qualified state of the threat of crime, is closely related to the crime of threat and social media. Existence of such a sanction on people, who commit a threat crime especially by hiding behind anonymous and false accounts and thinking that their identity

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<sup>10</sup><https://mevzuat.tbmm.gov.tr/mevzuat/faces/kanunmaddeleri?pkanunlarno=24110&pkanunnumarasi=5237>, Date of access: 18/03/2019

cannot be determined, has a deterrent effect on threat criminal candidates in Turkey. In addition to these, the perpetrator who knows that centers of social media platforms are located out of the homeland and the social network used cannot present his/her own information to the judiciary commits this crime easily by considering that his identity cannot be determined. International studies and arrangements should be made to regulate the sharing of information with the judicial organs of the social networks in order to punish people who have tried to exploit this legal gap and who are easily able to commit crimes using fake accounts.

In the decision of the Supreme Court, which may be an example of a threat crime, according to the scope of the file, an investigation has been launched into the allegation that the suspect, with whom the complainant had been acquainted on the social media, had repeatedly objected, threatened and violated the confidentiality of private life through social media. It was stated that the missing investigation carried out within the scope of this investigation should be resolved and many issues including the phone of the suspect should be examined<sup>11</sup>. Therefore, it is of great importance to ensure that justice can be manifested by providing the necessary information to the judicial authority by making the investigation complete in such crimes committed through social media.

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11 T.C. Yargıtay 14. Ceza Dairesi'nin 2017/11 E. ve 2017/2348 K. sayılı 02.05.2017 tarihli kararı; <http://www.kazanci.com/kho2/ibb/files/dsp.php?fn=14cd-2017-11.htm&kw='2017/11'+E#fm>, Date of access:11/05/2018



## **2.4. Social Media and Blackmail**

Article 107 of the Turkish Penal Code includes the regulation about the crime of blackmail. According to this article: *“Regarding that a person will or will not do what he is right or liable to do, anyone who forces another person to do or not to do something that is not illegal or liable, or anyone who forces another person to derive an improper personal benefit shall be sentenced to one year to three years imprisonment and a fine of up to five thousand days. The same penalty shall be imposed in the event of threatening to be disclosed or attributed to the person who is harmful to his honor or dignity in order to benefit himself or others”*.<sup>12</sup>

In order for the crime of blackmail to occur, it is not necessary for the perpetrator to realize what the victim is threatening. The transmission of this threat to the other party is sufficient for the crime of blackmail. Social media is one of the most suitable environments for the transmission of these threats to the other side. Perpetrators who can hide their identity through social media exploit the victims by blackmail. Blackmail on social media is now usually made through obscene photographs and videos. The perpetrators who have seized their obscene images by deceiving the victim with their fake or real identities commit the crime of blackmail in order to obtain money or other gains.

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12 <https://mevzuat.tbmm.gov.tr/mevzuat/faces/kanunmaddeleri?pkanunlarno=24110&pkanunnumarasi=5237>, Date of access:18/03/2019

As an example of this situation, the High Court accepted that the perpetrator threatened the intervener with the images of volunteer sexual intercourse with her and her daughter P...by saying that he would share the images either to her relatives or on the internet. From 2003 until the date of the complaint dated 18.01.2008, the perpetrator forced the participant to give him small amounts of money first, later on making the victim take a loan from the bank and sell jewelry to give large amounts of money to him. The perpetrator also forced the participant to transfer the assets registered in the name of her to obtain the assets of the participant; after an hour the participant's abrogation of authority from the first warrant, he took the second and third warrant by forcing in the same way. On the day that he got the third warrant, the immovable property belongs to the participant worth TL 800.000, which promises to be transferred from the notary public to the third party with the promise of real estate sales contract. The participant has to provide the cancellation of the real estate sale contract with the lawsuit filed against the public prosecutor after the complaint to the public prosecutor.<sup>13</sup>.

## ***2.5 The Crime of Acquiring or Disseminating Data Illegally***

Article 136 of the Turkish Penal Code for the unlawful act of criminalizing or acquiring data regulated as follows: *“Person who gives, transmits or capture personal data illegally shall be punished*

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13 T.C. Yargıtay 4. Ceza Dairesi'nin 2013/39185 E. ve 2015/1243 K. sayılı kararı, [http://www.kazanci.com/kho2/ibb/files/dsp.php?fn=4cd-2013-39185.htm&kw=2013/39185"+E#fm](http://www.kazanci.com/kho2/ibb/files/dsp.php?fn=4cd-2013-39185.htm&kw=2013/39185), Date of access: 12/05/ 2018

*with imprisonment from two to four years.*"<sup>14</sup> The perpetrators who capture victim's social media accounts by 'hacking' use victim's personal data for various purposes. In addition, the perpetrators who demand various things from the victims, in return for not spreading these captured data, commit the crime of blackmail.

## ***2.6. Social Media and Crime of Sexual Harassment***

The offense of sexual harassment is regulated in Article 105 of the Turkish Penal Code. According to this article, *a person who harasses a person for sexual purposes shall be sentenced to imprisonment from three months to two years or a judicial fine upon the complaint of the victim.*<sup>15</sup> The legislator did not seek any contact for the sexual harassment offense in this article. Therefore, this crime is in the category of crimes that can be committed through social media. In order to satisfy the sexual motives of the perpetrator without any contact, the illegal acts carried out by the victim against his consent constitute the crime of sexual harassment.

When the offense of sexual harassment is committed against an individual under the age of 18, a prison sentence of six months to three years shall be imposed. This situation, which is a qualified case of sexual harassment, reveals that it is an abuse state of the crime against child abuse. In addition, the law also regulates the quality of sexual harassment: *If the crime is committed by benefiting from the*

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<sup>14</sup><https://mevzuat.tbmm.gov.tr/mevzuat/faces/kanunmaddeleri?pkunlarno=24110&pkunnumarasi=5237>; Date of access: 18/03/2019

<sup>15</sup> <https://mevzuat.tbmm.gov.tr/mevzuat/faces/maddedetaylari?psira=18639>; Date of access: 18/03/2019

*convenience provided by the public duty or service relationship or in the family relationship; or by benefiting from the convenience of working in the same workplace or benefits of being a guardian, trainer, instructor, caregiver, foster family or health care provider;, or by benefiting from the convenience of mail or electronic communications; or by exploiting, the penalty given in accordance with the above paragraph shall be increased by half. If the victim has to leave school or family due to this deed, the penalty cannot be less than one year<sup>16</sup>. Therefore, the exploitation of the convenience of mail or electronic communication means, namely the processing of sexual harassment crime through social media, is defined as a state requiring more punishment by the legislator.<sup>17</sup>*

## **2.7. Social Media and Crime of Obscenity**

According to Article 226 of the Turkish Criminal Code, the offense of obscenity can be examined under two different headings.<sup>18</sup> These are the processing of crime against children or against adults by the inclusion of children in some way. *A person who gives products to a child containing obscene images, articles or words or shows the contents of them, read, make a child read or listen, exhibits, reads, , speaks and makes the contents of such products visible or make them visible in places where children can enter or see, sales or rents these*

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<sup>16</sup> <https://mevzuat.tbmm.gov.tr/mevzuat/faces/maddedetaylari?psira=18639>; Date of access: 18/03/2019

<sup>17</sup> **A precedent in the Supreme Court decision,** T.C. Yargıtay 12. Ceza Dairesi'nin 2015/2878 E. ve 2016/4067 K. sayılı 15.03.2016 tarihli kararı; <http://www.kazanci.com/kho2/ibb/files/dsp.php?fn=12cd-2015-2878.htm&kw=2015/2878+E#fm>, Date of access: 15/05/2018

<sup>18</sup> <https://mevzuat.tbmm.gov.tr/mevzuat/faces/kanunmaddeleri?pkanunlarno=24110&pkanunnumarasi=5237>; Date of access: 18/03/2019.

*products in a way that children can have access to, sales or rents these products outside the places specific to them, gives or distributes these products as a promotion or free of charge, advertises these products shall be sentenced to imprisonment from six months to two years and a judicial fine. People using children in the production of obscene images, articles or words shall be sentenced to imprisonment for a term of five to ten years and a judicial fine of up to five thousand days.* Producing obscene content using children has been prohibited by the legislator and heavy sanctions have been imposed in most countries including Turkey. This situation is caused by the fact that individuals under the age of 18 can easily be influenced by others, they are not able to protect themselves like adults and the power of appeal is not like adults. In addition, *the person who puts, reproduces, sells, transports, stores, exports, sells or makes them available to others, is punished with imprisonment from two years up to five years and a judicial fine up to five thousand days.*

*Person who produces, sells, transports, stores, or makes available to others, using articles of violence, images of animals, dead people, or other purposeful sexual behaviours shall be punished with imprisonment from one to four years and a judicial fine up to five thousand days. The person who publishes the contents of the aforementioned products through the press and the publication or makes the children to see, listen or read is sentenced to imprisonment for a term of six years to ten years and a judicial fine up to five thousand days.* People who spread the contents of social media through the use of violence, including articles, sounds, or images on animals, on the

dead human body, or on unnatural sexual behavior, are the perpetrators of this crime.

Although the perpetrator has used a variety of ways to perform these unlawful acts without identification, many these currently applied ways do not prevent the identification of the perpetrator. For example, by changing the IP address, the person sharing the forbidden content in social networks by using the IP address of another country can trust the fake IP address that he/she hid behind, but the location of the perpetrator can be determined by law enforcement officers.

In addition the spread of child pornography, images contrary to law and public order through social media rapidly should also be emphasized. As Sağır and Balı stated providing access to or sharing the written, audio and visual content with the Internet has been easy and fast to perform. In this regard, access, sharing and distribution of pornography on the internet has become easier than ever before. In addition, access to pornographic content on the Internet by concealing who they are has been facilitator, and today pornographic content has become one of the most wanted, accessed and shared content on the Internet. Pornographic web sites have become an important part of all the video content on the internet in the current situation with their constantly updated and renewed visual content. Due to the possibility that internet users can quickly share content in groups, forums and sharing environments they set up among themselves, groups consist of people who want to access a specific type of pornographic content have occurred. Therefore, almost any type of pornographic material has

become easily accessible, sharable and transferable between people in any part of the world (Sağır and Balı, 2014: 70).

It should also be noted that there is no need to sell or share images for this crime to occur. The person who holds these images has committed this crime. The Court of Cassation, decided on this subject that getting image and video recording through the computer system, systematic storage of a large number of images and video recording related to child pornography and sexual behaviours with animals constitute a crime with reference to Article 44 of the Turkish Penal Code No. 5237, although the behaviour has personal aims<sup>19</sup>.

## **2.8. Social Media and Fraud**

As social networks are platforms where people can easily gain the trust of their counterparts by real or fake identities and fool their interlocutors, they are suitable areas for fraud/qualified fraud crimes. As Başbüyük and Hekim states,

*“Information technologies, in addition to the opportunities provided to facilitate life, also led to the development of new concerns in the security dimension. In this new world, criminal acts such as theft and fraud have become possible without the need for physical contact or being in the same place as the victim”* (Başbüyük and Hekim, 2013: 136).

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19T.C. Yargıtay 5. Ceza Dairesi'nin 2007/9856 E. ve 2007/6957 K. sayılı karar; <http://www.kazanci.com/kho2/ibb/files/dsp.php?fn=5cd-2007-9856.htm&kw=2007/9856+E.#fm>, Date of access: 02/05/2018

Article 157 of the Turkish Criminal Code defines the crime of fraud. According to this clause, the *fraudulent is the one who cheated someone with fraudulent behavior and provided a benefit to himself or to others, to the detriment of victim, and this person shall be sentenced to imprisonment of one to five years and a judicial fine of up to five thousand days*. In the Article f of the Article 158 of the Turkish Penal Code, it is stated that if the crime of fraud is committed through using information systems, bank or credit institutions, it will be imprisoned for three years to ten years and a judicial fine up to five thousand days. The perpetrators of the crime of fraud by deceiving the victims through social networks will be punished by this sanction.<sup>20</sup>

Frauds through social networks can be realized through the desire of the victims to make a profitable investment in a short time. The most common types of frauds found on the internet are investment proposals. In such fraud offers, victims are often convinced that they can earn a large amount of money with a small investment. For example, the victim is required to pay the cost of the transaction to transfer it to the account of the lottery he has earned or is said to have inherited. These offers usually reach victims through e-mail. The fraudulents send the same e-mail to hundreds of thousands of addresses because they know that most people will not respond to such e-mails. Therefore, one of the targets of spam is fraud. Even a very small portion of e-mail recipients will be an important success for scammers if they take the submitted bid seriously (Başbüyük and Hekim, 2013: 138).

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20 <https://mevzuat.tbmm.gov.tr/mevzuat/faces/maddedetaylari?psira=18691>; Date of access: 18/03/2019



One of the examples of serious fraud by using information systems in Turkey is “Çiftlikbank” case. In this case, a platform where people can buy and sell animals and various products in a virtual environment was formed and victims were asked to deposit money to these products. Victims believed to have bought these products in real life, invested in this virtual platform to make profit, and the perpetrator has left Turkey after acquiring millions of Turkish liras illegally. The perpetrator who left the victims of many virtual platforms has abused through the mass effect and the advertising power of social media.

People use social networks for many purposes other than communication. Advertising and marketing are one of them. For example, the person who exhibits the product he / she wants to sell on Instagram account gains profit on this social network by writing communication and bank information under the social media message. Defective goods are sent to the victim who does not see the product closely or no products are sent for the payment of the victim. This crime, which is widely committed through social media, causes thousands of victims all over the world. The decision of the Court of Cassation on this issue is a good example in terms of understanding the fraud committed by using information systems<sup>21</sup>.

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21According to this decision, T.C. Yargıtay 23. Ceza Dairesi'nin 2016/7367 E. ve 2016/5859 K. sayılı kararı, <http://www.kazanci.com/kho2/ibb/files/dsp.php?fn=23cd-2016-7367.htm&kw=+2016/7367+E.#fm>, Date of access: 11/05/ 2018

## ***2.9. Social Media and Violation of the Privacy of Private Life***

As stated Süslü and Uluç the unauthorized sharing of voice, written or visual data on private life in the social media constitutes the crime of violating the privacy of private life within the meaning of Article 134 of the Turkish Criminal Code. Publication of individuals private life information, sound and images obtained in particular by private video and their social media messages, photos protected with privacy settings by hacking the system is one of the common violations (Süslü and Uluç, 2016: 345).

This crime, which is regulated by Article 134 of the Turkish Penal Code, is one of the most frequently committed crimes through social media. In such a social network, it is possible to face dozens of private life violations. According to Article 134 of the Turkish Penal Code: *People who violate the privacy of other person's personal life shall be sentenced to imprisonment of one to three years. In case of breach of privacy by recording images or sounds, the penalty shall be increased onefold. Anyone who illegally discloses images or sounds of his or her private life shall be sentenced to imprisonment from two years to five years. The same penalty shall be imposed if the published data is published through the press and publication.*<sup>22</sup>

As Akkurt states: “...if the information, which the person only wants to be known by his/her confidant or not to be known by the information he/she wants to be known by the (limited number) specific

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<sup>22</sup> <https://mevzuat.tbmm.gov.tr/mevzuat/faces/maddedetaylari?psira=18668>; Date of access: 18/03/2019

*people such as his friends, family members and close friends, is learned by other people other than those concerned (relatives, confidantes, etc.), and if secret listening is done for this purpose and if voices and images are recorded, used, broadcasted and disclosed, this situation is considered as an attack on personal values and results in a violation of personal rights” (Akkurt, 2017: 352).*

### **2.10. Social Media and Other Crimes**

Although the above mentioned crimes can be handled through social media, the wide area of freedom that social networks give to people increases the type of crime that can be committed. Some of the other crimes defined in the Turkish Penal Code can be processed through social media are as follows: Hate and discrimination, directing suicide, disrupting the peace and tranquility of people, praising crime and criminal, preventing communication, provoking crime, incitement the public to hatred and enmity, insulting, prostitution, providing place and opportunity to play gambling, destroy, conceal or change criminal evidence, access to the information system, blocking the system, breaking down, destroying or replacing the data, misuse of bank or credit cards, insulting the president, the Turkish nation, the Republic of Turkey, state institutions and organs humiliation.

As a new concept that has been used recently, information whistleblowing has started to enter into the field of application and theory of labor law. As Aydın states, *“Whistleblowing, which does not have a direct equivalent in Turkish, can be defined as ‘worker’s revealing the mistakes in the workplace’ and it has important effects on*

*the workers themselves, workplace and public opinion. The point of intersection of whistleblowing and labor law is the loyalty of the worker. Influence of whistleblowing on employee loyalty debt is the focus of discussions about the subject. Generally, it is accepted that the employee who is under the obligation of loyalty to the employer with the service contract and whistleblowing does not imply a violation of the debt and the worker is protected. National and international legal regulations on the subject are scarce. Only in England the subject of whistleblowing has been arranged in detail. In Turkish law, there is no explicit provision for whistleblowing; and existing legal regulations do not solve the problems that may arise.” (Aydın, 2003: 79).*

There may be many headings that can be discussed except for the crimes mentioned here. Cyberbullying and cyber crimes can be added to many sub-topics such as crimes committed. The aim here is to develop a systematic approach within the framework of the Turkish Criminal Code. As Turan and Külçü emphasizes, studies on this subject will help prevent crimes.

*“The development of information systems and the spread of technological tools require the restructuring of administrative and legal regulations according to the new conditions. Increasing the effect of public life in the Internet environment affects social life in a multi-faceted way and it also requires legislation to regulate these conditions. In this framework, improvements in existing regulations or the development of new regulations, the recognition of the legal infrastructure of the virtual environment is of great importance for*

*preventing the crimes committed in these environments.”* (Külcü and Turan, 2014: 44).

The most important emphasis in these updates is the necessity of interdisciplinary interaction. The legal analyzes, which are far from the data, predictions and debates of social sciences will not be realistic and will not respond to the needs.

## CONCLUSION

When the use of social media is considered in the legal context, it has also raised many debates. The fact that the legal arrangements regulate the relations that arise as a result of the events and phenomena experienced in the social life can cause the perception that problems that may occur until the arrangement is made are unresolved. For this reason, further interaction with the science of sociology, which is the most important guide of the legislative activity, will help to reduce and eliminate the areas called legal gap which is often exploited.

Considered together with the concept of cultural delay, the use of social media is already a controversial issue. Many forms of behavior in the culture have changed with social media, and normal-abnormal definitions of people have begun to change. The ways of greeting, sharing what you eat and drinking, and the tendency to visualize all the moments that can be described as private life can be shown as examples of this change.

Although social media has been started to use simultaneously all over the world, it is possible to say that other countries use it more consciously which brings a using culture at the same time. The reason of this situation is the fact that the culture which produces social media is different from the cultural structure in Turkey. The dates of publication of social media user guides on the basis of countries, what elements of the social media appear at this time can also be examined. These guidelines, which contain the rights and responsibilities of the users, the unlawful acts, the rules which are to be obeyed simply,

cultural meanings of symbols and visuals prevent the opening of the distance with culture and prevent cultural delay.

To make social media users conscious of becoming a social media user suitable for cultural structure with the most general approach and to inform them about their rights and responsibilities are the topics that can be conducted in cooperation with formal and non-formal education institutions. However, it is possible to provide information on legal sanctions if this framework becomes clear. Social media users should also know the way to follow when they are confronted with any form of harassment, profanity, libel, and privacy violations.

The current regulations, of course, find their legal equivalents, but one of the most important features of social media use is that information is not synchronized with the speed of spread. Whether or not it is true, information spreads by geometric proportions rapidly and it can take years for the rights holder to correct the mistake that will arise from this action. For this reason, while the actions of social media users and their counterparties can be considered as violations, the legal protection should be ensured in a convenient, easy and timely manner in the judicial dimension.

The rate of spread in social media shows an increasing rate with popularity. Considering that those who know this gap are lost quickly after sharing false information with false IDs and accounts; the mechanism that protects the rights of the people should adopt an approach that will deter and prevent these tendencies.

In this study, issues such as hatred, insults, threats, fraud,

obscenity laws that can be associated with the use of social media and similar substances in Turkey are presented. However, it may be mentioned that there are other titles which can be considered as legal gap have not yet occurred. Social media, which may be the basis of many social events that will contradict children's rights, animal rights and general principles of freedom, needs the principles of law that will renew itself by feeding from other disciplines at every step.

In brief, social media and the social events it produces bring new legal events which are not the subject of discussion in our lives. What should be emphasized here is that the speed in social events can achieve the same speed in the legal dimension. For this purpose, social media users who know their rights and responsibilities should be in the first place. Social media literacy is important in terms of rights and responsibilities, when considered from the point of view of social scientists, the use of social media, which covers a wide range from new language formation to new consumption habits, should also be addressed by the legal dimension.



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## **CHAPTER 5**

### **CHALLENGING WOMEN STEREOTYPES THROUGH FEMVERTISING IN TELEVISION ADVERTISEMENTS**

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## INTRODUCTION

As a social entity, human live in groups. While living in groups, men and women have certain roles to act. Throughout the history, these roles have turned into stereotypes that still today men and women conform. Willingly or not, these stereotypes establish dominance over both genders. Thanks to technological advances, the lives of human have bettered so far. Yet still, the stereotypes are challenging both kind. Technology makes the lives easier but the roles that men and women play remain the same. From the beginning of the history, women are regarded as a creature who needs to be fed and protected. They are weak, defenseless and submissive.

Today, mankind has more secure and prosperous lives but the gender roles are the very same though. Women are still regarded as valueless, defenseless and subordinate creatures. Mass media tools have been transmitting these stereotypes from one generation to the next. Television in particular plays a crucial role in this case. They act like a transmitter between one generation to the another. Television has been considered as one of the most influencing mass media tool for years.

Lately, there has been a movement against the woman stereotypes in advertisements. As the movement stems from female stereotypes in advertising, and the aim is to reconstruct the identities, thus change the female stereotypes through advertisements, it is called as female empowerment advertising. Femvertising aims to challenge the women stereotypes most likely prevalent in societies. This movement supports

the idea that all women in different sizes and shapes are valuable and unique.

In this chapter, the concepts of advertising, and femvertising are defined and explained in theory along with gender stereotypes. The literature ground of femvertising is actually limited. This is the reason why this study is crucial. As a sample for the present study, an advertisement of a well-known Turkish jewellery brand, Atasay is selected and analyzed along with the terms of femvertising. The present study is restricted with the advertisement aired by Atasay. The advertisement is stunning as it doesn't have common women stereotypes. On the contrary, women are portrayed as strong, self-confident and successful. Particularly, the discourses about women are unusual and unfamiliar for Turkish consumers. As for the method that will be used for the study, discourse analysis is the right method to employ.

The advertisement spot has twelve frames of women and all the women in these frames are almost different. The advertisements give voice to common problems that women face every day in Turkey. This present study aims to raise the Turkish consumers' awareness about femvertising (Female Empowerment Advertising), a recent and influential advertising strategy in business world. As one of the first samples of femvertising in Turkey after Nike, Orkid or Veet, Atasay advertisement is selected for the study.

## **The Concept Of Advertising**

All of us have something to say about advertisement but most of us do not even realize how gender is depicted in these advertisements. What the advertisement mainly focuses on is convincing consumers and make them buy the product or service. Persuading the consumer and make them purchase the product/service is a hard work these days. Day by day, the consumer profiles are changing and corporations are at the center of this change. They are supposed to lead the change and make consumers support them. Advertisement is one of the components of marketing mix in order for the companies to reach their marketing goals (Peltekoğlu, 2010, p. 1).

Advertisement serves as an information source or a consultant to help consumers make their decisions about a product/service. The nature of advertising is more than what it seems. David Ogilvy states that: “I do not regard advertising as an entertainment or an art form, but as a medium of information. When I write advertisement, I want you to find it so interesting that you want to buy the product (1985, p. 11).

Advertisement serves for different purposes but before its purposes, the meaning of advertisement should be cleared. According to Turkish Language Association, advertisement is “every text, image, film etc. used to introduce, recommend and therefore commercialize something” (sozluk.gov.tr). Arend (2014, p. 53) defines advertisement as the art of persuading people to buy a product. It includes any method to achieve this goal in any medium, such as film, television, radio, the internet, billboards, magazines and newspapers among others.

Likewise, Babür Tosun (2014, p. 36) defines the advertisement as a way of communication done by buying certain place and time by a certain person or organization and aims to alter consumer behaviour by informing and persuading the target audience towards a product, service or idea.

Peltekoğlu takes advertisement as a multidisciplinary phenomenon and a combination of cinema, graphic, photograph and music appears to be a way of communication trying to sell a product, service or an idea to the consumer. Furthermore, It is a misconception to define advertisement solely to advertise a product or service. Advertisement means something more complicated and comprehensive than just promoting a product. Advertisement is a strategy implemented to aim to influence consumer attitude and decision to sell a product or an idea (2010, s. 4). All the definitions or conceptualizations of advertisement are more or less similar and advertisement is regarded as a communication medium to inform and persuade the consumers to buy the product/service.

Capable of reaching large target audiences, advertisement doesn't just present a product or service but also transmit new life styles and understandings using a wide range of images. Therefore, advertisement is not only an economic sphere but also a cultural sphere having social impact (Babür Tosun, 2014, p. 37). On the other hand, Sut Jhally (1990, p. 1) alleges that advertising is the most influential institution of socialization in modern society. Advertising structures mass media content, it plays a fundamental role in the construction of gender



identity, it acts as a mediator in families regarding the creation of needs: it conforms the strategy to be implemented in political campaigns; it controls cultural institutions such as popular music or sport, and finally it has become part of daily conversations. The advertising omnipresence as a central feature of the modern culture and a window to the culture of consumers is an indispensable fact today (Ghandeharian and Badrlov, 2018, p. 2).

As a communication process, advertisement is produced in a certain social environment and influenced by the quantitative and qualitative characteristics of this social environment. Culture, traditions, customs, social norms, roles, the relationship among individuals, groups and organizations are the common study fields of both sociology and advertising (Elden, 2016, pp. 171-172).

Advertisement is directly related with the culture in which it is aired. Cultural elements and social stereotypes are reflected tremendously in advertisements. These stereotypes are the accumulation of years or even centuries. Advertisements have the potential to break the codes and change the current stereotypes. As this chapter aims to shed light on the concept of femvertising, it touches on the use of female stereotypes in advertisements.

### **Female Stereotypes In Advertisements**

According to the statistics published by the Turkish Statistic Institute, women comprised 34,4% of the total Turkish workforce in 2019 while men comprised 71,7% of it ([www.tuik.gov.tr](http://www.tuik.gov.tr)). The share of women in parliament in the 28 EU member states has increased from

21% to 30%. Yet 89% of country leaders remain men and less than one in five of the EU's major political parties is led by a woman. In the private sector, almost three quarters of those sitting on corporate boards are men (<https://eige.europa.eu/news/women-decision-making-why-it-matters>). The difference stems from the position and social status of women. Women are unfortunately exposed to discrimination in many issues. Even though they do the same work like men, they are not paid equally or got promotion like their counterparts.

Stereotypes are considered to be “the pictures in the head” of individuals looking out into their social worlds (Lippman, 1922 as cited in Macrae, Stangor and Hewstone, 1996, p. 3). The word “stereotype” is used in various theoretical disciplines. Upon closer examination, one finds that the term refers to quite heterogeneous phenomena in each respective field. In one, it signifies prejudiced and socially widespread ideas about foreigners. In another, stereotypes are associated with linguistic formulas that take the form of standardized expressions, and in still others, they are considered standardized images and even naturalized recurrent patterns of narration (Schweinitz, 2006, p. 3).

Gender stereotypes are beliefs that certain attributes differentiate women and men (Eisend, 2010). Gender stereotypes are recurrently reproduced in a variety of ways: women are portrayed as soft, vulnerable, fragile, powerless, dreamy, child-like, and submissive while men are generally depicted as confident, comfortable, powerful and dominating (Goffman, 1979, as cited in Perez and Gutierrez, 2017, p. 339). Similarly, traditional stereotypes about sex and gender present

men as assertive, aggressive, sexually adventurous, and emotionally restrained, they present women as docile, passive, sexually modest, and emotionally sensitive (Siegel and Meunier, 2018, p. 1). Gender stereotyping can limit the development of the natural talents and abilities of girls and boys, women and men, as well as their educational and professional experiences and life opportunities in general. Stereotypes about women both result from, and are the cause of, deeply engrained attitudes, values, norms and prejudices against women. They are used to justify and maintain the historical relations of power of men over women as well as sexist attitudes that hold back the advancement of women (<https://eige.europa.eu/thesaurus/terms/1222>).

Gender roles have experienced a constant and progressive transformation in Western societies, and since the 1950s, such evolution has been reflected in the ways in which women and men have been represented in advertising (Perez and Gutierrez, 2017, p. 339). When women do appear in advertisements, they are likely to be portrayed as an accessory to a male figure, as a passive observer, as a mother/caretaker or in the home. These depictions of women do not accurately mirror the facts and figures that represent women's role in society and can generally be explained through the use of gender and sex role stereotypes (Becker-Herby, 2016, p. 8). Women couldn't find their right place in society and until recently they have been stereotyped.

Deaux and Lewis suggest that there are a number of separate components of gender stereotypes: These are traits, role behaviors,

occupations, and physical appearance, each of which has a masculine and feminine version. In advertisements, women are presented as a good mother who does housework or cares her children at home, a wife loving and caring her husband, an old wise woman advising the young and a business woman (Dumanlı, 2011, p. 134). The roles that women have played so far are mostly domestic and simple ones in society.

Women are used in advertisements because of two reasons. First, women are one of the target audiences of advertisers. The second is to influence and persuade the viewers of opposite sex. Particularly, they are portrayed in advertisements of personal care products, cosmetics, fashion and clothing. Therefore, in the advertisements of these product categories, the admen want to influence the same sex (e.g. a woman) to use the product and the opposite sex (e.g. a man) to approve the user (Elden, 2016, p. 370).

Goffman coins the term “gender display” to insist on the socially learned and patterned depictions of masculinity and femininity; such stereotyped representations are fundamental to maintain an essential order in society, and they orient men and women to the idea of what their appropriate presence, behavior, and actions should be (Goffman, 1979, as cited in Perez and Gutierrez, 2017, p. 339). Women must act nurturing in order to perform their expected role as mothers in the home while men must act as leaders to perform their expected role as a professional in the office. This becomes a self-fulfilling prophecy; people take on the characteristics that are expected of them in order to

fulfill roles that are traditional for their gender, thus perpetuating a cycle of traditional roles and behaviors (Becker-Herby, 2010, p.11).

Documenting trends in television imagery also gives us insight into the shifting meanings of gender in popular culture. Because both scholars and advertisers agree that television commercials have some power to teach viewers beliefs, behaviours, and attitudes, it is essential to identify the nature of these portrayals as they may impact the type of learning that is likely to take place. Thus, investigating gender depictions in television advertisements tells us something about gender portrayal in the larger medium (Eraslan, 2015, p. 236).

The advertising literature includes extensive researches on the occurrence and effects of gender role portrayals in advertising (Eisend, Plagemann and Sollwedel, 2014, p. 1). Media researchers have been working on stereotyping of women. Many studies have studied different portrayals of women in all forms of media. Knoll, Eisend and Steinhagen (2011, p. 11) point out in their study that “variables are related to the components of stereotyping as follows:”

- Occupational status, location, role: Stereotyping typically occurs when women are more often depicted at home, whereas men are more often shown at work.
- Physical characteristics, age: Stereotyping occurs when men are more often depicted as middle-aged/old than women who are more often depicted as young.

- Role behavior, credibility, product type: Stereotyping indicates that women are more often depicted in dependent roles or relative to others (e.g., parent, spouse) and men are more often depicted in autonomous roles or independent from others (e.g., professional, worker, celebrity). Stereotyping occurs when women are depicted more often with domestic products (e.g., body, home, food) and men are more often depicted with other products (e.g., cars, leisure, alcohol).

In a research conducted in France in 2017 by Conseil Supérieur de l'audiovisuel (CSA), a sample of 2055 television commercials on 24 selected channels was monitored and following conclusions about male and female representation were drawn up ([www.epra.org](http://www.epra.org)).

Male representation (54%) in all roles was higher than female representation (46%). Men and women are displayed in different stereotypes in different product categories: Women are represented in the majority of advertisements for body care (63%), clothing/perfumery (57%), leisure (56%) and medical and paramedical products (55%). On the other hand, men are more likely to be portrayed in gambling (78%), automotive (64%), insurance/banking (59%), technology/digital (58%), services (56%), food/distribution (54%) and household goods (52%) advertising spots. The number of men presented as experts in advertisements outnumbers the number of women presented as experts (82% vs. 18% of women experts). Consumer roles and aesthetic or inactive roles offer a more balanced presence of women and men (49% females vs. 51% males).

Two-thirds of advertisements containing sexual content feature women: Of the 2,055 ads viewed, 82 featured sexualized characters: 55 (67%) were for female characters and 27 (33%) for male characters. The sectors of clothing/perfumery (53%), food/distribution and automotive (16%) are the sectors that most often use a sexualized representation of women. 54% of the commercials showing partial or total nudity of characters depict women: A partial or total nudity of characters was found in 7% of the advertisements viewed, all product categories combined; 54% of them depict women and 46% men. As seen above, the use of women stereotype in advertisements are most likely due their sexual appeals. While women are superior to men with their physical characteristics, men are superior to women with their intellectual or professional characteristics.

According to Eisand, Plagemann and Sollwedel (2014, p. 1), “the way women and men are stereotyped in advertising is dependent on humor; in particular, traditional male stereotypes are more prevalent in humorous ads, whereas traditional female stereotypes are more prevalent in non-humorous ads”. Furthermore, it is found out that humor in stereotyped advertising influences women more than men. Women assess gender portrayals more favorably and as more credible in humorous ads than in non-humorous ads, particularly when non-traditional stereotyping instead of traditional stereotypes are used.

Women can be said to be unsatisfied with their portrayels in advertising mediums. They are unhappy because they don't believe that they are portrayed accurately in television advertisments. They are

exposed to discrimination or insultation by the male dominant business world. However, this understanding or approach towards women is evolving. Femvertising a recent trend in advertising has begun efficient in advertising world and many companies, brands follow this trend. In Turkey we can see the examples of this trend as well. In the following title, the conceptualization of femvertising and its usages will be touched on.

### **A Recent Trend In Advertising: Femvertising**

Sheknows Media known as SHE Media today coined a term, femvertising in 2014 at Advertising Week and launched the first #Femvertising Awards in 2015 (shemedia, 2018). Recently, the terms *Femvertising* and *Ad-her-tising* have been coined to refer to female-targeted advertising that exhibits qualities of empowering women, feminism, female activism, or women leadership and equality (Perez and Gutierrez, 2017, p. 317).

Titled "Fem-vertising: Women Demand More From Brands," Thursday's session in New York defined the movement as "advertising that employs pro-female talent, messages and imagery to empower women and girls." (Ciambrello, 2014). Female empowerment has become an increasingly prevalent theme in advertising, challenging stereotypical gender roles and promoting body positivity as seen in campaigns such as Dove's "Real Beauty," which has been widely recognized for incorporating empowerment messaging into marketing efforts (Drake, 2017, p. 593).



For Femvertising, Dove was a forerunner launching their successful campaign for Real Beauty in 2004. The brand was credited for being bold and ground-breaking for using models in different sizes and with different skin colours (albeit all still photo-shopped) to illustrate that all women are beautiful; it is just a matter of realising it (Dove, 2016, as cited in Jalakas, 2014, p. 16). Women used to be standard, tall, slim and sexy in the advertisements. Sexuality was one of the advertising appeals used by the advertising agencies.

Modern women have more economic and political power than those in previous decades, so advertising has adjusted its messaging to resonate with this changing demographic. Thus, we have seen a shift in advertising portraying domesticated and/or objectified females to those who are independent, confident, and liberated, thus empowered (Drake, 2017, pp. 593-594).

The move to proactively challenge such stereotypes can be considered a major change in the way brands advertise, as previous empirical research has shown that advertising historically has followed societal norms and stereotypes rather than challenged them (Eisend, 2010). Advertisements are man made productions and they are the reflection of what the majority of society have in mind.

Women control 85 percent of household purchasing decisions, and they're also vocal about the types of ads they want to see. In a survey conducted by SheKnows, 71 percent of women said brands should use their ads to promote positive messages to women and girls, while 81 percent said pro-female ads are important for younger generations to

see (Ciambrello, 2014). Moreover, while college women are largely accepting of how they are depicted, they do not agree that advertisements present women accurately in terms of their daily activities (Drake, 2017, p. 593). Scholars of different disciplines in the behavioral and social sciences have been concerned about social and cultural consequences of advertising. One of these consequences is the possible reinforcement of social stereotypes such as those based on gender role portrayals, particularly the ones related to women (Eisend, 2010, p. 418).

With his meta analysis on gender roles in advertising (on tv and radio), Eisend (2010, p. 419) first introduces the use of stereotype component categories in order to measure the manner and degree of gender stereotyping in advertising. Second, the study answers the questions of whether gender stereotypes in advertising have changed over the years and whether they are culture dependent. Third, by using data on gender-related developments in society, the study tries to answer the question of whether these developments impact gender stereotyping in advertising (i.e. advertising reflects gender-related values of a society) or whether gender stereotyping in advertising influences gender-related developments in society (i.e., advertising impacts gender-related values).

## **Methodology**

Femvertising is a recent trend in advertising and the philosophy underlying is incompatible with traditional or sexist advertising. Women are represented as weak, submissive and subordinated in traditional stereotypes but femvertising portrays the women as strong, confident and dominant in television advertisements. The aim of this study is to show how women are portrayed in these advertisements and how the female identity is constructed or reconstructed through these advertisements. The sample of the study is a television advertisement which is made by TBWA in 2018 and aired in national channels in this time period. In this sense, the advertisement aired by Atasay, a jewellery brand of Turkey is put under the microscope. Atasay advertisement is selected because it is one of the examples of femvertising among the Turkish brands. Contrary to the sexist advertising and traditional women stereotypes in advertisements aired in Turkey, advertisement by Atasay aims to emphasize that there isn't a woman stereotype, every woman is special and unique. The ad reminds the women that they have the power and personality to do everything they want ([www.thebrandage.com](http://www.thebrandage.com)). Therefore, the present study is limited to advertisement aired by Atasay in 2018 and 2019. As to the importance of the study, femvertising is a recent trend in advertising and there are not so many studies about femvertising in Turkey. This study will contribute to the Turkish literature about this subject.

The method used for this study is discourse analysis. Discourse analysis is analysing content and meaning in text (e.g. poem, novel, news program, film, advertisement etc.) by using linguistic units. Discourse analysis analyses not only the meaning in the language but also relationships in which concepts, words and terms are produced, historical processes and paradigms (Güngör, 2013, p. 242). The analysis of discourse is necessarily the analysis of language in use (Brown and Yule, 1983). Discourse analysis considers how language, both spoken and written, enacts social and cultural perspectives and identities (Gee, 2005).

Fairclough states that discourse analysis (a version of critical discourse analysis) is based on the assumption that language is irreducible part of social life, dialectically interconnected with other elements of social life (2003, p. 2). The advertisement taken as sample for this study has many women portrayels seen in Turkey. Women encounter the very same problems everyday and they live according to others' expectations or wills.

Discourse means anything from a historical monument, a lieu de memoire, a policy, a political strategy, narratives in a restricted or broad sense of the term, text, talk, a speech, topic related conversations to language per se. There are different types of discourse analysis such as racist discourse, gendered discourse, discourses on un/employment media discourse, populist discourse, discourses of the past and many more (Wodak and Meyer, 2016, p. 3).

## The Discourse Analysis Of Atasay Advertising

Atasay advertisement begins with a portrayal of city life, high buildings and light are still on. The time is dawn. The city is getting ready for the next work day. A beautiful and fashionable woman is walking towards an elevator. The music begins with her entrance in the elevator. In the elevator, apart from her, there are two men and a woman. The men and woman started to stare her weirdly as she turns her back in the elevator. They stare her because she is wearing so much gold and jewellery.



**Image 1:** A Frame in Atasay Advertisement

In the second frame, there is a woman training in a room and similarly she is wearing so much gold and jewellery. In the third frame, there are 3 young women looking so fashionable and trendy. They are

taking selfie photos and enjoying themselves. They are wearing gold and jewellery as well. In the fourth frame, there is a mariginal looking woman walking in the street. She has fancy clothes and her hair is not ordinary. She is wearing golds and jewellery. In the fifth frame, a woman is holding a hamburger in her hands. There are different kinds of rings on her fingers. In the sixth frame, a young woman is taking a selfie photo. She is wearing golds and jewellery. In the seventh frame, there are three women carrying some stuffs in their arms. They are moving in a new house. Similarly they are wearing gold accessories and jewelleries.



**Image 2:** A Frame in Atasay Advertisement  
(<https://www.thebrandage.com/atasay-yeni-reklam-filmiyle-tak-sana-yakisani-diyor-8265>).

In the eighth frame, a white haired old woman is sitting in front of a mirror. She is looking at herself in the mirror and wearing a pair of

fashionable earrings. In the ninth frame, a young woman is on the wheel waiting her boyfriend. When the man gets in the car, he kisses her. In the tenth frame, a young woman is swinging with a swinger in a room. In the eleventh frame, the woman in the first frame is seen on the roof of a building. In the twelfth frame, a young beautiful woman is opening a door of a night club with her fingers full of rings. Then, she starts to dance and sing with her friends. The camera is zooming her fingers which are full of rings. Other frames includes the women characters in the previous scenes. In each frame, the focus is on the jewellery or accessories they are wearing. The products of Atasay are visible in all the frames and in almost all of them, the camera zooms in the products.

The advertisement include 30 frames in which all the main characters are women. Men are just used as peripheral characters. In each frame, it is emphasized that women can be whoever they want to be, wear whatever they want to wear and do whatever they want to do. Women don't have to act or live according to social norms, expectations in society. No matter how they look or how old they are, they want to be them. The advertisement reconstructs the women stereotypes displayed in advertisements. With a fancy rap song, the discourses about the women become much effective.

In the first frame, a beautiful and fashionable woman walks alone going to work at dawn. With a cup of coffee in her hand, she gets in an elevator. As soon as she gets in, the music and the rap song begins. The singer who is a woman says: "Mind who looks, mind who minds". In the meantime, the two men and a woman in the elevator are staring at

the woman. This frame symbolizes the women's stance against the social stereotypes and expectations. In Turkish society, women shouldn't let other stare at her. She should wear decent clothes and behave properly. Women shouldn't draw attention and it is regarded as a shameful act to wear indecent dresses. The woman in the first frame represents a woman who is well-cared, confident and strong. As she has self-respect she doesn't mind the disturbing eyes.

In the second frame, a woman getting ready for training is displayed. During her training, the song begins: "Mind who talks, mind who interferes". In Turkish society, women are regarded as submissive, weak and defenseless. They always need a man to protect them. Otherwise, they are a miserable creature. If they don't behave properly and play the expected roles, they are treated as if they committed a crime. Beside, women are considered as insufficient to make their own decisions so they need to be guided.

In the third frame, three young women are sitting on a pink couch and posing at the camera. One of them starts to laugh when the song finishes. The discourse is: "Mind who phones, mind who doesn't". In Turkey, it is most likely the women who are exposed to phone abuse. This is a common problem in Turkey. In addition, in a relationship between man and woman, woman wants to be the one who gets the phone call. If the boyfriend doesn't phone her properly, she gets angry with her boyfriend.

In the fourth frame, a young woman who is in fancy dress is walking in the street. Her hair has an unusual cut as well. The song



begins saying: “Mind your hair, mind your head”. Hair is an important part of body for women. Women spend much time on their hair and this is regarded as a weak and annoying feature for the men. On the other hand, if a woman doesn’t care about her hair, she will be criticized severely. In Turkey, as almost ninety nine percent of the population is muslim, women are supposed to cover their hair with a scarf. Although this is not an obligation, women can be exposed to social pressure or even violence for not covering their hair.

In the fifth frame, a woman holding a hamburger is displayed. The song begins saying: “Mind your height, mind your weight”. Unlike men, women are exposed to abusing more often because of their heavy weight and short height. In media industry, the woman stereotype who is accepted as normal is tall, slim and sexy women. An ordinary woman who is short and fat can not be portrayed in the ads. For a few years, some of the brands have began to use ordinary women who are in different size and shape in their advertisement spots.

In the sixth frame, a woman is taking her selfie. At that moment, the song begins saying: “Mind the likes, mind the hearts”. Almost all women take their photos and share the best ones in their social accounts. For this reason, they make up and wear fancy clothes to look more beautiful in the photos. The more beautiful they are, the more likes or hearts they get in social media platforms. As a result, they expect their friends to like them. Nowadays, it has become popular to take and share photos without any make-up among women. This movement is also considered as an action against stereotyping.

In the seventh frame, three young women carrying boxes of stuff are displayed. The viewers understand they are moving in a new house. The song is heard: “Mind being still single in your thirty” and “Mind the daughter of your neighbour has become a manager”. In Turkey, it is a common belief that if a girl doesn’t get married till the age of thirty, she is called a spinster. This is a stereotype which is still prevalent in Turkey. Moreover, in Turkey, the children either boy or girl are compared with the neighbour’s son or daughter in terms of several aspects like success at school, job or life.

In the eighth frame, an old woman is sitting in front of a mirror and wearing her Atasay earrings. The song begins saying: “Mind whether you can wear this (earrings by Atasay) at this age”. Similarly, as a stereotype, old women are not appreciated if they take care of themselves, wear clothes, make-up or accessories belong to the young ages. However, in the ad, the old woman is so well-groomed and looks so trendy. She completes her outlook with her earrings.

In the next frame, a beautiful young woman is portrayed on the wheel of a car. She is waiting her boyfriend in her car. The song begins saying: “Mind if you have a boyfriend, mind if you don’t, Mind your relationship status on the net”. In Turkey, girls and women can not easily announce their relationship with a boyfriend. This action is not welcomed by the hegemonic men in Turkey. Besides girls or women who have boyfriends are regarded as bad girls or women in Turkey. Women may be exposed to violence or home confinement because they have a boyfriend. However, the very same situation is different for men.

A man can declare his relationship with a woman proudly. Men are congratulated and celebrated when they announce their relationship with a girlfriend.

In the eleventh frame, a beautiful young woman is swinging on a swing in a room. The song begins saying “Mind, mind, mind... until when?. If you are a woman, there are so many things to mind. What to do is not to mind these. Wear what suits you”. In the rest of the frames, the music and chorus continue and the discourse remains the same. “Wear what suits you”. It is undeniable that there are so many stereotypes both for men and women in Turkey. As long as these stereotypes are reconstructed and valued in society, they will be heavily used in mass communication mediums. On the contrary, mass communication mediums like television ads have the power to change the current stereotypes prevalent in society.

## CONCLUSION

Stereotypes are common in all societies. They have been constructed in societies for years. Television advertisements as one of the mass communication mediums have the power to reconstruct the current stereotypes. Particularly, gender stereotypes are one of the major problems that must be shed light. Gender stereotypes have been studied by many researchers so far yet so little has been achieved in order to wipe it out. Women are regarded as submissive, defenseless and subordinated while men are dominant, strong and successful. In the last few years, there have been some feminist movements against the stereotypes in advertisements.

Femvertising is the result of these movements and actions. Femvertising is a recent trend in advertising which supports the women in terms of many aspects. In traditional or sexist advertising, female characters are selected among the fashion models or women who are attractive and charming with their slim, tall and sexy bodies. Thanks to femvertising, this female stereotype is transforming gradually. Analyzed with discourse analysis, advertisement of the jewellery brand, Atasay made a huge contribution to the femvertising movement in Turkey.

Atasay initiated a big movement against women stereotypes along with brands like Nike, Orkid, and Veet. Unlike Dove, which used different women from all size and colour in its advertisement, Atasay pinpoints the social pressures or cliches that women encounter in their everyday lives rather than just using different women portrayels. The

women used in Atasay advertisement are physically beautiful and sexy except for the old lady. She is the only woman who doesn't fit into the common woman stereotype in the advertisement. Other women representations in the ad support the women stereotypes. The advertisement support the femvertising movement through the advertising discourses but still the women played in the advertisement don't support the common perception towards women stereotypes.

In the advertisement, all the women are physically attractive. This is the same portray in many researches carried out about femvertising. As for the roles they play in society, any housewife or mother stereotype is not used in the advertisement. The main values that are highlighted in the advertisement are independence, equality, self-confidence and power that the women have inside. It is emphasized that the gender is not the issue. Women can do many things that men can.

Furthermore, women are independent and sufficient to make their own decisions. Particularly the women who are working and earning their own money, can meet their needs including jewellery. The dependence on men at home and work is decreasing. As long as women want, they can achieve anything they aim.

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## **CHAPTER 6**

### **AN OVERVIEW ON THE REPRESENTATION OF FATHER IN TURKISH CINEMA**

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## INTRODUCTION

Cinema is a mass communication tool that interacts with almost every field as a mirror of societies. For this reason, the values and rules accepted in the society are portrayed in their representations in cinema in a realistic manner. This can be a myth, a written law, a symbol, or a socially accepted cultural tradition.

There are certain values and rules adopted by the society in relation to social gender representation in every historical period. For example, in the old Turkish society, women have been in a respectable even valued position in political and social values. In ancient China, a baby girl wasn't named and allowed to go out before the age of 10.

For this reason, cinema is making an effort to bring the representations related to social gender of each society appropriate to their own historical process and norms to the silver screen. This study, which aims to determine how and with which social practices the father representation is constructed in today's Turkish cinema, is important in terms of choosing the sample from the current works of the last decade and revealing the relations between different father representations.

In this study, periodic theoretical information about father representations in domestic cinema is given, then Atılı Karınca (2010), Ayla (2017) and Hadi Be Oğlum (2018) films, which analyze different father representations in accordance with the purposive sampling method, were analyzed by means of discourse analysis method. In this context, firstly, the subject has been introduced with the representation

and methodology in the cinema, then theoretical information about the representation of masculinity and father in pre-1980, between 1980-2000 and after 2000 Turkish Cinema is included, and finally the films in the sample are analyzed.

## **Representation in Cinema**

Cinema, as one of the most influential mass communication tools, sometimes adds certain ideological meanings to the story it presents to the audience. The ideology, which consists of beliefs, attitudes and thoughts that have the function of influencing thoughts and behaviours in a certain way, in this context, acts as a tool affecting the consciousness which usually originates from social existence. The ideology, which is highly resistant to innovations that challenge its own belief and thought system, also ignores the existence and importance of the changes that have emerged. Ideology, which undertakes the duty of specifying the demands of the authority / power as a sociological and psychological phenomenon (Ergil, 1983: 69-75), is also the starting point of the representation studies.

Representation, in its most basic sense, is to tell something meaningful through language or to present the world in a meaningful way to other people. In other words, it can be considered as an important part of the process in which meaning is produced and shared among members of a culture (Hall, 2002: 15). In order for the dominant representation to exist, the opposing representation must remain in the secondary plan. For example, in order to talk about the dominance of the representation of patriarchal ideology in the film, feminist ideology

should not be included or it should be more passive and in the background.

When an abstract ideology emerges indirectly in dialogue or speech, mediating representations between discourses and ideologies are necessary. Therefore, when attitudes are applied to certain areas of social knowledge, ideological suggestions become concrete. For instance, for abortion to be the source of feminist or anti-feminist attitudes, a feminist ideology should be applied to an area such as sexuality (Dijk, 2003: 9).

In cinema, it is essential to represent social dynamics within its 'artistic reality'. Cinema, which bears traces of the society it belongs to in every cultural representation, is also in mutual interaction with fields such as politics, history, family, women, men and sexuality (Gedik and Kadayifci, 2016: 127). Cinema, which exists within life interacting with different fields and represents certain social practices through various elements such as images, myths and discourses, takes the audiences into a magical atmosphere.

Understanding the dynamics of stereotyping practices and production logic in popular cultural products is possible by knowing the background of the representations. Representations are not innocent arrangements but features or depictions that need to be questioned. Cultural product creators are able to put the representations in the media culture into the circulation every time, consciously or unconsciously influenced by the common rules or social regulations in which they live. For this reason, many factors such as genre, production practices and period similarity should be considered together in questioning (Kirel, 2010: 380).

## **Methodology**

Considering that meaning in everyday life is a product of the communication process, words, symbols or words assume the duty of conveying a certain discourse. Therefore, anything expressed anywhere reveals the discursive process and the meaning suggested by each discourse bears the structural feature of discourse (Zor, 2017: 878).

In the construction of discourse there is a motion in a way of the forms of existence (containing the perspective, style and type of discourse) the forms of action (interaction) and their representations in discourses, their contribution to the production of new imageries, and their ability to act in turn and spread. This process also involves both the motions between the material and non-material, and the motions between the types, discourses and styles in the discourse, in the dialectic which requires the motion between different social elements (Fairclough, 2003: 178).

Understanding the meaning behind a discourse depends on the analysis of that discourse. And discourse analysis, is an analysis method that brings different perspectives to the processes of understanding and interpreting along with the production or creation processes of media products (Zor, 2017: 878-880). Discourse analysis focuses on the use of language in many fields such as literature, cinema and advertising, and explores the meanings that language has gained in many historical and social aspects.

Discourse analysis, instead of giving definite results about the problem, offers the opportunity to perceive the problem with a more

insightful perspective in the general framework (Akturan et al., 2008: 25). This analysis has a critical and reflexive structure that includes all types of analysis such as text analysis, sociolinguistic analysis and social analysis. It has the ability to consider and interpret language as an action, social practice and communication form. Discourse analysis, which is a method that is open to criticism and self-criticism, starts with the verbal, non-verbal and written texts as an object in understanding and interpreting the findings (Sözen, 1999: 81-82). Discourse analysis is frequently employed for the conveyance of certain ideologies and messages in cinema studies.

In this study, which aims to determine how fatherhood representation is constructed in Turkish Cinema since the 2000s, the films are selected as samples by means of teleological sampling technique in terms of focusing on three different father representations [Atlı Karınca (2010), Ayla (2017), Hadi Be Oğlum (2018)]. The recentness and popularity of the films selected as sample and their role as an example for the studies to be conducted in this field constitute the importance of the study.

The discourse analysis method was used in the study in terms of its suitability in revealing the interpretation practices in representation studies. In this study, firstly, representation in cinema and methodology are discussed, and then the representation of father in the Turkish Cinema since the pre-1980 period, the period between 1980-2000 and since the 2000s has been addressed and finally the representation of father has been presented through the sample films examined.

## **The Representation of ‘Father’ pre-1980s**

It can be said that cinema is a decisive cultural representation tool in the acceptance of the role and status, determined by the society in terms of male and female gender, by the social consciousness (Aktaş, 2016: 775). The conveyance of representations in traditional and modern societies to the cinema is based on the socio-cultural values of each society. Especially the traditional or modern family, as the most fundamental building block of society, plays one of the most fundamental roles in the conveyance of these values.

In the traditional family, the father is the person who assumes the representation of authority makes decisions and is expected to solve the problems. In addition to the its usual meaning, it sometimes connotes an asylum, sometimes hope and expectation. Such asylum may be interpreted as a concrete or abstract conception (Orhon, 2005: 207). While one of the most important tasks of fatherhood is to protect the family by working and making a living, increasing expectations over time has expanded the scope of father role. While this role is explained within the framework of the roles given to men in society, it is necessary to discuss the fatherhood representation in Turkish Cinema in this context.

It is possible to observe traces of the structural and cultural values of the society from past to present in gender representations in Turkish Cinema. As a matter of fact, even in the Yenisey Yazıtları (Yenisey Inscriptions), which are the oldest written Turkish texts, it is emphasized that Turkish men should have qualities such as eloquence,



honesty, loyalty, courage, strength and sincerity (Usev, 2015: 31). When the phenomena of the male image in Turkish cinema are examined, these characteristics, which belong to the socio-cultural values of the society, are observed. In particular, the physical and moral characteristics of Yeşilçam's leading male characters in fact identify with certain characters.

In the 'good men' roles of Yeşilçam films; actors such as Ayhan Işık, Kadir İnanır, Cüneyt Arkın, Orhan Günşiray and Yılmaz Güney reflected the image of "tough man", Ediz Hun, İzzet Günay, Göksel Arsoy and Tarık Akan in his early times reflected the image of "romantic young man". The "tough man" actors are more physically and behaviourally suited to the traditional Turkish male type and are brunette, have moustaches and are of medium height. These men do not express their feelings to their wives or lovers, are strong, possessive, do not act with the words of women, and are honourable and good fathers for their children. Those who are romantic young men, although slightly different from the image of traditional men in terms of behaviour, are consistent with the image of traditional Turkish men (Uluyağcı, 2001: 35-36). *Büyük Kin* (1967), *Oğlum* (1972) and *Baba Kartal* (1978) are some of the films in which traditional father representation was seen during this period.

Güçhan states that in Turkish cinema, men are presented with their physical and financial strengths, professions, courage, reputable occupation, dignified poverty and self-confidence. According to Güçhan, female characters are confined to their sexuality and are

reflected as individuals living for their men as opposed to male characters who are attributed with important roles in social life such as flirtatious lovers, cruel husbands, brave young men and fathers who protect their home (Güçhan, 1996: 61).

In Yeşilçam films which were screened until 1980s, representations dominated by patriarchal discourse are observed. Women are passive, while men are active actors. Marriage and family institutions were highly emphasized. Women are good wives and mothers, and although men are married, they are free individuals who mostly spend their time outside (Öz & Seçen, 2019: 472). In the representations of the father, in general, the father is associated with the role of the patriarch in the patriarchal family structure, who strives to make a living in the public sphere, protects the family, teaches what is right, and is the protector the honour and dignity. The woman mostly plays the role of a good, selfless wife and mother, at home which is the private space. Fatherless children and widowed, unmarried women can have bad fortunes. The father is often the hero of his daughters and the role model of his sons. If he is there, the family lives on safely and peacefully. Cruel fathers somehow transform at the end of the story to end the film with a happy ending (Karadaş, 2016).

### **Representation of Father from 1980s to 2000s**

From 1980s towards 1990s, a wind of change caused by the globalisation and modernisation under the roof of different names such as arabesque culture, lout culture is experienced. According to Orhon, this change should be associated with different factors such as the effect

of this structure within the patriarchal structure of the thriving Turkey, urbanization phenomenon, differentiation of situations in business life, changes in fundamental needs and priorities. Orhon, saying that the in-betweenness culture which emerged with the current changes brought new meanings to gender definitions, states that in this period more feminine male types and identity diversification in society is observed (Orhon, 2005: 205-207). Feminist movements and liberal discourses, which have gained an organizational dimension all over the world, have a major impact on the stated trend.

Since the 1980s, in cinema, with the effect of the mentioned socio-cultural activity, the difference between men and women seems to be balanced. Women have economic freedom since they started joining business life and working in various jobs. The period in which marriage is a must and sexuality is a taboo has ended. In the screened films such as *Mine* (1983) and *Adı Vasfiye* (1985), while mostly women are in the foreground, men became of secondary importance. Later, the regression of men to the background formed the basis of the films in which male friendships would be conveyed (Öz & Seçen, 2019: 472-473).

Uluyağcı states that along with the traditional Turkish male image in the mid-1980s and early 1990s, it is necessary to mention masculinity as well, which transformed into a new ornamental image. This male image, often has the same personality as the previous ones, but is more emotional, well-groomed and contemporary. While woman was previously considered as an ornamental image, now this new image of

men has begun to be considered so. However, even though there are new types of men, the image of traditional Turkish men persists in personality. Male actors such as Tarık Tarcan, Yaşar Alptekin and Kenan Kalav are examples of this type of male representation. The understanding of male-dominant ideology is often dominant in the comedy films of this period with the actors such as Kemal Sunal and Sener Sen (Uluyağcı, 2001: 37-38).

The 1990s was a period in which independent productions emerged in cinema and the diversity of topics increased. In this period, the production of many different genres such as white cinema, women's films, love films, crime films, political films, films about urban people, children's films, films with orientalist motifs and historical films emerged (Pösteki, 2004: 5). In this period, where different young generation of directors emerged in the cinema and produced films different from the stereotypes of Yeşilçam, female and male characters with marginal identity representations such as homosexual and transvestite may be encountered.

The emergence of different forms of expression and thematic searches in the 1990s led to an increase in films focusing on cultural-social contradictions and identity issues. Especially beginning in the mid-1990s, films such as *Tabutta Rövaşata* (1996) and *Her Şey Çok Güzel Olacak* (1998), which focus on the relations of friendship between men, have an important mission in terms of determining the forms of identification of male identity, researching the forms of solidarity and conflict between men in the new social order and

detecting different fractures within this structure. (Yüksel, 2013: 285-290).

Looking at the representation of the father from the 1980s to the 2000s, along with the traditional ideology of male-dominant representations, when compared, it was seen that the father figure was more feminine and emotional, especially during the times his wife worked, representations regarding his help with the child care and housework were more prevalent. However, the problems in society created by this role sharing have manifested themselves in the representations of marginal or problematic masculinity and father in cinema beginning in the second half of the 1990s.

### **Representation of Father Since 2000s**

One of the two most important developments in the domestic cinema of the 2000s is the spread of developing digital technology production films and the other is that the state's starting to support cinema with the 5224 numbered law implemented in 2004 and with the addition of various supports by means of the added updates to this law. Following these two aforesaid developments, domestic film productions have increased since 2005.

The films that have been translated since the 2000s can generally be expressed as political films, historical films, and periodical films with historical motifs, romance films, comedy films and children's films in accordance with their genres (Pösteki, 2004: 5). In these films, which appeared as examples of popular or independent cinema, in ideological

terms, *Takva* (2006), *İki Dil Bir Davul* (2008) and *Devrimden Sonra* (2011), etc. different representations can also be encountered.

It can be stated that the types and characters in the cinema are generally different from *Yeşilçam* also in the 2000s. Unlike a certain ideal and a benevolent type, there are no ideal types and models in the new cinema. The image of women could be created also from the perspective of women instead of the good women, bad women stereotypes which are created dependently with men or through male dominant perspective. Women, whom we can define as a little more feminist, appear as persevering women who can stand on their own feet. The directors of this period, in which the understanding of director cinema continues, can express themselves freely distant from old stereotypes and themes (Sevinç, 2014: 98).

When the male characters are taken into account, the audience is often presented with male characters who seem to be stripped of "traditionalism" but retain the image of the traditional male. In the representations of these male characters, whose ambition, unlimited courage and revenge are common, women are positioned passively. This shows that the male image is reproduced in Turkish and world cinemas, usually through films, and continues to preserve its traditional potency over women (Uluyağcı, 2001: 38).

In men films, economic insecurity often takes part as associated with insecurity in masculine sexual identity (Arslan, 2005: 136). The problems created by the transformation of male representation, which started with the presence of women in business life since 1980s, usually

with the purpose of supporting her husband, also manifested itself in this period. Nejat Ulusay states that the films based on male friendship and solidarity in Turkish Cinema in this period, served as a kind of compensation for the lost masculinity within this context. (especially since 1980s) (Ulusay, 2004: 143-144).

Ryan and Kellner state that women are either missing or in the subsidiary roles in the films based on male friendship. Since lonely and proud men are resurrected in this period, according to some, these kinds of films can be regarded as the first exaggerated reaction to feminism. On the other hand, romantic love is tried to be disfavoured in the films based on male friendship since it is the traditional representation, it glorifies heterosexuality and expresses the potency fantasies of male, (Ryan and Kellner, 2010: 238-239).

In movies about friendship and solidarity between men such as *Kolay Para* (2002), *Mustafa Hakkında Herşey* (2004), *Takva* (2005), *Maskeli Beşler* (2005), *Barda* (2006), generally there is the loss of masculinity, unproven manhood which cannot overcome impotence, and to compensate for this, there is a rude and vulgar male image. These men, who struggle in search of confidence, can become the subjects of underdog narrative in which they talk in slang, are involved in crime and bad habits. Sometimes men, homosexuals and transsexuals who exhibit feminine behaviour and dress in pink, red and orange clothing can be seen in assisting roles. On the other hand, in these films, the male body can turn into commodities like the female body and exist as an

object of pleasure and may even be subjected to masculine violence (Oktan, 2008: 158-160).

When the father representation is examined starting from the 2000s and onwards, it is seen that social change and economic crises in general have changed the roles and relationships in the family such as father-child and husband-wife, and with the decrease in the communication within family, celebrity figures such as artists and football players are taken as role models. In addition, male/father characters that can be called anti-hero who are the head of a criminal network organization (Organize İşler Sazan Sarmalı -2019, Çiftlik Bank: Tosun Firarda-2018), have the identity of mafia (Kurtlar Vadisi Filistin-2011, Kurtlar Vadisi Vatan-2017) etc. have begun to be taken as role models. It is seen that these characters have shattered families and assume tasks that endanger their lives. Although he is seen as a representation of an authoritarian, a father fond of his family, the anti-hero characters put their families in harm's way due to their dangerous occupations and these fathers cannot protect their families adequately due to their pursuit for power and success.

Femme fatales, who seduce the father, are mostly presented as responsible for the transformation in the father representations of recent period where there is inadequate integrity in the family and incompetence, which is the significant subversion of manhood and male authority. These fathers struggling in a sense of insecurity cannot perform their traditional functions. Passive, wimpy, contradictory or overly authoritarian and cranky fathers who are incompetent, cannot



fulfil their fatherly duties are observed more instead of heroic fathers who protect the integrity of the family, are the patriarch of the house, and who are possessive. In fact, in some films, another older male performs the functions of the father and the relationship between men turns into a father-son relationship (Oktan, 2008: 159-160). Again, the feminine and emotional representations of fathers, which have started to be seen since the 1980s, are observed in the current examples of films such as *Komser Şekspir* (2001), *Kız Baba* (2018) etc.

### **Representation of Father within the Scope of Recently Reviewed Films**

Three films selected to examine father representation from modern day films will be analyzed in this section. Selected films; *Atlı Karınca* (2010), *Ayla* (2017) and *Hadi Be Oğlum* (2018) are important in terms of revealing the difference in present-day father representations by discussing three different father figures. In the father representations in these films, the main characters and their relationship with their children are discussed as the focal point. In the representation of the father, many factors such as personal characteristics, attitudes and behaviors of the characters, their values, their sense of responsibility and their relationship with their children are taken into consideration in the evaluation.

## **The Film Atlı Karınca (2010):**

**Director:** İlksen Başarır

**Producer:** Hazal Dut, Zeynep Günay Melemez

**Scenario:** İlksen Başarır, Mert Fırat

**Actors:** Mert Fırat, Nergis Öztürk, Zeynep Oral, Sema Çeyrekbaşı, Sercan Badur, Oğulcan Güler, Eren Öner, Helin Çal.

### **Film Analysis**

The film begins with the scene where Erdem and Sevil couple have sacrificed sheep for the traditional Eid al-Adha. Erdem averts his gaze while sacrificing the sheep. It is obvious that Erdem accepts this situation as a result of persistence of his wife. Because after the sacrifice he says to Sevil "*The meat of this sacrifice will not enter our house,*" Erdem throws away the food brought by the neighbours on Eid al-Adha on the account of the fact that he does not find it hygienic. Then when he sees that the person who slaughtered the sheep smears the blood on the children's forehead and asks his wife Sevil to bathe the children. As his wife considers it unnecessary, she asks him to bathe the children himself. Erdem bathes his children. At night, it is seen that the boy, Edip, is sleeping on the mattress while the girl, Sevgi, sleeps on the normal bed.

This progression in the film, which contradicts the traditional patriarchal dominant ideology, points to the transformation in the representation of masculinity and father that began in the 1980s and is evident in our contemporary life. Table 1 provides information on the

character of Erdem Yalçın, a father far from the traditional representation of father.

**Table 1:** Father in the Film *Atlı Karınca*: Erdem Yalçın

<i>Erdem Yalçın</i>			
<i>Characteristics</i>	<i>Behaviours</i>	<i>His Ideas and Values</i>	<i>Representation of Fatherhood</i>
Diffident, Cowardly, Well-groomed, Selfish, Liar, Ruthless, Irresponsible, No strong character-personality, Immoral, Perverted, Unreliable, Untalented, Idle, Foulmouthed, Lack of empathy, Indifferent	Helps his wife and with his children's homework since his wife works, makes promises to his children but only fulfils them with the persistence of his wife, demonstrates behaviours which indicate his lack of consciousness and responsibility of becoming a family, (abusing his daughter, tricking his son etc.) does not do anything he dislikes though they are necessary	Instead of appreciating and caring about his loved ones only cares about himself,  Putting the satisfaction of his needs and problems above everything else (restraining his daughter for his sexual need, not searching for employment for the good of his family etc.) and considers his family bound to serve for his needs	Irresponsible, distant from traditional family and fatherhood value, selfish, does not show his concern nor love, uncompassionate, rude, takes what he has for granted, thinks that his children and wife should serve for his needs, perverted

With the 2000s, a male image, who experienced an apparent loss of masculinity, is struggling with impotence and unable to prove themselves, have started to appear in Turkish cinema. On one hand, these male characters try to hide this and on the other hand they try to create a rough and vulgar male image to compensate for the loss of masculinity (Oktan, 2008: 159). Erdem, contrary to the promotion of his wife at work, fails in his profession of writing. He always dreams of

belonging to the upper class. He is neither mature nor has the economic potential enough to keep the promises he makes to his children and wife. He assumes the role of father, even though for show, with the pressure of his wife. For this reason, the boy, who is always known to take his father as a role model, does not even bother to talk to his father in this case.

His wife, Sevil, is a mother who both works and is responsible for the housework. She doesn't taunt her husband because of his deficiencies. Because, as mentioned by Uluyağcı, women are passively positioned in such representations where these male characters, whose feelings of ambition, unlimited courage and revenge are prevalent (Uluyağcı, 2001: 38). One day when Sevil's mother is paralyzed, the family becomes obliged to move to her home in Istanbul. When Erdem, who drives the car on their way to Istanbul, notices the stern gaze of his son, Edip, asks him why he is not sleeping. Meanwhile, Edip visualizes strangling his father and having an accident with his family. Shortly after, when he is distracted by the stern gaze of his son, Erdem crashes. He ran over a dog. Though his wife wants to get the dog off the road, he says he can't. His wife and son pick the dog up from the road and bury it. In the film, it is possible to say that the woman, in the patriarchal structure, of which rules were determined by men, works her relationship through patriarchal bargaining, (Çeliker, 2011: 103) and tries to have balance by doing so. The woman picks the dog up from the road and buries it with her son.

In the conflict within the father-son story there is the child who does not want to grow up and on the opposite the father who does not want to give up his potency. The will of the child is tested by the will of the father (Arslan, 2005: 208). In fact, Edip has always been oppressed and always feel incomplete due to longing for a strong, protecting father. Suddenly, the film flash forwards to the youth of Edip. Edip calls his mother from the boarding school in which he stays. Meanwhile, Erdem, who cannot even bathe himself, calls for Sevil. He wants Sevil to put soap on his back. And though his wife is reluctant they have intercourse. His wife tells him that the bathroom door does not shut and that he needs to get it fixed. Erdem puts her off by saying okay. The film also displays the male body and female body during and after the intercourse. Oktan states that not only the female body but also the male body is transformed into a commodity in these films of this period (Oktan, 2008: 159).

Erdem, who is disturbed by his wife's working until late hours, cannot object to his wife since he has no luck in writing and finds solace in his cigarette. And when he goes fishing, he always returns empty handed. On the other hand, his wife Sevil is offered a job as an assistant manager. Although Erdem does not find this pleasant, since his wife works hard, he cannot say anything. The family then eagerly waits to watch the program on TV where Erdem's poetry book is mentioned. The sound from the program will drag Erdem thoroughly into the abyss. *“And now, our selections for you in this week's book section. Erdem Yalçın's series of poetry books must be in your library. But we still cannot say that the author fully reflects his maturity”* Erdem turns off

the television angrily. The father who feels lonely and restless even though he has migrated to Istanbul, which he has relied on, is in conflict with people, in despair, poverty and pennilessness (Orhon, 2005: 214). His desire to prove his power as a man and to make himself heard gnaws at him.

Sevil decides to accept the position of assistant manager and tells Erdem that she will not be there for a few days for a business trip. Erdem gets very angry this time and for the first time, in the name of compensation for his failure in his work and loss of his masculinity, he yells in a rude and vulgar manner. Erdem: *"What a load of rubbish. What is this now? An excuse to travel"* Sevil: *"How could you say that? This is a business trip. I have to get to know the people I'm going to work with."* Erdem: *"Oh shut it Sevil, it's ridiculous!"* Sevil: *"It's not ridiculous at all. That's the rule of this job. I have to be there as an assistant manager. I'm not going for a tour"* Erdem: *"But I told you, didn't I, Sevil? Look! Why would we need this now?"* (As if expressing that she is compelled to do so due to Erdem's failure with his work) Sevil: *"Yes, dear Erdem. You are right"*.

Sevgi assumes the role of mother when her mother goes on a business trip. She prepares food for his grandmother and father. His father calls for her from the bathroom. Later, her father drinks the iced water again which he had drunk after he had slept with her mother. Sevgi throws up in the toilet. It is understood that she is raped by her father. Sevgi goes to school to get away from the house. She does not even realize that it is Sunday. Her mother notices the strangeness in her

daughter and asks Erdem. Erdem, on the other hand, again indifferently puts her off.

In the films in which the woman's self is destroyed and her body is presented to men as an object and the patriarchal ideology is perceived intensely, the male expresses his sovereignty and power by controlling the personality and body of women (Özkan, 2012: 80). In order to prove his manhood and show his strength, he resorted to sexual abuse without hesitation, and had intercourse with his daughter. All kinds of violence the father applies to his child in the filmic narrative causes her to suffer, remain silent, become angry or feel under emotional pressure, and it cannot be compensated (Özgür, 2018: 159).

Sevgi notices a bird's nest. His mother gets angry when she wants to touch the eggs as she sees that they are about to fall. Sevil: *"What are you doing, girl? Don't touch"*. Sevgi: *"Why?"*. Sevil: *"If their mother notices that they are touched, she will leave them, and she will not return."* Sevgi : *"But if it falls, it will die."* Sevil: *"Well, still don't touch it"*. Here, with the instinct of motherhood, what Sevil says is actually a reference to women and her children, whom they care for and protect. The message, just like when the mother bird never returns to the nest after it understands that its baby is touched, a woman by not forgiving the abuse of her child, destroys the home, is desired to be conveyed.

When Erdem offers to go fishing as a family, Sevil refuses this since she has to take her mother to the doctor. Erdem says that they can go with Sevgi. Sevgi, frightened, also refuses, saying that she has

lessons. In the evening, Erdem asks Sevgi to fill the glass of water in his room. Sevgi looks at him angrily, and the image of her stabbing her pen in his hand comes in her imagination. And in reality, the water she is filling overflows from the cup. Her father gets angry. The next day they go fishing together. When his father cannot catch anything again, he buys the fish with his money so that the bucket does not return empty and puts them in the bucket. When eating fish, Sevgi gets sick and leaves the meal. Although there are problems such as loneliness and impotence, the father does not see a problem in himself as he thinks that it is his right to do so with the understanding of "I am the strong one" (Orhon, 2005: 215).

When Erdem goes to his workplace, Tufan Bey who did not consider his work adequate before, this time says that he liked his last work by saying that this is your best poetry book. He also names one of the poems he especially likes: The Carousel. Although Erdem says that he does not intend to put it in the book, he cannot convince him. Because in this poem, he actually tells of what he had put his daughter through. His wife Sevil tells Erdem that she has to go to work at a late hour. Though Sevgi anxiously tells that she wants to stay with her friend Zeynep, her mother rejects. Sevil arrives early and is suspicious when she sees her daughter panting and anxious. Sevil: *"Where is your father?"* Sevgi: *"I don't know. I was in my room. He probably went to the store"* Sevil: *"Hmm I wonder... At this hour? You sleep if you want. I'll take a shower"*. But Sevil, who turns on the shower faucet, realizes everything and starts to cry. She remains distant and cold towards Erdem's attempts at intimacy.



Sevgi unwittingly reads his father's poem "Atlı Karınca" to her grandmother. *"The girl looked at him with pleading eyes every time. But his hands were deaf. She wanted to break loose. But to no avail. She couldn't understand what she did to deserve this. What she saw was the face of her father. But it couldn't be her father who did this to her."* Then she starts to open up to her grandmother. *"I beg you, please don't! I was crying. I said if my mom came, she'd kill me. But he wouldn't listen. He said we'd love each other more. I was terrified. I said it hurts; but he did not stop. Now I hate him. I don't want to sleep at nights. I don't want to eat. I wish I hadn't grown up. I am ashamed. I can't look at my mother's face. It's as if everyone knows about this. But it's not my fault. I swear I didn't do anything. I want to get out of here. What do I do? I wish someone would tell me! What should I do, grandmother?"* Her mother is more devastated when she hears behind the door what had happened to her daughter. Now she has only one thing to do: Destroy the nest just like the mother bird since her child is touched.

Seeking confidence in an insecure world, Erdem cannot fulfil the functions of the traditional father figure and begins to harm his family (Oktan, 2008: 159-160) and becomes a character that is hated by his family. Erdem dies as a result of a traffic accident. Sevil does not even want the reading of Qur'an at his funeral. She apologizes to her daughter. She hugs her by saying *"What a terrible mother I have been to you, my child.* Sevgi asks why her father's funeral is being taken to town. Sevil says, *"I want him to lie in the place he hates the most"*. She says that her father died as a result of an accident and that the police informed her about the situation. Her brother Edip, who came to the

funeral, has also no pleasant memories of his father. When Sevgi asks whether he remembers the amusement park photo, he says he does not remember even though he remembers very clearly. Because his father had tricked him every time by saying that he would take him to the amusement park. In the evening, at home it is seen that his brother is lying on the normal bed and she sleeps on the mattress this time. Sevgi and Sevil feel uneasy when they see the apparition of Erdem occasionally. Sevgi is in a struggle trying to get rid of the traces of the past by cutting her long hair. In the study room she finds a note similar to the poem "Atlı Karınca" written by his father about her. Later, it is revealed at the end of the film that Sevil is the one who hit Erdem with her car and ran away.

### **The Film Ayla (2017)**

**Director:** Can Ulkay

**Producer:** Mustafa Uslu

**Scenario:** Yiğit Güralp

**Actors:** İsmail Hacıoğlu, Kim Seol, Çetin Tekindor, Ali Atay, Murat Yıldırım, Taner Birsnel, Altan Erkekli, Meral Çetinkaya, Damla Sönmez, Büşra Develi, Eric Roberts, Lee Kyung-Jin, Sinem Uslu, Erkan Petekkaya.

### **Film Analysis:**

The film was adapted from the real life of the Suleyman Dilbirliği who took part in the Korean War in 1950. As the film seems to be a war film, it is also a special film in terms of its constructing different

meanings. As is known, Hall defines representation as an active work of selecting and presenting, structuring and shaping. In fact, the transmission work that Hall mentions is an attempt to add new meanings to the existing and to create a meaning. In this sense, war, tragedy, pain, blood, tears, which are the subjects of the production of meaning in the film *Ayla*, have transformed into love, compassion, fraternity and manhood as new meanings. The things that happened do not only represent a war, but also represents the intercultural transformation of countries due to sociological and geopolitical reasons (Yıldırım, 2018: 229).

*Ayla's* family, with whom *Ayla* has been living a modest life in the village, loses their lives in the war. *Ayla* falls into a state in which she cannot speak due to the shock of her experiences. Sergeant Suleyman finds her in a miserable state and brings her to his unit. The Turkish soldiers, particularly Sergeant Suleyman who found her, do their best at the expense of their lives in difficult war conditions in order not to make her feel the lack of her father. It is highly commendable for the heroic Turkish soldiers, praised by the US and Korean senior commanders, to protect children, who are victims of war, almost like a father and to fight for support.

In the film, in his expressions compiled from his memories of the Korean War, while Marshal Douglas Mac Arthur states that “*Turks are interesting people. When the whole world was called, the Turks were the first to respond. When this war makes history, neither you nor I will be remembered, my friend. They will be the ones to be in the history*

*books.*” a Korean Commander expresses his thoughts by saying “*The number of children taken care of by Turks is not decreasing. Additionally these all are our children. They are fighting to help us by travelling over thousands of kilometres and shedding blood. And on top of that they look after our children. This is not right.*” However, Lieutenant Lee, who made the final decision, expressed his confidence in the role of the Turkish soldier as the protective father by saying, “*It is safest for us to keep the children in the headquarters until we build a safe place for our children.*”

Ayla wants to go after him wherever Suleyman goes and sleep with him and she gradually gets accustomed to him. She watches the soldiers' drill and one day they she starts talking. The little girl who loves Turkish soldiers a lot and knows her name as Ayla, learns to read from Sergeant Suleyman just as she had learnt Turkish from him. When she sees the pictures of a mother, brother and father in the picture book, she points out to them with her hand to Sergeant Süleyman and says, “*No mother, no brother. Father*” and hugs him. She considers Sergeant Suleyman as her father. Sergeant Süleyman, moved by this, responds by saying “*My Daughter*”. In Turkish Cinema, the orphan children's, especially in the pre-1980 period, surviving both the orphanage and social problems by means of a strong father are dealt with. As in the 1973 film *Çaresizler*, the orphaned Kadir's suffering ended when he reunited with his father (Arslan, 2005: 87), Ayla also found the paternal love through Sergeant Süleyman.

Sergeant Suleyman continues to take care of every need of Ayla. They start to fear losing each other. In response to the comment of Lieutenant Mesut *"You took this bird, you healed it, and then you helped her to fly. Soon we will be going back to Turkey. How will you leave her? Or how will she leave us?"* Suleyman, with all his power, uses every means available to find Ayla's family. His efforts, which he risks his life for, do not yield results. Even though he must return to his hometown, he decides to stay voluntarily for Ayla. His father reacts to this situation. Huseyin Dilbirligi: *"He left without informing us. Okay, we are proud. But we want him to return back. He served his duty. Now, we will wed him"*. Therefore, people have become subjects who have attributes accordingly with the instructions of the patriarchal system they are in and have expectations from the system, while at the same time have to meet the expectations of the system (Öztürk, 2007: 72). Sergeant Süleyman who lives in a patriarchal society should now marry since his military duty is over.

The same reaction comes from Major Fuat as well. He wants him to return to his family in Turkey. Major Fuat: *"As long as you are under this roof as armed forces personnel, you will obey orders. Otherwise, you would resign. Is it not a pity to the people you had made a promise?"* But Süleyman is determined. Süleyman: *"Is it not a pity to Ayla? She got used to it, she calls me father. She cannot do without me anymore. They should let me take her as well. Then I will return"*. The Major says that the army has opened an orphanage called Ankara School and that Ayla will be educated there. Lieutenant Mesut also states that the Turkish army will always support this school.

**Table 2:** Father in the Film *Ayla: Süleyman Dilbirliği*

<i>Süleyman Dilbirliği</i>			
<i>Characteristics</i>	<i>Behaviours</i>	<i>His Ideas and Values</i>	<i>Representation of Fatherhood</i>
Humanist, Altruistic, Honest, Loyal, Ethical, Understanding, Trustworthy, Protective, Compassionate, Responsible, Friendly, Brave, Helpful, Patriotic	Adopting a lonely child like a father, tending to and caring for her, not withholding his interest, affection, support and compassion for her, being so altruistic that he puts himself in danger, being loyal and altruistic towards his loved ones, not discriminating people and being tolerant and humanist	Has an understanding that homeland comes before everything else for the Turkish soldier, Is loyal to his loved ones and thinks that he should be so selfless for them that he can risk his own life, Is so determined that he can put himself in harm's way for the humanist values he deems right	Devoted to the traditional values, protective, responsible, altruistic, caring, affectionate, shows his love and concern, faithful, compassionate, supportive, fighter, emotional, shielding others using himself so that he risks his own life, role model father

The new meaning construction in representation as Hall mentions, is conveyed in the film by the message that paternity is not limited to biological paternity but the person who fulfils fatherhood responsibilities can also be called a father. In Table 2, it is seen that although Sergeant Suleyman is not a biological father, he is presented to us with a father representation that is indistinguishable from a real father and even with superior characteristics.

When Sergeant Süleyman realizes that it is difficult for both Ayla and him to be separated, he resorts to kidnapping her by putting her in his luggage. However, though this is not detected during the checks, he

is caught by Lieutenant Mesut as he realizes this. The state's oppression device must function by force. The soldiers find out that Ayla is in the luggage. Sergeant Süleyman, who resists the existing system, is reminded that "reality is shaped accordingly with the ideological order and is far from the possibility of free thinking and movement" (Sucu, 2012: 31). Although Sergeant Süleyman does not want to, he is obliged to obey this due to his responsibilities to his profession and family. He turns to Ayla and says that if she sings the Ankara Anthem well, he will always be proud of her and promises her as he leaves: "*I will make a promise now. I will come back, okay? I will come back and this time we will never be separated*". Ayla: "*Promise?*" Süleyman: "*Promise. Fathers fight for their children, and live for the promises they made. I will come back. Promise. I will*". The promise given here, considering that the film was set in the 1950s, presents us with the mentioned pre-1980 traditional representation of a heroic father, who is true to his words.

Süleyman returns to his hometown late because of Ayla and learns that Nuran, the girl he loves, could not accept it and is engaged to someone else. When Süleyman asked Nuran why she did not wait for him, Nuran says: "*But you cared more about that little girl than this girl here. They gave me this engagement. And I hope that they give you new medals.*" and goes away. For Süleyman, first comes homeland, then fatherhood, then the girl he loved. Later, Süleyman writes a letter to his father saying that he wants to marry the person he deems appropriate. As Wood puts it, the dominant ideology here - the rule of the father -

by becoming natural is supported by those who resist change the most (Wood, 2008: 395).

Intrinsically to the Turkish socio-cultural structure, especially women living in rural areas are not raised as independent, self-confident and individuals. Their lives are centred on family, husband and children. While the existence of men is determined on power and success, the existence of women is decided through 'someone else.' Men should be decision-makers, must have profession, must be strong, obliged to protect their families, and must have the ability to cope with vital problems. In this case, it can be concluded that both men and women are not actually free in terms of different perspectives in social life (Özkan, 2012: 79).

After 47 years, the retired Korean veteran Süleyman and his wife Nimet go through the Marmara Earthquake on the 17 August 1999. The idea of his dying without keeping his promise hurts him more rather than dying in an earthquake. One day, a journalist who wants to make a documentary on the 60th anniversary of the Korean War tells Süleyman that he and his Korean colleague will help him find Ayla. Süleyman gets excited. It is found out from the reached Korean records that Ayla, at Ankara School, always chanted the Ankara Anthem in a strong voice so that her father would be proud and that she did not talk to anyone but waited for Süleyman. Süleyman's daughter Sebahat starts to feel worried. Süleyman, on the other hand, hugs her and says that as a father he does not separate between his children and will not die without keeping his promise. Ayla is finally found. She had lost her



husband and works alone under difficult conditions to raise her children lest she becomes a burden to anyone. 60 years later, in 2010, the moments of reunion with her father is shown in the film in sequence with the reunion of the real Ayla and Süleyman.

### **The Film Hadi be Oğlum (2018)**

**Director:** Bora Egemen

**Producer:** Fırat Parlak

**Scenario:** Fırat Parlak, Koray Şahin

**Actors:** Kıvanç Tatlıtuğ, Büşra Develi, Alihan Türkdemir, Yücel Erten, Feridun Düzağaç, Yıldız Kültür, Sezai Aydın, Cem Zeynel Kılıç.

### **Film Analysis**

The film tells the story of a young father named Ali in Kaş, Antalya, who devotes his life to his sick son Efe, who cannot communicate with the society. Ali, who is deals with fishing, gets close to a customer named Leyla, who rents his boats, after her suicide attempt. In modern-day movies, love is intertwined with sexuality. Men do not use pompous flirt lines towards women much (Kotaman, 2009: 357).

**Table 3:** Father Representation in the Film Hadi Be Oğlum: Captain Ali

<i>Fisherman Captain Ali</i>			
<i>Characteristics</i>	<i>Behaviours</i>	<i>His Ideas and Values</i>	<i>Representation of Fatherhood</i>
Ambitious, Helpful, Altruistic, Emotional, Humble, Protective, Understanding, Compassionate, Responsible, Fighter, Brave, Meticulous, Friendly, Determined, Benevolent, Childish	Being both a mother and a father to his child alone, Taking care of him and looking after him, not depraving him of his love, care, support and compassion, treating his family with devotion, being so altruistic towards his loved ones that he can risk his own life, Using slangs when he gets angry	Faithful to his loved ones and thinks that he should sacrifice everything for them no matter what,  Becomes content with the welfare and happiness of his loved ones,  Knows what family and responsibility means	Loyal to his traditional values, protective, responsible, altruistic, caring, affectionate, shows his interest and love, faithful, compassionate, supportive, fighter, emotional, sensitive, risks his life to protect others, role model father

Leyla gets pregnant from this one-night stand. She says that she cannot take care of the child because she is ill but that she will give birth to the child if he wishes. Although Ali dreams of a home together with her, he says that he can look after the helpless child alone. Here, the representation of a father who differs from traditional father representations to a certain extent, is more emotional and determined enough to mother his child. Table 3 provides information on this father representation.

At the beginning of the story, Ali pours out his troubles to his father, thinking that he cannot take care of his child alone. Ali: “No

*way! I can't take care of this kid. Let his mother come and do it. I am not enough for this child? ”His father Haşmet: “You will be good enough, as I have been for you”. Ali: “Father, how are we going to be both a mother and a father?” Haşmet: “Don't say such big words! You were too young when your mommy died. I put your cheek close to her cheek. So that she could pass with it. So that you can breathe the smell of a mother in. I raised you by constantly wishing for “patience” Ali: “Leyla stayed with me for only one night! You have a story to tell; what do I have to tell? Nothing!” Haşmet: “Your story is sleeping in there, my son”.*

As Leyla is in capable of being a proper mother, Ali is sorry about this situation. In the traditional representation of women in the role of mother in Turkish cinema, the mother is a validator and preserver of the values of the father, especially in the extended family (Özgür, 2018: 157). In this case, the mother entrusts her child to the father for life since she thinks that she cannot take care of the child. Because marriage for the woman is to leave the father's rule and submit to the husband's rule (Oktan, 2008: 162). Leyla, who is ill, is not able to make this decision.

One of the most important factors that shape the fathers' understanding of fatherhood, is the consciousness of fatherhood that is passed down from generation to generation and learned from their own fathers. In the relationship with his own children they teach them consciously or unconsciously what they had learned from their own

fathers (Özgür, 2018: 158). The character Ali is also influenced by his father's suggestions. Like his father, he decides to take care of his son, who is left without a mother, and brave every difficulty.

In the identification of the child with the father's perspective, he must identify with not only the father's rule, but also with (obscene) violations that are complementary to this rule. In this cycle, violation as you obey, guilt as you violate, and then more obedience are required. This fundamental course taught to the superego through psychoanalysis in relation with the obedience, summarizes the "love for the state" of the conservative populism in Turkey. Compliance with the rule of the father also means subordination to the possibilities of violation subtly offered by him. It is also the rule that demands the price of these violations: *"You must obey more! / Protect the image!"* The ways to protect the image is to conceal the castration of the father (Arslan, 2005: 213-214). And Ali tries to stay away from the violations that his father does not see as appropriate as much as possible. Even if the society might perceive it as castration, he does not hesitate from being a mother to his son.

It is also seen that he engages in verbal conflict with his friends and society for this purpose. When his friend Murat wants to joke about his doting on his child, his reaction is harsh. Murat: *"The most beautiful mother of Kaş. What are you doing? Shall we have dinner?"*. Ali: *"Yes, brother. Let's go out for dinner and let me buy you a knuckle sandwich"* Murat: *"This one doesn't get a joke, geez!"*. When a customer speaks disrespectfully to his father Haşmet calling him geezer and noticing that

Efe is unable to speak, calls him retarded, Ali cannot calm his temper and punches him. Nancy Chodorow and Carol Gilligan claim that when the male children feel separated from their mother, they also see their existence as an opposition to the outside world (Zoonen, 2007: 98). Ali, who also grew up without a mother, resists to such condescending judgments of society; but on the other hand, he cannot help himself but cry secretly.

In traditional families, the mother is often held responsible for the development and education of children. The father might just provide for the material needs of the house and be passive and indifferent. This situation negatively affects the social development of the child. However, the child's communication with the father is important in achieving a coherent, self-confident autonomous personality (Özensel, 2004: 82). Ali is a father who makes every sacrifice regarding communication. Ali, who gives moral support to his son who is afraid to go to school, who calms his son who is affected by sound by constantly covering his ears with his hands, and who never leaves his side during his son's seizures, also helps his fisherman father as well.

The film, which can be considered as an example of the male friendship films that has maintained its influence since the mid-1990s, revolves around the father (Ali, Haşmet), son (Ali, Efe), and male friend (Feridun Düzağaç, Kamil, Mehmet, etc.). As a result of a coincidence, Efe goes to a place where the artist Feridun Düzağaç plays the piano. It is noticed that he has an interest in listening to the piano by his leaning his head on the piano. Now there is a new hope for Ali. He immediately

buys an organ and feels great joy when Efe starts playing the organ. Ali: saying *"Look at this! Is there any other who has a son that plays the piano in Kaş?"* he shows off to his friends. Feridun Düzağaç, who teaches him the piano, saying *"You have to do something for this child, Ali. He should not be neglected. In other words, either in Turkey or abroad, Efe should attend a conservatory"* implies that Efe is a child with a special talent which should be utilized.

While looking after Efe, Ali is concerned when he sees his father dive into the sea to collect mussels. Ali: *"Dad. Where are you? Why are you even picking mussels? I'm doing it anyways, why are you doing it? You are not young, even I get scared! It is enough! Do not dive again"*. He is relieved when his father leaves the sea safely. However, after Efe's fall into the sea, Haşmet Kaptan, who jumped into the water to save him, will not be able to leave the water unharmed. Realizing the situation late, Ali is only able to save his son Efe. After this incident, he suffers a major trauma.

Ali first wants to pour his heart out to his son. He tells him that he wants to tell him the death of his father and mother. He tells him that on the day of his mother's death, he hugged his father tightly so that his father would not go away and that he was very afraid and praying to God when his father dove into the water for fish, lest he would not emerge again. He only wants to know that Efe understands him. He expresses that he expects Efe to raise his head and look at him, smile or put his hand on his shoulder. Then he starts to cry, saying *"Do I want too much from you?"*. Efe cannot react and gets up, leaving his father's

side. Then Ali falls deeper into sorrow. In the movies the father, who is the hero and friend of the male child, is at the same time the chief architect of becoming an adult-male and ending the quietness (Arslan, 2005: 87). And Ali feels alone due to his father's absence. Ali: *"Is my father dead? My father is dead!"* he cries out in pain.

His relative Güner Abla makes suggestions to Ali, who lost his father and his boat, for him to recover. Güner: *"I understand that the boat is gone. But there are other jobs. You are a healthy man. Every night this kid sleeps on the chair. You're wandering around like a funeral. Who are you? I cannot even recognize you?"* but Ali is drunk and miserable. Ali: *"Sister, I am nothing. Do you understand me? Nothing!"* Then Ali begins to think about how he can work alone and take care of the child. While in financial trouble, he sets out to Istanbul with Efe for Feridun Düzağaç's concert. Because his friend Düzağaç thinks that this will be an opportunity for Efe for his future at the concert, since conservatory teachers will also be attending.

When they come to Istanbul, Feridun Düzağaç wants to make Ali talk because he looks upset. Ali does not know where to start. Then he starts to tell. Ali: *"We came here today and settled in a room for 15 TL with the kid"*. Feridun Düzağaç: *"Oh! I'm sorry I couldn't think of that. You'll stay with me. Don't worry about it"*. Ali: *"No, not like that brother! I didn't mean it that way. I do not know. Maybe you get stronger somehow. I don't understand, but let's see"*. Feridun Düzağaç: *"You'll curse today, then you'll laugh it off tomorrow. You're young enough to get used to everything."* But Ali says that he is very tired.

Because Ali is all alone with his shortage in livelihood, his son's disorder, the loss of his mother and father and lack of a spouse etc. and in his material and spiritual life struggles.

Efe is afraid to play the piano on stage during rehearsals. His father Ali gives him morale as usual. *"Nothing matters. You're on this stage, you play or don't. It does not matter. There's only one thing I have inside which I can't name. I still can't feel if I'm a father or not. Do you love me?"* Meanwhile, Efe gets up before his father notices. He goes to the piano. This time he will play the piano for his father. He plays for a while looking at his father Ali from afar. His father is puzzled. He takes Efe off the stage after the concert. Ali: *"Efe! Did you look at me up there or did it seem so to me? Huh son?"* after these words Efe is looking at his father.

Ali cries out of happiness and hugs his son. At the end of the film, from the images presented of them together indicate that they will continue to be a remedy for each other's troubles. Fathers' approaching their children in a communicative, affectionate and guiding roles in the family problems they encounter is more successful for solving the existing problem (Özgür, 2018: 160). Since Ali is a father who has this consciousness, he receives his reward with the innocent gaze of his son at the end of the film.



## CONCLUSION

Since the beginning of Turkish Cinema to modern day, the representation of manhood and father has undergone a number of transformations with the effect of social changes as well. However, the current transformations did not suddenly occur with strict boundaries and also in these films the presence of the traditional patriarchal system was perceived. The years in which the most significant transformation was observed in domestic cinema were the 1980s.

In the pre-1980 films, the harsh, authoritarian and protective traditional father figure that does not go beyond the patriarchal dominant ideology stereotypes is common. In this father representation, which were successfully performed by actors such as Ayhan Işık, Cüneyt Arkın, Kartal Tibet, the father of the family, who is the head of the family, provides all the needs of the house. Wives usually do not work. They take care of food, child care and so on. Due to the social status of men and women, the division of labour at home is also obvious. Expectations from the father, mother and child are shaped in accordance with the stereotypes of patriarchal dominant system.

In the 1980s, with globalization, changing work and life conditions, global movements (such as feminism), and social changes, the father representation in cinema has also differentiated. Despite the fact that traditional father representation continues, the representations of father who are more emotional and feminine, assisting their working spouses, fathers with different marginal identities and sometimes

problematic father representations stand out during this period. It can be said that in the 1980s, the representation of masculinity became of secondary importance with the women-oriented films coming into forefront.

Beginning with the mid-1990s, films dealing with male friendship have been started to be added to the existing films. Masculinity and father representations in these films, where men are placed at the center of the narrative and where women are kept at a more limited level, might be fragile, depressed, unsuccessful and impotent problematic types like the existing social life. These types often present a vulgar and a rough male-father portrait to hide their problems and compensate for the loss of masculinity.

With the 2000s, the films in which the traditional patriarchal system was sustained appeared once again. On the other hand, in the father representations which appear with different identities on different themes, a strong and authoritarian traditional father representation is not usually encountered. Aside from the male-father actor of the unsafe world in this period appearing in the films dealing with male friendship, the representation is substantially estranged from its traditional functions.

The father representation which is problematic, feminine, struggling with identity crisis, and which appears with different representation types, employs various methods in order to prove his manhood and cope with his impotence throughout the film. Even though this way can be achieved through being involved in negative

ways such as violence, incest relations, crime and dirty work, etc. in order to obtain power and success, it can also be the success achieved through ambition and tenacity.

When the modern-day films (Ali Kaptan-Hadi Be Oğlum: Good father), (Erdem Yalçın-Atlı Karınca: Bad father), (Süleyman Dilbirliği: Ayla: Non-biologic father) in which three different father representations were examined, are observed; first of all, it can be stated that different father representations (incest, non-biological, etc.) which we are not used to started to emerge in domestic cinema in the 2000s. Although the traditional father representation was avoided, it is seen that the patriarchal dominant ideology is verified in these three films.

In the film Hadi Be Oğlum, the father was put into the forefront with male friendship and the mother was left in a passive position. In the film Ayla, the father embraces Ayla, whom she calls "my daughter", disregarding the any obstacle, even though she does not have a blood relation to him. Although Erdem Yalcin is a father distant from traditional values, his wife is loyal to him in such a way that she does not reproach him for his shortcomings. He decides on way of proving his strength and manhood by having intercourse with his daughter.

Except for Ayla from these three films, in both father representations, it is seen that the father, in line with the present representation of the father, takes care of the housework, childcare etc. which do not comply with the definition of a traditional father. The fact that the father in Ayla film directly complies with the traditional father representation is due to the fact that the film conveys the father representation in the 1950s.

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## **CHAPTER 7**

### **A SEMIOTIC ANALYSIS OF THE PUBLIC SERVICE ANNOUNCEMENTS ABOUT THE MEDIA LITERACY**

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## INTRODUCTION

Rapid changes and developments happened in technology in recent years have also influenced the communication field, and we have almost been surrounded by the mass media. Surrounded by the mass media, the individual is exposed to thousands of media messages every day even if not on purpose. While these messages influence everyone, they especially affect the children more, who have not much knowledge and experience about the real world.

Çiğdem Kağıtçıbaşı (2004: 121) suggests that the mass media has influence on the attitudes and the behaviour which are learnt and developed at early ages. Although the media has some positive influences on the children, its negative influences such as violence, fear, addiction, and attention deficit draw more attention. While it is not possible to keep today's children away from the mass media, there is no solution to eliminate these negative influences. Even though the relevant institutions and organizations have made some legislative regulations, it is known that these regulations have some faults and defects. Therefore, education is the way to eliminate the potentially negative influences of the media and to solve the problems which are encountered. Past research studies mention an educational program called "*the media literacy*", which is meant to benefit from the mass media in an effective way. In this context, frequently talked about in recent years, the media literacy educational program gains more importance. The children should be helped to use the media more properly through the literacy education instead of imposing some bans,

rules or restrictions on using the mass media. A passive audience, the children will approach the media texts from a more conscious, aware and critical point of view.

The Radio and Television High Council, the Ministry of Education, and universities conduct various studies, research and implementations in order to show how important and necessary the media literacy education, which has been emphasized in Turkey for the last twenty years. RTÜK (Turkish short for the Radio and Television Supreme Council of Turkey) is especially at the forefront with its activities about the media literacy education.

The public service announcements prepared by RTÜK to promote the media literacy draw quite much attention. The present study is meant to show how the public service announcements prepared by RTÜK about the media education present the importance, objectives and necessity of the media education to audiences. Therefore, the present study analyses in a semiotic way the media literacy public service announcements prepared by RTÜK, and tries to determine the relevancy level of these public service announcements.

### **1. The ‘Media Literacy’ as a Concept**

The mass media like radio, newspaper and cinema began to be used as a means of education both in Europe and in Turkey from the 1930s. While the mass media has been used in pedagogy as an educational instrument, a new idea has risen in the media education along with globalization; horizontal, vertical and diagonal monopoly; the increasing popular culture and consumption fact; and entertainment

and tabloidised contents which have increased in the media. According to this idea, the media and thousands of messages which spread from it every day should be analysed as an educational subject. This is because, first of all, a “*meta*”, a media text has “*the value of change*”. While increasing the plus values of capital owners, the media texts serve for the ideology of the dominant class. In this way, the dominant class reproduces its own ideology through its practices of representation in the media thereby ensuring that the dependent class consents (Binark & Gencil Bek, 2007: 39). From this point, only when the media is analysed socially, culturally, economically and ideologically can one be a conscious, critical and participatory media viewer/reader/listener (İnal, 2009: 9-10).

In other words, the path to comprehension of the modern media is knowing “*why, under what circumstances and restrictions, and by whom*” the media texts are “*produced*” (Lewis & Jhally, 1998: 2). On the other hand, if it is aimed to direct the lives of people to the media culture, it is necessary to teach them the language of the visual and auditory images from the childhood as fluently as they learn how to read and write (Jols & Thoman, 2008: 11). Based on all these reasons, the “*media literacy*” education has acquired currency as a new competence which is necessary to be gained by people from the childhood which is a prerequisite for becoming a critical, participatory and democratic citizen.

According to the first systematic definition of the media literacy in 1978 by a Finnish researcher, Sirkka Minkkinen, the media literacy is an education which involves subjects like “*history, production, content and influences of communication*” and “*aims to develop the skills of the human in ‘cognitive, ethical, philosophical and aesthetical’ subjects*” (Minkkinen, 1978 as cited in İnceoğlu, 2007: 21-22).

Nurdan Öncel Taşkiran (2007: 7) states in her text titled ‘*Medya Okuryazarlığına Giriş*’ that the concept of the media literacy is not only the comprehension of the media, and says that the media literacy is an educational model in which people make inquiries about what they view and read and what they understand from them. Elizabeth Thoman (cited in İnceoğlu, 2007: 21) highlights that it is an action requiring the viewers/readers/listeners not only to read the media texts, but also play an active role in the process of creating a media message. In this context, the media literacy is defined as “*the competence to access, analyse and evaluate the media texts in various contexts, and to produce new media texts*” (Aufderheide, 1993: 6).

Sonia Livingstone remarks that these four elements form a skill-based approach to the media literacy. According to Livingstone, these four elements support each other as a part of not a linear, but a dynamic learning process (Livingstone, 2004: 5). Renee Hobbs emphasizes that this definition, which is based on four fundamental competences, “*refers to the process of critical analysis and creating one’s own messages*” (Hobbs, 2004: 122).

The media literacy is an education that aims individuals both actively taking place in the face of the media and critically thinking about the media messages (Buckingham, 2003: 4; Çiftçi, 2018: 133). Thanks to the media literacy education, people will be able to take the opportunity to become a democratic and conscious citizen by assuming a more critical, active and inquisitive attitude towards the media.

## **2. Historical Development Process of the Media Literacy**

The media literacy education began to be implemented in Europe and America about two centuries ago in various ways within different educational programs. In Turkey, it has gained a place in curricula as an elective course for more than 10 years.

### **2.1. Historical Development of the Media Literacy Education in the World**

While it is known that the first ideas and practices about the media literacy education date back to the late 19<sup>th</sup> century, it is seen that the main development in this area occurred along with the beginning of the “*Media Literacy Educational Campaign*” in England in 1920. This educational campaign is based on the objective of creating awareness about the events in the world instead of consciously-presented programs containing entertainment by stopping the audiences’ media addiction being used against them (Taşkiran, 2007: 7).

It is seen that UNESCO used in 1960 the concept of the ‘media literacy’ in order to define its studies which were meant to improve the children’s conventional literacy skills. The concept of the media

literacy was then used to define the studies which were meant as a complementary source of information at primary and secondary education in order to introduce the social problems, improve the pluralism and the freedom of comment, teach how to look critically, and ensure that the programs in the media were understood (Gün & Akyol, 2005: 51). Always keeping the media literacy education on its agenda, UNESCO issued a declaration justifying the necessity of the media literacy as a result of a meeting held in Germany with experts from many countries (UNESCO as cited in Binark & Gencil Bek, 2007: 44).

From the 1970s, both in countries in Europe and America such as England, Spain, Switzerland, Belgium, France, Japan, Austria, and Canada, the media literacy education started, and developed over time. It is seen that the soul of this educational movement began to be introduced by the Christian churches in the continents of Asia, Africa and South America in the mid-1980s along with the media literacy education gaining an international aspect. Tightly controlled by the government in Latin America in the beginning, the media education was later included in the curricula. It is known that the Philippines first included the media literacy education in the curricula in Asia. It is seen that the media education is still undervalued and carried out experimentally by several committed educators in India (İnceoğlu, 2004: 359). As seen, even though the media literacy education is not at an advanced level like in Europe and America, it is also implemented in various forms in the continents of Asia, Africa and Australia (Taşkıran, 2007: 7).

In 1990, UNESCO held a conference in France called the ‘New Trends in the Media Education’, and drew attention once more to the importance of the media education. The study titled the ‘Media Education in 1990s Europe’, which was prepared by Len Masterman and François Mariet in 1994 for the Council of Europe, and the text which was named ‘*The Media Education Revolution*’, which was written by Len Masterman in 1995 directed the debates on the media literacy. UNESCO supported the research studies about the children and the media through its conferences in Paris in 1997 and in Sidney in 2000. In addition, UNESCO brought the relevant experts together in the capital city of Austria, Vienna in 2000 (Binark & Gencil Bek, 2007: 45).

Today, the media literacy has begun to be seen as an educational program that has moved and should move down to the level of primary education all over the world. This is because it has increasingly become more necessary to inform and raise the awareness of the children and the youth about the media especially along with the development of digital technologies. As a matter of fact, all institutions and organizations worldwide have understood that the media literacy course is an educational program that should be provided from the childhood.

## **2.2. Historical Development of the Media Literacy Education in Turkey**

A result of the joint efforts of the Radio and Television Supreme Council and the Ministry of Education to educate conscious and aware media users, the media literacy education began to settle just in the early 2000s. Just after the media education gained currency, various research studies were conducted, conferences were held, and declarations were issued in connection with the field. Based on these preliminary studies, it was revealed that a media literacy course should be taught at the elementary school level.

RTÜK took the first step for the media literacy in Turkey. At the Council of Communication held on February 20 to 21, 2003, the subject of the media literacy gained currency for the first time and took place in the declaration of the Council (Altun, 2009: 98). Conceptually emphasizing the media literacy for the first time, RTÜK conducted studies and public opinion research in order to elaborate the subject. The public opinion research showed that the people watched TV for 4 to 5 hours every day. In other words, one person spends about 20% of her/his year before the screen. Another research study which was conducted by RTÜK on elementary school students revealed that the children spend an average of 3 hours of the day using a television, a radio and the Internet (RTÜK & MEB [Turkish short for the Ministry of Education], 2006: 5).

Later, in 2004, a “*Violence Prevention Platform*” was established due to the fact that acts of violence had increased at schools and that it



was argued that these acts were caused by violence-containing themes which were found in the television broadcasts and the Internet games (İnal, 2009: 163). At this platform, which was established within the structure of the Ministry of State and in which Turkey's leading state institutions, non-governmental organizations and universities were represented, RTÜK recommended for the first time that a media literacy course is to be taught at elementary schools. This recommendation by RTÜK was widely accepted, and the media literacy education was included both in the Media Sub-Committee Report and in the action plan. The same year, RTÜK wrote to the Ministry of Education drawing attention to how important teaching a media literacy course at schools was (Altun, 2009: 98).

In Ankara in 2006, a panel called “the International Media Literacy Panel” was held, and opinions and experiences of the relevant experts were received. At the panel, speeches were made that introduced the media literacy and emphasized the importance and necessity of it. After that, RTÜK went into action by preparing a project for teaching of a media literacy course as an elective course at elementary schools. The suggestion for including a media literacy course in the curriculum was responded favourably. Then, a commission was formed with the participation of the RTÜK experts, and academicians from Ankara University, Gazi University and Selçuk University in order to conduct studies on the media literacy. This commission carried out a detailed study by collecting the publications such as articles and declarations which were published both at home and abroad. As a matter of fact, as a result of all these studies, the








commission prepared the “*Curriculum and Teacher’s Guide for Primary School Media Literacy Course*” (RTÜK, 2007: 39).

In the end of the cooperation which was initiated by RTÜK and MEB in 2004, 30 Social Sciences teachers received education in the media literacy within the scope of “the Program for Education of the Educator” in Ankara from September 7 to 10, 2006. After this education, the media literacy course began to be taught as a restricted elective course to the 7<sup>th</sup> grade students at the five elementary schools which were selected from five pilot cities, which were Ankara, İstanbul, İzmir, Adana and Erzurum, during the 2006-2007 school year (Binark & Gencil Bek, 2007: 89-90).

While continuing its studies for including the media literacy course in the curricula, RTÜK also carried out other projects in order to protect the children. One of these studies conducted by RTÜK is the one that is carried out through the website of RTÜK and the children’s page of RTÜK in order to protect the viewers from the potential impacts of the media. The media literacy section of the website of RTÜK introduces the media literacy course, gives the necessary information about the subject, explains the rules for the children to become conscious Internet users, and mentions various risks of the media (İnal, 2009: 168).

RTÜK developed the ‘*Classification System of the Smart Signs*’ in order to raise the awareness of parents in addition to the children. This system is designed as an assistive system meant for the parents,

the television broadcasters and the society to protect the children and the youth from the potential impacts of television.

<i>The Signs for Age Groups</i>	
	<b>Suitable for General Viewers.</b>
	<b>Suitable for Ages 7 and Up.</b>
	<b>Suitable for Ages 13 and Up.</b>
	<b>Suitable for Ages 18 and Up.</b>
<i>The Signs for Broadcast Contents</i>	
	<b>Contains Violence/Fear.</b>
	<b>Contains Potentially Negative Models of Behaviour.</b>
	<b>Contains Sexuality.</b>

**Figure 1:** Classification System of the Smart Signs

The System of Smart Signs consists of two categories. While the first one of these categories is the “Signs for Age Groups”, which shows which age group each program is suitable for and consists of four signs, the other one is defined as the “Signs for Broadcast Contents”, which shows what harmful contents each program contains and consists of four signs. In addition to these, RTÜK makes efforts to promote the

media literacy education by preparing various short films and public service announcements about subjects like why students should receive the media literacy course and the importance of this course.

The '*International Media Literacy Conference*' organized by the Faculty of Communication, Marmara University from May 23 to 25, 2005 is another important step taken in Turkey for the media literacy education. At the conference, at which various opinions were expressed about the media literacy, experts presented various theoretical and practical approaches associated with the beginning, development process and today's circumstance of media pedagogy in Turkey in addition to the subjects that constitute the foundation of the media education such as the necessity, goal and importance of the course. The first academic meeting organized in Turkey for the media literacy, this conference is important because of the fact that it brought together a large academic community associated with the subject and that it caused the subject to gain currency in Turkey (İnal, 2009: 149-150).

### **3. Theoretical Foundations of the Media Literacy: Protectionist and Critical Approaches**

Theoretical foundations of the media literacy education take shape according to the mainstream and critical approaches in social sciences.

### 3.1. Protectionist Media Literacy Education

The protectionist media literacy education, which take shape within the framework of the mainstream media studies, is especially based on the objective of protecting the children from the negative impacts of the media. According to this, it is necessary to warn individuals against the negative messages of the media, to keep them away from those negative messages and to ban those negative messages in order to protect them from the negative media texts that take place within the mass media. Kellner states that the conventional media literacy education is based on the objectives of protecting the children who are thought to be exposed to and unprotected from the negative impacts of the media from those impacts, teaching them the high culture, spreading the values of that culture, and supporting the written culture (Kellner, quot.; Binark and Gencil Bek, 2007: 49). The protectionist media literacy is an education that makes individuals informed about the media texts and warns against and makes aware them of the potential impacts of the media.

While the conventional media literacy education especially aims to protect the children and the youth from the potential impacts of the media, there are some flawed aspects about this education. In its report associated with the protectionist media education, UNESCO points out the flawed aspects of this education as follows: “*A situation may occur in which the children’s participation in the media is obstructed while protectionism is stimulated through good will and positive motivations, and the right of the children to reach and participate in the information may be restricted*” (UNESCO, 2006: 6).

The protectionist media education not only obstructs the access of the individuals to information, but also prevents them from becoming a critical, inquisitive, active and participatory citizen. In their work named '*Eleştirel Medya Okuryazarlığı*', Mutlu Binark and Mine Gencil Bek (2007: 52) point out that the protectionist media literacy education generally draws attention with its negative aspects such as growing passive individuals far from being inquisitive and critical. In fact, the conventional media literacy should be seen as a preparatory process that ensures the transition to the critical media literacy.

### **3.2. Critical Media Literacy Education**

The protectionist media literacy education hardly allows the skills of "*critical thinking and self-expression*", which are the two fundamental conditions of becoming a democratic citizen (Jols and Thoman, 2008: 14), to be developed. Therefore, the '*critical media literacy*' began to gain currency against the protectionist or the conventional media literacy. In an effort to bring together the media literacy with the fundamental principles of the critical pedagogy (Binark and Gencil Bek, 2007: 10), the critical media literacy is characterized as the educational step of apolitical project that associates creating critical citizens with the development of democracy (Aronowitz & Giroux quot.; Hobbs, 2004: 130).

Mutlu Binark and Mine Gencil Bek (2007: 11) define the critical media literacy as "*the conscience to be able to look at the background of all words, meaning productions, narratives and representations, and the competence to transform socially*". According to Binark and Gencil

Bek, the critical media education means reading the media messages from a critical point of view, participating in the process of producing new media messages and thus developing a consciousness of citizenship.

The critical media literacy education provides the viewers/listeners/readers with the abilities to select, evaluate and analyse the media texts, solve problems and consume and reproduce the information that comes from the media in a conscious way. At this point, the critical media education is also highly important in that it improves democracy by making the individual aware of her/his fundamental rights such as the freedom of expression and the freedom of information (Pekman, 2007: 44).

Len Masterman describes the critical media literacy as an education that is given against the manipulative nature of the media. This is because the media texts have been fictionalized based on a manipulation. It is necessary to approach the fictionalized media texts in a conscious way and to become aware of what their sub-texts mean (Masterman, quot.; Taşkıran, 2007: 99). For this purpose, it is ensured through the critical media literacy education, which gets increasingly more important, that individuals approach the media from a more conscious, aware, inquisitive and critical point of view from the childhood.

#### **4. Why is the Media Literacy Necessary?**

Surrounded by the mass media and opening their eyes to a complex world, the children are naturally exposed to some negative influences of the media. Education is the way for the children to become a critical, inquisitive, aware and conscious individual about the media messages. At this point, the media literacy education comes into prominence. This is because the children, being a passive audience, can only become active through the media literacy education, in other words, by acquiring the abilities to select, evaluate and analyse the messages that come from the media, and to produce new media messages.

Great importance is attached to the media literacy in order to decrease the negative influence of the media on people and especially on the children. According to the protectionist media literacy approach, the media education is a competence requiring to be developed for minimizing the control of the media over the children. According to this idea, the information and skills which are acquired about the media literacy allow the children to reach deeper meanings by using their own value judgements (Kutoğlu, 2007: 117).

In this way, the children are less affected by the media and they are protected from it. According to the conventional understanding, the media literacy is a form of education that is necessary in order to protect the children from the negative influences of the media through restrictions, bans and warnings.



The media literacy education is one that is necessary not only to protect the children from the potential influences of the media, but also because it shows us how the mass media shapes the perceptions and the beliefs, how it imposes the popular culture, and how it influences the preferences of the individuals. According to this, the media literacy education is a step requiring to be taken in order to make the individuals a conscious citizen by providing them with the skills of critical thinking and problem solving. Therefore, the media literacy education is of capital importance in terms of the freedom of expression, the freedom of information, and democracy (Pekman, 2007: 44).

As a matter of fact, the media literacy education is a fundamental competence that should be acquired by the individuals in order for them to interpret the media messages correctly, to produce new media messages, and to become a conscious media user. The media education guides the children in distinguishing the fiction in the media messages from the reality, understanding, analysing, interpreting and thinking about it, and making correct preferences. In addition to these, the media education assumes an important role in growing future conscious citizens by creating awareness in the individuals about the ideologies which underlie the messages.

## **5. Public Service Announcements in the context of Media Literacy**

Today, informational broadcasts are being carried out by public and/or non-governmental organizations in order to increase social consciousness on certain issues. The aim is to attract the public attention on important issues by these organizations through providing efforts for

solving social problems and by giving information to the public benefit. These services not only increase awareness and reliability of organizations, but they are also important informative activities for beneficiaries. On the other hand, institutions have to serve the public more. Some of these services are intended to inform the public about any possible problems it may face. Thus, with the participation of the public, it is aimed to change public attitude and to raise awareness.

As a result of this informing function it is aimed at explaining social problems to the public, presenting solutions, and trying to reduce the negative effects of the identified problems by determining the opinions and thoughts on the subject. In the public service announcement (PSA) broadcasts, which are intended for the benefit of the target audience and the general public benefit to influence social behavior, positive social changes are expected (Mohesh, 2007: 233). With these publications that are seen in mass media as a public service announcement, individual's persuasion and change on the subject is intended. All these efforts are designed not only to raise awareness, change beliefs and attitudes or include educational functions, but also to influence and support a public behavior (Kotler and Lee, 2013: 113).

According to the (b) clause of the 3<sup>rd</sup> article in the Directive on Public Service Announcements of the Radio and Television Supreme Council (RTUK) dated 8/8/2012 and numbered 2012/45, public service announcement is defined as “informative and educational films and sounds and sub-bands, which are prepared by public institutions and organizations and non-governmental organizations such as associations

and foundations, and which are determined to be in the public interest in their publication by the supreme council” ([www.rtuk.gov.tr](http://www.rtuk.gov.tr)). Additionally, "compulsory broadcasts" are broadcasted like public service announcements and they have the same function. Compulsory broadcast refers to broadcasts which are obligatory within the framework of the law and prepared by public institutions and sent to broadcasters with the approval of the Supreme Council" (Official Gazette, Issue 28961). The difference between public service announcements and compulsory broadcasts is stated as follows: While broadcasts proposed by the RTUK and broadcasted free of charge constitute the PSA, compulsory broadcasts are made in accordance with the laws (Zalluhoglu et al., 2015: 469).

In Sezer and Sert’s definition (2014: 11), “public service announcements (PSAs) are advertisements prepared in line with issues related to events and developments for the public good.” These broadcasts (which is literally “public spot” in Turkish), which can also be considered as a product of social campaigns (Öztürk & Yilmaz, 2012; 299) and made for informational purposes, are called as "public" because they are public service and also "spot" because they are short-term broadcasts (Künüçen, 1988: 4).

Public service announcements (PSAs) broadcasted without buying place and time in media are a form of communication similar to advertisements (Wanda, 2010: 580) and they usually take less than a minute and try to reach large masses in the shortest way (Borzakovski & Poussaint, 1999: 181). In these non-commercial ads used in mass

media, it is essential to inform specific audiences about specific topics or to direct them to specific behaviors (Bator & Cialdini, 2000: 527).

Public service announcements related to media literacy are made to ensure public be selective in their activities such as watching television, using the internet and reading newspapers and also to protect them from the negative factors possible to emerge from the media. With the public service announcements emphasizing the importance of media literacy, especially for children to understand and use the media correctly, these following skills are aimed to be acquired (Sezer & Sert, 2014: 19):

1. Access ability: The necessary information can be obtained from different media such as books, newspapers, radio, television, billboards or the Internet.
2. Analysis skills: It is an analysis to determine the truth, inaccuracies, redundancy, deficiencies and the necessities in the information obtained.
3. Evaluation skills: Evaluations can be made in order to reach a decision on issues such as the appropriateness, accuracy and reliability of the information obtained.
4. Production skills: It is the ability of a person's producing and spreading his/her message in order to express himself / herself effectively.

## 6. Meaning and Semiotic Analysis

The concept of semiology briefly means "scientific examination of signs". In addition, the concept of sign is defined as "any kind of form, object, fact, etc., which represents something other than itself and therefore can replace what it represents" (Rifat, 2014: 11). The founder of modern semiology in the United States is C.S. Peirce and the founder in Europe is Ferdinand Saussure. Peirce established a sign system on the basis of semiotics logic through a triple distinction. Saussure worked on the relationship of signs with each other. Özmakas (2009: 35) says that the geographical difference of these two researchers is not only a simple spatial difference, but also it has an effect on the formation of the difference between the two thought systems. According to this, Saussure developed a sign theory at the language level, and Peirce, on the other hand, developed a sign theory based on logic, focusing on the philosophy of language.

Peirce defines "a sign, for a person, is a thing that replaces anything in any aspect or under any title. It is individual, that is, it creates an equivalency or more advanced sign in a person's mind, and it replaces something, in other words, an object." Here, the "sign, interpreter, and object" is one of Peirce's triple classifications (Rifat, 2014: 31). According to Peirce, a sign refers to something other than itself, the object, and that is also understood by an interpreter (Fiske, 2003: 65). Peirce describes the relationship between the sign and its referent in three ways: The Iconic sign is that the sign resembles its referent in some ways (photo, map, etc.). The Indexical sign; there is a

direct connection between the sign and the referent and they are connected to each other (such as smoke being a sign of fire). The Symbolic Sign; there is no relationship between the sign and the referent, so there is no similarity or connection (such as numbers) (Fiske, 2003: 70).

In Saussure's research on the relationships of signs with other signs rather than relation to objects, a sign consists of two elements which are signifier (Sr) and signified (Sd). According to this, the signifier is the image of the sign perceived by us (Sezer & Sert, 2014:23). According to Saussure, semiotic analysis is possible. He divides the concepts applied to signs into two as signifier (Sr) and signified (Sd), and there is a random relation between them. Concepts are meaningful because of connections (Berger, 1993:12). Saussure also makes a distinction as synchronical and diachronical. The synchronical specifies the analytical one, and the existing relationships between the elements are examined. On the other hand, the diachronical indicates the historical one and the development form of narrative, ie. the chain of events, is investigated (Berger, 1993: 19).

After Peirce and Saussure, Roland Barthes was one of the most prominent figures with his works in semiology. Unlike Saussure, Barthes was interested in how meaning was determined. In Barthes's theory, which developed a systematic model for the analysis of the idea of meaning, there are two levels of signification (Fiske, 2003: 115). Denotation, the first level of signification, refers to the common-sensory, clear meaning of the sign. The connotation, which Barthes

mentions as a signification level, emerges with the interaction of the emotions and cultural values of users who perceive the signs (Dağtaş, 2012: 83). In denotation, a sign contacts the signifier and the signified.

According to Barthes, it's the connotation that makes difference. The connotation "describes the interactions that occur when the sign meets users' emotions or excitements and cultural values." (Fiske, 2003: 116). The connotation, expressing the possible meaning of the content, reveals what the whole means after obtaining all the details (Burton, n.d. 154). Barthes states that the main purpose of semiotics research is to uncover the implicit in relationships (Türkoğlu, 2000:22). Signs are shown as material records of meaning and are emphasized that cannot be considered separate from concrete forms of social relations (Dağtaş, 2012: 30). For example, the denotation is "what" is photographed, and the connotation describes how it is photographed (Fiske, 2003: 117).

In semiology, to describe the level of signification, the referential functions of messages are tried to be revealed with the concepts of metaphor and metonymy (Fiske, 2003: 123). The images materialize metaphors, i.e. they are presented as evidence of the need to clarify the interdependence of people with image worlds by creating a context between two things (Burnet, 2012: 79) Metaphor is to describe something unknown through something known. Metonymy, on the other hand, is that a part represents the whole (Fiske, 2003: 124-127). Semantic shift is done by using words interchangeably.

The sign system consists of a signifier (Sr) and a signified (Sd). Signifiers plane forms the “expression plane”, signified planes forms the “content plane” (Barthes, 2005: 47). Any text, narration, system accepted as the whole of signs, is examined by the text analysis initially over its relationship with the expression plane and the content plane. The way to grasp the content plane is through the expression plane (Rifat, 2007: 29). According to Eco, "the interpretation of a sign is a cultural or semantic unit. In any culture, these units are arranged within a string of contrasts. This relationship state is called a general semantic string." (Eco, quot.; Sönmez & Günay, 2012: 112).

The media is in every part of our lives in different forms. With radio, television, magazines, newspapers, printed images on streets and social media tools, the media transmits various messages to a wide audience. The underlying aim of this is to inform, entertain, transmit news and convince within the scope of the functions of mass media. “Every point in the environment does not attract the audience's attention and interest to the same degree, some elements are emphasized compared to others. The image organizer does not randomly place the objects and the contacts that the frame will insert” (Büker & Kiran, n.d. 62). Each of them has a meaning and helps the interpretation. A meaning is revealed from the union of two incompatible concepts that are not related to reality. Metaphor, similarity and difference are used in a synonymous way (Öztürk, 2013: 128).

Based on the material life of persons, with the signs in the ads, a reference is made to reality, and the real things are represented



(Williamson, 2001: 76). The verbal and visual elements in the ad function as indicators that stimulate the feelings and beliefs of those who watch the ad. These emotions and beliefs are processed in the mind through cultural codes, metaphor, metonymy, icons, signs and symbols (Berger, 1993: 141).

Emphasizing the levels of meaning in advertisements in his semiotics method, Barthes pointed out that each ad says the product (it is denotation) but it tries to explain something else (it is connotation) and this constitutes an integrity in itself (Sezer & Sert, 2014: 26). Thus, the information requested to be transmitted is embodied in the sign (Akerson, 2005: 65). With this point of view, "object, sign and meaning" are combined to form the content that is intended to be conveyed to the target audience during the examination phase. The effective use of these three elements strengthens the content of the message and increases its perception by the target audience (Sığircı, 2012: 97). In this study, the analysis of public service announcements was evaluated by using Barthes' concepts of "Signer-Signed" and "denotation-connotation".

## **7. Semiotic Analysis of the Public Service Announcement (PSA) on Media Literacy**

The first public service announcement emphasizing the importance of media literacy in Turkey was prepared in 2011 by the Radio and Television Supreme Council and the Ministry of National Education regarding the preference of elective media literacy courses by students (Sezer & Sert, 2014: 18). Media literacy aims to gain the

ability to understand, interpret and analyze the language of media content. In this context, the subject of this research is to examine the content of public service announcements related to media literacy in terms of language, meaning, visuals and the message to be conveyed. In this study, with the PSAs on media literacy, it is aimed to inform the public and to become conscious, to create awareness on the issue, to question the message and meanings to be given. In the study, what is emphasized in examining the meaning and content of public service announcements related to media literacy is revealed. The research uses semiotic analysis, which is a form of reading. With this analysis, the content of the messages given in public service announcements is better understood and the underlying meanings of the texts are questioned. In the research, the public service announcement in the media literacy section on the official website of the Radio and Television Supreme Council (RTUK) was taken into consideration ([www.medyaokuryazarligi.gov.tr](http://www.medyaokuryazarligi.gov.tr)).

In the public service announcement prepared for the importance of media literacy and the selecting them as elective courses in schools, children and adults answer questions asked by an external voice while they are using a media. Announcement is examined in three sections according to its contents. The first part contains answers to questions asked to children about how they use the media. In the second part, adults are asked questions about how children should use the media. In the third part, information is given about how media literacy should be and how people should behave, and the main message is conveyed in this section.

## **Chapter 1. How do children use the media?**

The public service announcement begins when six different children answer questions asked to them by voice-over when using a media tool. In Section 1, a girl watches television. The outside voice asks the girl, "Are you watching age-appropriate shows for children on TV?" And she says, "No, I'm watching everything I like." The child watching tv in Section 2 is asked, "Which hours do you generally watch TV?" with an answer, "I like to watch it late." In Section 3, the girl who watches television is asked, "What affects you most on TV?" and she answers "Sometimes I want to be like the heroes I watch." In Section 4, the child sitting at the computer is asked "What do you like to do on the Internet?" and the answer is, "I play games, I also do my homework." In Section 5, a girl who listens to music leaning against a tree in a park responds to the question "Do you like Turkish spoken on radio programs?" as such, "No, they use foreign languages more than Turkish." In section 6, a boy reading a newspaper is asked, "What do you read most in the paper?" and the child answers "magazines and sports pages".



**Section-1**

**Section-2**



***Section-3***

***Section-4***



***Section-5***

***Section-6***

As a result of answers to questions about how children use the media, it is seen that children use the media unconsciously and they follow the content that they find interesting. In general, children use every means of media more or less. However, they do not have the qualities that require the skill of media literacy. They do not have sufficient information about what programs children should watch/listen to/read and which hours they should use the media. On the other hand, they are both influenced by the content they watch; moreover, while they should use the media for more useful purposes

(such as doing homework), they use it more for entertainment. It is also understood that some contents adversely affect children's language and their Turkish usage skills.

**Chapter 2.** *How should children behave when using the media?*

In the second part of the public service announcement, the voice-over asks the question *"How should your child behave while watching TV?"* (Section 7). Three different adults answer this question. The woman in Section 8 replied, *"Television is good, s/he shouldn't wish everything s/he sees."* The man in Section 9 replied, *"S/he should not watch everything on TV, and I think s/he should be able to choose programs that are appropriate for his/her age."* The woman in Section 10 replied, *"S/he should watch it unlimited until late hours."*



**Section-7** *How should your child behave while watching TV?*



**Section-8**

**Section-9**

**Section-10**

The second question asked to adults by a voice-over is *"What should your child pay attention to when using the Internet?"* (Section 11). An adult answers this question, *"S/he should know that the Internet is not just a game, s/he should learn useful information"* (Section 12).



**Section-11** *What should your child pay attention to when using the Internet?*

**Section-12**

The third question asked by the voice-over is *"What should your child pay attention to when listening to the radio?"* (Section 13). Only one adult answered this question. This question is answered, *"S/he should be able to see the good, bad or missing aspects of the programs he listens to"* (Section 14).



**Section-13** *What should your child pay attention to when listening to the radio?*

**Section-14**

The last question asked to adults by the external voice is "How should your child evaluate what they read in the newspaper?" (Section 15). The adult's answer to this question is "Not only magazine and sports pages, but also s/he should be able to read and interpret other news and articles" (Section 16).



**Section-15** *How should your child evaluate what they read in the newspaper?*

**Section-16**

In the answers to the questions directed to adults, the results are reached such that children should recognize each means of media, age-appropriate programs should be watched, long-term television watching

is inconvenient, media should not be used solely for play/game purposes, media contents should be separated and interpreted according to their qualities.

**Chapter 3.** *What is media literacy? How should children and parents behave?*

In the third part of the public service announcement, the expressions of media literacy's gains written are shown on the screen emphasizing to individuals by the voice-over. The importance of each means of media and each must-be-earned quality is emphasized on the screen in large and bold words (Section 17 to Section 28). In this text, the voice-over calls out to parents *“Dear parents, while your children are watching TV, using the Internet, reading newspaper, listening to music, if you want them to be selective, to distinguish between reality and fiction, to be a controlled viewer, to be protected from negative effects of media, to take advantage of media correctly, to comment, to look critically, to ensure all these is up to you...”*(section 29).

In the second part, it proposes a way for the expectations of adults about how their children should use the media. This proposed way is the media literacy education in schools by which parents will protect their children from the influence of the media. In section 30, the following statements were seen both in written and audial forms: *“For the first time in Turkey, in cooperation with the Radio and Television Supreme Council and the Ministry of National Education, elective 'media literacy' course will be taught in secondary schools, (6<sup>th</sup>, 7<sup>th</sup>, and*



8<sup>th</sup> grades). In order for children to understand the media correctly (Section 31), select the media literacy course (Section 32)".

In Section 33, organizations that prepare and support the public service announcements are seen. Inclusion of supporting organizations in the public service announcement is important in terms of increasing the importance given to the subject and the confidence towards the institutions, and positively influencing the approaches of individuals to the subject.



*Section-17*

*Section-18*

*Section-19*



*Section-20*

*Section-21*

*Section-22*



*Section-23*



*Section-24*



*Section-25*



*Section-26*



*Section-27*



*Section-28*



*Section-29*



*Section-30*



*Section-31*



*Section-32*



*Section-33*

## CONCLUSION

Media literacy includes the ability to reach, understand, interpret, and select useful content for each message conveyed by the media, and to have the ability to produce one's own messages. Although the history of media literacy education in developed countries goes back a long way, in Turkey both teaching as a course in schools and public information has a much more recent history. Media literacy courses are electively taught in schools for one year. There is no doubt that the media literacy skills that children should acquire are also valid for adults. Information broadcasts related to media literacy are being made in order for adults to approach the media from a critical and selective point of view as well as to enable children to use the media in a controlled manner. The current study is a public service announcement prepared for parents on how to direct their children when it comes to media literacy. But it examines the issue from one perspective. If they choose a course on media literacy, children will learn within the framework of their education at school; otherwise they will not take any lessons on media literacy. For this reason, it is necessary to prepare PSAs where children are given more detailed information about how to use the media.

When the students have the competence in media literacy, they are *"aware of what media literacy is and its importance. S/he knows how and from where to reach the information s/he needs. S/he is aware of that media messages are not just messages and can be considered on them. S/he can evaluate the media messages in social, cultural,*

*economic and political contexts. The person can produce media content himself. S/he takes into account human rights, responsibility, ethics, privacy and personal security in media messages, S/he can follow innovative ideas and develop creative ideas”* (<https://www.medyakuryazarligi.gov.tr>). In this public service announcement, the methods leading to these results and obstacles they face are tried to be expressed.

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**CHAPTER 8**  
**ADDICTION AND SOCIAL MEDIA DIET**  
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## INTRODUCTION

In an era in which information has been circulating rapidly as ever, time management and effective usage of time require more skills than ever. A social individual has various simultaneous tasks and responsibilities as necessities of social roles. While technology facilitates life by helping in certain situations, it might prevent completing responsibilities in others.

Smartphones as popular devices in today's world now have the processing power similar to a computer. Smartphones help easily completing various tasks without needing a computer with their processor speed, memories and storage capacities. Accessing to required information, managing electronic mails, following business calendar, setting reminders, taking notes, monitoring house or office is among some tasks that smartphones can easily complete.

Opportunities provided by the internet and smartphones are not limited to work life. Internet and mobile devices are the locomotives of culture and entertainment industry. Social media platforms as a strong advancement of the recent years pose as a new internet approach that deeply effects our informing, socialising and entertainment culture. Social media accounts that change daily routines and acts as an extension of digital identities are mainly used via mobile devices and applications. Smartphones that turned into fundamental necessities of being in social life poses addiction problems with excessive internet and social media use.

To prevent intensive social media usage from turning into an addiction, it is important for users to show efforts to decrease social media usage time. Smart applications that facilitate social media diet can help to reach diet targets. Properties offered by QualityTime and similar applications enable self-auditing for users.

This study aims to present social media addiction and social media diet in a practical sense with a smart application. Within the scope of this study, in addition to literature review on social media addiction and social media diet, descriptive analysis on popular social media platform applications and independent social media diet applications are provided. This study is important as there are few studies in related literature on descriptive analysis focused on social media diet and practices. Social media use limitation and tracking algorithms for social media addiction and social media diet constitute the limitation of this study.

### **Social Media Addiction**

Social media addiction as a behavioural addiction is defined by Andreassen and Pallesen (2014: 4054) as excessive attention to social media, frequent log in on platforms and spending time and effort that disrupts social activities, work, interpersonal relationships, psychologic health and well-being.

According to Digital in 2019 report, 4.4 billion individuals among 7.6 billion world population have internet access and 3.5 billion have an active social media account. While there were 1.9 billion social media users in 2014, this number reached 3.5 billion by 2019. Daily

average time spends on the internet is 6 hours 42 minutes for these users. On the other hand, daily average time spent on social media is 2 hours 16 minutes. 1 hour 37 minutes daily average social media usage time in 2014 has reached 2 hours 16 minutes in 2019. 18-24 and 25-34 age group use social media most frequently. (We are social, 2019). This report shows that social media is mainly used by young individuals, number of users increased every year and daily average usage time of user continue to increase.

Huang and Leung (2009: 677) emphasise four main addiction signs on their study with young individuals. First, when addicted young individuals experience a cut during online chat, they feel depressed and tend to increase online chat duration. Second, addicted young individuals tend to hide usage time from their parents, fail to decrease usage time and endanger their friendships and educations. Third, addicted young individuals spend more time than they have planned in online chat, struggle to control this time and fail to complete some responsibilities. Fourth, addicted young individuals regard online chat as an escape field from responsibilities and increase their usage time when they feel bad.

There are five fundamental properties that guide social media usage (Nakaya, 2014: 44):

1. *Fearing of Missing Out (FOMO)*: Desire to instantly know important developments, agenda and what happens around them leads various individuals to check their social media accounts more frequently.

2. *Ego*: Studies show that individuals enjoy having a follower audience on social media. This situation triggers sharing more frequently to reach the audience.

3. *Perceived Value*: Individuals believe being on social media brings various advantages. Communication opportunities, access to information and fast access to campaigns make social media valuable.

4. *Control*: Social media users feel empowered when they have the control about when and how much they will access to platforms and content.

5. *Social Comparison/Self Esteem*: Social media enables users to compare themselves with other users and assess weak-strong aspects.

According to study results conducted to identify sub-dimensions of social media addiction (Al-Menayes, 2016:26);

- Increased time on social media reinforces the possibility of social media addiction.
- Increased satisfaction from social media reinforces possibility of addiction.
- Increased social media experience reinforces possibility of addiction.

Although extensive social media use is an important indicator of addiction, this indicator is insufficient on its own. Possibility of



addiction increases when intense usage is supported with suppressing negative emotions with social media, suffering when not reaching to social media and indifference to social activities (Huang, 2014: 127). In addition, people are able to search for and express what they cannot achieve in real life, what they cannot freely express in virtual environments (Çiftçi, 2018: 418).

There is a thin line with problem-free frequent social media use and addiction level. Fearing of missing out (FOMO) might trigger social media addiction. Salience, mood modification, tolerance, withdrawal, relapse, and conflict symptoms in traditional substance abuse might be indicators of social media addiction (Griffiths & Kuss, 2017:51). Fight against addiction is the task given by authorised centres and professionals. Noticing frequent use that might turn into an addiction and decreasing this use is directly related to individual will.

### **Social Media Diet**

Easier communication opportunities and varieties have brought intense information sharing. While Alvin Toffler (1970) preferred “information overload” to represent intense information, Johnson (2012) preferred “information obesity” that indicates a situation where it is possible to become healthy with diet. Each individual has different digital metabolism. Hunger diet by cutting almost all connections might bring fast weight loss together but fast weight gain as well. (Sieberg, 2011:13). In this sense, instead of risking to be obese by completely cutting connection with detox, it is recommended to decrease to correct usage level with social media diet.

Generally, the concept, diet used for decreasing excessive food consumption is known as the effort to decrease any consumption or behaviour contrary to addiction. Similarly, detox represents stopping consumption completely or for a while. Social media detox or social media diet concepts are used as completely ending or decrease addiction-level unnecessary social media use in the related literature. In this study, detox concept was not preferred as this concept suggested completely stopping social media use. Social media diet concept is preferred to define healthy and controlled usage.

Cal Newport (2019:27) defined more aware intense technology use with “digital minimalism”. Digital minimalism is an understanding of technology usage that predicts the necessity for detailed pre-defined online time and focusing on limited beneficial activities and turning back to remaining things. Individuals that adopt this understanding are called digital minimalists.

According to Johnson (2012:65) being physically obese is a visible condition that an individual can self-identify. Information obesity is more dangerous. It is not easy to identify information obesity or weak information consumption. Social media is the leading platform for intense information consumption. When thousands of followers, shares and time spend on social media are considered for users, it is possible to talk about social media obesity. Intense and unconscious data consumption that leads to obesity can show ways to fight against the same problem when used in a conscious manner.

It is important to access existing usage time data for social media diet. A comparative analysis is possible by tracking daily, weekly and monthly social media usage duration. There are practical applications that provide information about time spend on social media by users and help to apply usage limits. Social media platforms can have built-in options or measure social media usage time with independent applications.

While there is built-in option on popular social media platforms such as Facebook, Instagram and YouTube, there is no data on Twitter application. Beyond learning usage time of related platforms, independent applications are necessary to learn detailed usage information such as time spent online or time spent on phone screen. These applications that help social media diet are present on mobile application stores. Today, it is possible to talk about hundreds of applications such as QualityTime, Moment, Digidiet, StayFree, YourHour, Digital Detox Challenge, Digitox, AppDetox, UsageTime, My Phone Time. When compared with socialising, game and entertainment applications, number of such applications are almost zero.

Basic principle of diet applications is to calculate usage time, report this time and notify users with a pre-defined usage time limit. Although these applications that facilitate social media diet do not demand fee from users for basic functions, there are in-app purchasing options for advanced services. When these applications are used for

free, application developers try to generate income from in-app advertisement.

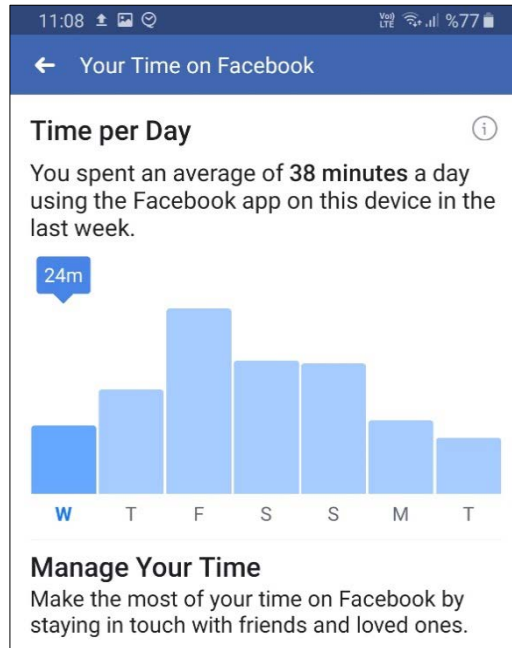
Adam Alter in his *Irresistible* book (2017:14) expressed how he started to use Moment application and his own experience:

*“When I did research for my book, I decided to measure my phone usage amount. I thought I checked my phone ten times per day and used it for about 1 hour. After installing Moment application, I faced the bitter truth in one month. I learned that I checked my phone forty times per day and spend approximately three hours on my phone.”*

Alrobai, Mcalaney, Phalp and Ali (2016) conducted a study on 14 participants with four different applications for two weeks to measure the effect of digital diet applications on users. Participants have extremely different views towards application experience. While there are users who expressed this application was boring and there is no change in their attitude, there are also participants who expressed decreased intense usage and better time management. Research emphasises five basic risk factors to develop applications in a healthier way:

1. Unsustainable Change
2. Lowering Self-Esteem
3. Creating Misconceptions
4. Creating Alternative Addictive Experiences
5. Enforcing Biased Decisions

For a successful application, application developers must consider both technical and social factors.

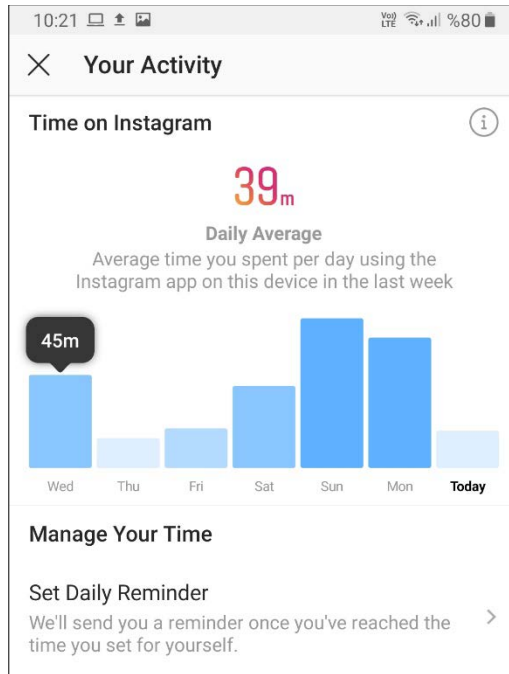


**Figure 1:** Your Time on Facebook

User's average daily Facebook use for a week as the most popular social media platform around the world is given in Figure 1. Facebook users can access these information by following these steps.

1. Open the application and click  $\equiv$  symbol.
2. Click on **Settings & Privacy** option.
3. Click on **Your Time on Facebook** option.

As seen in Figure 1, Facebook applications provide information about time spend on Facebook and offers a reminder option with "Set Daily Time Reminder". This way, when daily use reaches pre-defined time, application will notify the user about this time.

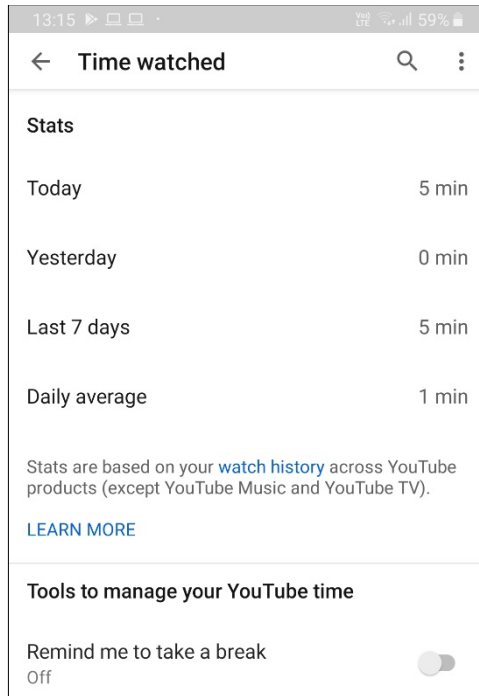


**Figure 2:** Instagram Your Activity

Instagram as one of the popular social media platforms offers statistics related to daily average time on Instagram for a week. Each Instagram user can access this information by following two steps.

1. Go to your profile and click  $\equiv$  symbol.
2. Click on **Your Activity** option.

As seen in Figure 2, Instagram applications provide information about daily time spend on Instagram. “Set Daily Reminder” option of this applications offers notification. This way, when daily use reaches pre-defined daily time, application will notify the user about this time.

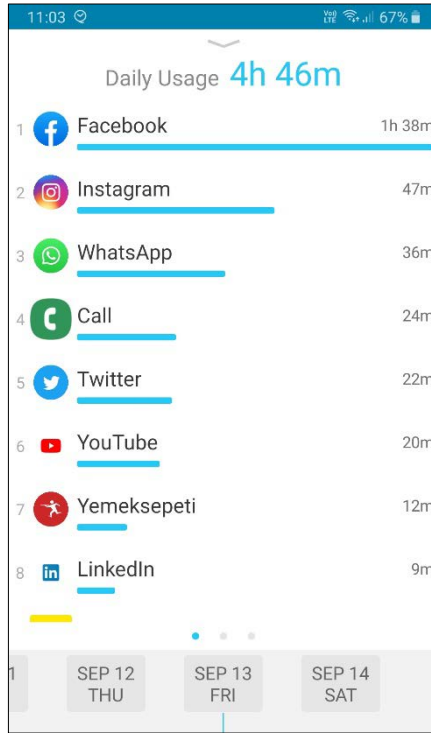


**Figure 3:** YouTube Time Watched

YouTube as the most popular video-sharing platform around the world offers information about daily video watching time of users. YouTube users can access these information by following these steps.

1. Open the application and click  $\equiv$  symbol.
2. Click on **Time Watched** option.

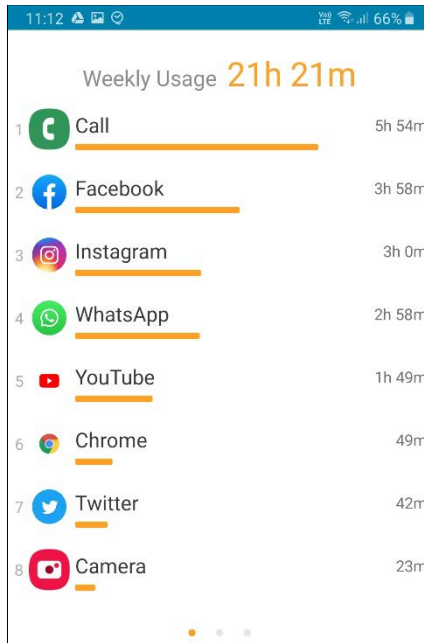
As seen in Figure 3, YouTube applications provide information about daily time spend on YouTube. “Remind me to take a break” option of this applications offers notification. As in Facebook and Instagram, YouTube application can also send notification when pre-defined time limit is reached.



**Figure 4:** QualityTime Daily Usage

Another application is QualityTime that shows how much time is spent on mobile devices and how much an application is used independently of built-in applications of popular social media platforms. This application offers beneficial data to reach social media diet targets. As seen in Figure 4, it is possible to access total daily usage duration, separate usage direction for each application and comparison of daily usage duration. With profiles created on this application, it is possible to set schedules breaks and limit daily usage time for any application.





**Figure 5: QualityTime Weekly Usage**

As seen in Figure 5, QualityTime applications offer weekly usage statistics. In addition to total weekly usage and weekly statistics for applications, this application offers detailed usage reports to users about talking duration, screen unlocking numbers.

### **Findings and Discussion**

Smart applications and social media platforms have turned into popular communication and socialisation network especially among young individuals. Every minute without using WhatsApp, Facebook, Instagram and YouTube applications reaches to an uncomfortable level for users having fear of missing out. There is a thin line between addiction and healthy usage. The way for moving away from social

media addiction and allocating appropriate time to social media is self-control of individuals which means social media diet.

Social media diet consists of identifying current usage size, decreasing usage and sustaining at ideal level stages. At this point, it is important to measure and assess social media usage time. Both data from popular social media platforms and applications that entirely focus on this topic, it is possible to access daily, weekly social media usage time reports.

Applications that help to decrease social media use creates profiles to set limited usage time and send warning notifications. With usage time history and instant usage reporting, it is easier to observe the changes in time. Thus, social media diet becomes practical. Different studies on this topic show that social media diet practice can contribute to decrease intense usage time and effectively manage time spend on this application. Few experimental studies emphasise that these applications help social media diet, however, social factors must be considered when these applications are developed.

When findings of this study are evaluated in general, it can be seen that smart applications are beneficial to notice excessive social media usage, limit this usage and monitor usage level. In this sense, it is believed that increasing experimental studies on social media diet and the effects of these applications on the diet will benefit for this field.

Finally, it is possible to state that environmental factors are important for social media diet efforts. Therefore, individual social media diet efforts must be supported by the family, social surrounding,

school and colleagues. Social media diet will be challenging for an individual that has friends who intensely use social media. In this sense, it is believed that an increasing number of social activities and having a social environment to frequently repeat these activities will help social media diet to be successful.

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**CHAPTER 9**

**SELLING STORE SCENT AS A PRODUCT:  
UNDERSTANDING THE IMPACT ON CONSUMER  
PERCEPTION**

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## INTRODUCTION

There are several stimulators which influence the customers in a shopping environment, such as lighting, color, music, noise, odor, temperature, touch, and crowding (NG, 2003, p. 439-455). While Kotler (1973, p. 48-64) grouped environmental variables under four categories; visual, aural, tactile and olfactory, Baker (1986, p. 79-84) provided three different factors; design, social factors, ambient. Similarly, Hall (1966) defined three environmental elements: fixed elements such as walls, semi-fixed elements such as furniture and non-fixed elements such as the environment. Although there are differences, all these studies indicated that ambiance is a part of the physical environment, and olfactory is a crucial part of it. The sense of smell is one of the most important factors for the retailers both used to impress customers and make them to extend their shopping time (Spangenberg et al. 1996, p. 67-80), also increase the basket size. Pleasant ambient scent enhances the positive mood of people (Knasko et al. 1990, p. 1345-1357).

By using different aromatic store scents, retailers trying to generate positive perception in customers mind and let them make unplanned purchases. It also makes a good contribution to the store atmosphere, even sometimes creates a strong match between a store's scent and unique emotions. Scents are also used with the products to enhance the user memory for that brand (Krishna et al. 2010, p. 57-67).

Some of the retail brands plan to convert these emotions into profit by commercializing their store scents, selling them as room

fragrances. This can be a good idea to launch a new product for the store and earning extra revenue as the store-scent lovers will eager to buy this specific fragrance. But at the same time would it be risky for the retailer to make it's scent public and accessible, as all the people have a chance to buy it. Is it possible for the customers that after buying this fragrance to use as a room scent, they become familiar with this odor? Could it be possible that they start to ignore it by the time, and the effect of the store's scent on consumers will decrease or end? Or most of the retailers who have very attractive store scents, are missing this extra profit opportunity?

This study mainly aims to understand whether it's a good decision to convert a store's scent into a product and sell it to everyone or it should be special for the store and visitors. The study conducted with Turkey's biggest mother and baby care product retailer and real customers attended to the questionnaire. The company has started to sell its unique "baby smell" odor two years ago, which has an awareness among its customers. This scent welcomes the visitors at the moment that they enter to store. In the research, 2 different groups used and compared to understand the real impact of having & using the baby smell fragrance in the home. To avoid time and familiarity differences, all the members in both two groups selected from the company's regular customer database. The first group consists of the customers who already bought this product, and the other group consists of the customers from who knows about the company's "baby smell" scent but have never bought before.



## **Literature Review**

In the literature review firstly the effect of physical environment will be evaluated, then the effects of scents and purchasing will be followed.

### **The Impact of Physical Environment on Behavior**

The physical environment has an impact on human behavior presented with Mehrabian and Russell model (1974) which states that the emotions are good factors that helps us to understand the relationship between environmental stimuli and human behavior. Even early studies show us that some of the ambient components like music, have an impact on consumer behavior, such as time spent in a supermarket (Smith and Curnow, 1966, p. 255).

Robert and John (1982, p. 34-57) are tested this relationship in their study in terms of retail settings by using in-store variables, making observations in the different type of stores and found that two major factors, pleasure, and arousal are two different mediators of intended shopping behavior. They also extended it behaviourally with a new study by adding pleasure factor and found that it affects the time spent in-store and overall spending. Wakefield and Baker's (1998, p. 515-539) work in shopping malls stated that environmental factors such as mall design, musical ambiance, etc. are affecting the desire of shoppers to stay more at the mall.

With in-store music, the ambient scent is also effective on shopper behavior, by increasing their pleasure, creating the competitive advantage for the store, increasing the total spending and fulfilling customer experiments and satisfaction (Morrison et al. 2011, p. 558-564; Mattila and Wirtz, 2001, p. 273-289). These academic studies show us the physical environment is strongly effective in consumer behavior, that should also be important for retailers (Donovan et al. 1994, p. 283-294). Another work in this field also supports this result, pleasure, and arousal have a positive impact on both Money and time spent (Sherman et al. 1997, p. 361-378). The main subject of this study is smelling, which is an important environmental factor that has a significant effect on behaviors.

### **The Sense of Smell as a Marketing Factor**

The sense of smell one of the five senses which allows human to comprehend the environment, mediated by the olfactory system that has strong sensitivity and discriminatory. It estimated that people could sense from 10.000 up to 100.000 different odors, and even a slight change in the structure of an odor can be perceived (Buck, 2005, p. 6128-6140). There are different usages of scents with marketing purposes. Marketer Scent which aims to attract attention to products or services, Product Scent developed as products to motivate approach behaviors and Ambient Scent, which is a general odor as a part of the retail environment. Marketers interested in using scents as smelling is a strong sense to attract consumers relying on psychological conditions,

“associative learning” and “emotional processing” (Bradford and Desrochers, 2009, p. 141-153).

When it comes to “smell”, there are several studies shows that how human memorize specific scents. According to Engen and Ross (1973, p. 221-227) scent recognition only slightly decreases from 70% when tested immediately after exposure, to 65% when tested after 1-year delay. Using scents have an effect on consumers to enhance brand memory, especially for familiar brands (Morrin and Ratneshwar, 2000, p. 157-165). It increases the intention of customers to buy the product and their willingness to pay higher prices for it (Fiore et al. 2000, p. 27-54). Ambient scents have a strong influence on the evaluation of products (Bosmans, 2006, p. 32-43) and emotions of consumers (Teller and Dennis, 2012, p. 14-36).

Krishna, Lwin and Morring also claim that product scent is more effective than ambient scent to enhance the memory of shoppers for the products sold (2010, p. 57-67). It’s known from top-tier brands that if the smell of a store is relevant to products then the olfactory effect becomes much stronger (Klara, 2012). The ambient scent has even effect on online shopping users by increasing their browsing time, brand recognition and total expenditures (Vinitzky and Mazursky, 2011, p. 496-519). All of these studies are mainly concentrate on the effect of smell and human perception. But the main concern of this work is measuring the differences between smelling the same scent within different time intervals: in a store as per visit and always smelling by buying it as a room scent.

## **Methodology**

There are several theoretical models which examine the effects of the physical environment on consumer behavior. Stimulus-organism-response S-O-R is the most commonly used model; assumes that environment Stimulus (S) is an indicator that affects consumers' inner evaluations (O) and converts them into approach or avoidance responses (R) (Mehrabian and Russell, 1974; Russell and Pratt, 1980, p. 311).

Another model developed to describe how environmental variables such as ambient conditions affect the whole environment; consumers and sequentially employees (Bitner, 1992, p. 89-93). Most of the studies are shape around this model to explain the shopper behavior. In this study, there are two major dimensions will be measured: possible changes in perception against the retail brand and to the product (scent). The reason for this is to understand whether buying a store scent as a room fragrance makes a difference in terms of brand perception and product evaluation or not.

## **Measures and Method**

Regarding how to measure the relationship between olfactory effects and the changes in perception, several studies provide directive measures. For example, according to Bone and Ellen (1999, p. 243-262) most of the academic studies explain the effects of scent with 3 main variables; presence, pleasantness, congruity/fit and test the relationships of them with consumer response; mood relationship,

cognitive elaboration, affective and evaluative responses, mood, behavior, purchase intentions.

Gulas and Bloch (1995, p. 87-98) stated that ambient scent influences the consumer by generating approach or avoidance behavior. In this research, two different groups compared in terms of product and store perception. The first group consists of the company customers who know about “baby smell” from their visits but have never bought it before. The second group consists of the customers who know about “baby smell”, bought at least one time and used it as a room fragrance.

The study aims to indicate whether the consumer perception change due to getting familiar to store scent, by buying&using it as a room fragrance and being exposed to baby smell scent on a daily basis. Two main measures used, evaluations of the store – store environment and evaluation of the product. Variables about store evaluation and product evaluation derived from Spangenberg, Crowley and Hendersen’s (1996, p. 67-80) measure which is an extended study of Fisher’s (1974, p. 177-188) and Belizzi, Crowley and Hasty’s (1983) research. Also, overall time and the money spent in the store will be measured just like in another experiment (Morrison et al. 2011, p. 558-564) with 4 variables from Donovan and Rossiter (1982, p. 283-294). For product evaluation, 5 variables from Mehrabien and Russell’s (1974) general measure information rate. Totally 18 variables for store evaluation and 11 variables for product evaluation will be used with 7-point scales.

Customers of the retail company who was actively purchasing products included in this study. The first group selected from the customers who bought the “baby smell” room scent, and the second group from the customers who have never purchased. A questionnaire implemented via mobile & digital channels and 436 different customers took part in the study.

## **Hypothesis**

The main aim of this study is to investigate and reveal the impact of having a store’s odor as a room scent; being exposed to it permanently. Two different dimensions are subject to this research; impact on store environment perception and the perception of product’s itself. Previous studies show that store environment affects the evaluation of a product (Bitner, 1992, p. 57-71) and overall shopping satisfaction which can be explained as store perception (Harrell et al. 1980, p. 45-51), and also increase the number of visitors (Bone and Ellen, 1994).

Store scents which are developed by the help of olfactory professionals (Miller, 1993, p. 1-2) have some other effects such as extending the overall time spent in a store (Lipman, 1990) and triggering unplanned buying decisions. All these findings support the impact of ambient odor on consumer evaluations and emotions. But unfortunately, there is not significant research about what kind of changes might occur after store-specific scents are being sold to consumers, just like some retailers do. Would it have any negative impact on the store and product perception, due to making this scent

“always accessible” and “familiar” by selling it as a room scent, or the emotions of consumers getting stronger? Or other retailers should be more encouraged to start selling their store scents to create a more solid relationship and increase the loyalty of their consumers.

With this research, it's expected that the customers who buy the store odor for their home or living area should be perceiving it more positive when compared to non-buyers. Because the positive effect of the scent that the consumers feel in the store should lead them to buy this product.

**H1:** The **product perception** of the customers who bought the good before (room scent) are relatively more positive than the customers who know the odor but have never bought, for all emotional variables.

Similarly, the people who buy this scent should have more positive attitudes compared to non-buyers, regarding the store atmosphere variables. Although there will be an expected difference between the two groups, all the research attendants are current customers of the retail store. Which means all of them are aware of this baby smell odor. It's also confirmed in the questionnaire with a control question, explained in the manipulation check section. As a result of the impact of “store scent” is valid for both two groups in terms of evaluating the store atmosphere, regardless of buying the scent as a product or not.

Because of this reason, it's expected that there should be some differences about store perception among buyers and non-buyers such

as “positive/negative” feeling, variables regarding store image and the overall time spent in the store. But these differences wouldn’t be valid for all variables, as all research participants are current customers. There should be similarities for the variables store environment (like “comfortable/uncomfortable”, “crowded/uncrowded”, “free/restricted” etc.) and the overall money spent.

**H2:** The **store perception** of the customers who bought the good before (room scent) are relatively more positive than the customers who know the odor but have never bought, for all emotional variables.

**Table-1.** Variables Used for Store and Product Perception

<b>Variable</b>	<b>Measure</b>	<b>Study</b>
<i>Bad/good</i>	Store	
<i>Unfavorable/favorable</i>	Store	Spangenberg et al (1996) from Belizzi et al (1983)
<i>Negative/Positive</i>	Store	
<i>Outdated/Modern</i>	Store	
<i>Does not enjoy/ Enjoy</i>	Store	Donovan Rossiter (1982)
<i>Less/More time spent (than planned)</i>	Store	
<i>Avoid/does not avoid</i>	Store	
<i>Spent less/ spent more (than planned)</i>	Store	
<i>Unattractive/attractive</i>	Store	
<i>Uncomf./comfortable</i>	Store	Spangenberg et al (1996) from Fisher (1974)
<i>Drab/colorful</i>	Store	
<i>Boring/stimulating</i>	Store	
<i>Unint./Interesting</i>	Store	
<i>Unhappy/happy</i>	Store	Donovan Rossiter (1982) from Mehrabian Russell (1974)
<i>Unsatisfied/satisfied</i>	Store	
<i>Restricted/free</i>	Store	
<i>Calm/excited</i>	Store	



<i>Overcrow./uncrowded</i>	Store	
<i>Outdated/up to date</i>	Product	
<i>Selection:</i>		
<i>Inadequate/adequate</i>	Product	Belizzi et al (1983)
<i>Quality: low/high</i>	Product	
<i>Bad/good</i>	Product	
<i>Unattractive/attractive</i>	Product	Spangenberg et al (1996)
<i>Unfavorable/favorable</i>	Product	
<i>Usual/surprising</i>	Product	
<i>Common/rare</i>	Product	
<i>Novel/Familiar</i>	Product	Mehrabian Russell (1974)
<i>Similar/Contrasting</i>	Product	
<i>Not Buy/Buy</i>	Product	

These two hypotheses will be controlled by using 18 different variables for store perception and 11 different variables for product perception. All the variables are indicated below with the relevant studies.

### **Manipulation Check**

Although the gender might have an impact on the results (Spangenberg et al. 2006, p. 1281-1287), and the similarity of group members is important (Okumus, Cetinturk & Cetin, 2011, p. 176-194) it is not taken into consideration because of all the attendants are real customers and most of them are parents. To avoid time effect, customers selected from similar acquisition period, which based on the date of their first shopping.

The second important parameter is “being aware of the baby scent”. Although most of the parents (customers) feel and know about this odor, to avoid any confliction, all attendants asked with

questionnaire whether they know about the baby scent or not. This was a filter question in the survey.

## **RESULTS**

In this study, the impact of having a store scent is tested to observe the difference between “smelling it only in the store” and “smelling it always in the home”. This difference measured via two significant scales, “store perception” and “product perception”. In the survey section, twenty-nine different variables used. These variables asked to participants with the 7-Likert scale with positive to negative phrases. It is important to ensure that these scales are statistically measuring emotional perceptions accurately. Reliability analysis, help us to evaluate whether the same results can be gathered or not when research made again with the same scales (Gegez, 2007, p. 367).

In marketing researches, The Cronbach’s Alpha coefficient indicates intermittent standard variation. It measures whether the number of variables constitutes a degree of homogeneity and similarity or not (Nakip, 2006, p. 141).

Reliability analysis provided the results that Reliability Statistics for the “Store Perception” of the people who bought the store scent, (.938) Cronbach’s Alpha value. A similar value for the group who have never bought, (.941) which means the scale is highly reliable as the value of 70% or (.07) assumed as valid. Same results gathered for “Product Perception”. The Cronbach’s Alpha value is (.928) for the group who bought before and (.959) for the group who have never bought before.

**Table-2.** Reliability Analysis of the Scales

Group	Scale	Cronbach's Alpha	C.A. Based on Standardized Items	N
Bought Scent	Store Percept.	0,938	,944	18
	Product Percept.	0,928	,932	11
Have Never Bought Before	Store Percept.	0,941	,945	18
	Product Percept.	0,959	,960	11

Comparison analysis between two observation groups realized with T-test to understand whether customers' emotional perceptions are different or not, in case they buy the store scent as a room fragrance. T-test is used to make observations among two different groups in the same period and evaluate the effects of different variables on the group scores (Kurtulus, 2004, p. 260-261).

Consumer perception of the product is strongly different between the two groups. When the statistical results are analyzed, it's obviously seen that overall scores for the group "people who bought the product" is higher than the other group. Levene's Test scores show that the significance for all 11 variables is strongly significant, which is realized with ,000 value. Group statistics are reflecting the high tendency to upper scores for the first group.

**Table-3.** T-test Score of 2 Groups for Product Perception

<b>Variable</b>	<b>Group</b>	<b>Mean</b>	<b>Sig. (2-tailed)</b>
<i>Outdated/up to date</i>	Bought	6,5459	,000
	Have Never Bought	5,6009	
<i>Inadequate/adequate</i>	Bought	6,4037	,000
	Have Never Bought	5,5872	
<i>Quality: Low/high</i>	Bought	6,3578	,000
	Have Never Bought	5,0688	
<i>Bad/good</i>	Bought	6,3028	,000
	Have Never Bought	4,8578	
<i>Unattractive/attractive</i>	Bought	6,2248	,000
	Have Never Bought	5,1101	
<i>Unfavorable/favorable</i>	Bought	6,2431	,000
	Have Never Bought	5,3211	
<i>Usual/surprising</i>	Bought	6,0780	,000
	Have Never Bought	5,4083	
<i>Common/rare</i>	Bought	6,2156	,000
	Have Never Bought	5,4587	
<i>Familiar/Novel</i>	Bought	6,1697	,000
	Have Never Bought	5,5550	
<i>Similar/Contrasting</i>	Bought	6,4587	,000
	Have Never Bought	5,7018	
<i>Buy/Not Buy</i>	Bought	6,2752	,000
	Have Never Bought	4,9037	

This was one of the expected results at the beginning of this study, as most of the people should perceive more positive about the product that they buy. Still the other group, which consist of the customers who have never bought this scent, also like the smell of this “baby scent”. But this liking doesn’t lead, motivate or trigger their drives to buy this smell’s “room fragrance”. They love the baby smell, but it just remains as a fantastic store scent for them.

The participants in the other group are also like this odor and they feel that it’s worth to buy, pay for having this smell in their home. This result shows us the people who like a product, becomes more positive against it when they pay for it. It’s important to emphasize that, the non-buyer group do not have negative perception against to product for all 11 different variables. When the means are controlled, all the scores are inclined to the positive phrase within 7-Likert scale. As Table-3 shows us the T-test scores, product perception of the customers who bought the good before are relatively more positive than the customer who knows the odor but have never bought before, means that first hypothesis  $H_1$  is accepted.

**Table-4.** T-test Score of 2 Groups for Store Perception

Variable	Group	Mean	Sig. (2-tailed)
<i>Bad/good</i>	Bought	6,2477	,007
	Have Never Bought	5,9174	
<i>Unfav./favorable</i>	Bought	6,2294	,052
	Have Never Bought	5,9908	
<i>Negative/Positive</i>	Bought	6,1514	,357
	Have Never Bought	6,0321	
<i>Outdated/Modern</i>	Bought	5,9908	,058
	Have Never Bought	5,7339	
<i>Does not enjoy/enjoy</i>	Bought	5,6193	,218
	Have Never Bought	5,4450	
<i>Less/More time spent (than planned)</i>	Bought	6,2752	,044
	Have Never Bought	6,0596	
<i>Avoid/Does not avoid</i>	Bought	6,0963	,131
	Have Never Bought	5,9128	
<i>Spent less/more (than planned)</i>	Bought	6,0321	,003
	Have Never Bought	5,6835	
<i>Unattractive/attractive</i>	Bought	6,3624	,005
	Have Never Bought	6,0642	
<i>Uncomfortable/comfortable</i>	Bought	6,2110	,014
	Have Never Bought	5,9174	
<i>Drab/colorful</i>	Bought	5,0596	,438
	Have Never Bought	4,9312	
<i>Boring/stimulating</i>	Bought	5,4266	,467
	Have Never Bought	5,3257	

<i>Uninteresting/ interesting</i>	Bought	6,2615	,006
	Have Never Bought	5,9450	
<b><i>Unhappy/happy</i></b>	Bought	6,2523	,081
	Have Never Bought	6,0688	
<i>Satisfied/unsatisfied</i>	Bought	6,3716	,026
	Have Never Bought	6,1330	
<i>Restricted/free</i>	Bought	6,0596	,000
	Have Never Bought	5,5688	
<b><i>Calm/excited</i></b>	Bought	5,4404	,062
	Have Never Bought	5,1468	
<i>Overcrowded/ uncrowded</i>	Bought	6,5000	,001
	Have Never Bought	6,1743	

The comparison of two groups for store perception is shown in the Table-4 with all scores of 18 variables. Significance levels are measured to determine whether variables are statistically significant or not. According to the table, the variables with the bigger than ,05 score brings the result that they are insignificant. With another word, the store perception of the customers who bought the scent is not more positive or negative compared to customers who have never bought the product. Therese no difference among the groups for the variables which reflect the “store image” such as outdated/modern and drab/colorful.

When it comes to variables that reflect “feelings” about the store, the results are differentiating. Two groups have a similar perception about happy/unhappy, calm/excited, boring/stimulating, negative/positive and does not enjoy/enjoy. All these variables are statistically indifferent to both groups, as they have a significance score

that bigger than ,05 level. On the other hand, some other “feelings” variables such as restricted/free, unsatisfied/satisfied, unattractive/attractive are different for these two groups. According to mean scores, the first group has a more positive perception of the store atmosphere.

Another important finding of the two groups is the total time and money spent. In terms of the time for shopping in the store, the first group spent more time compared to the second group. Which means there is a difference between the two groups. Likewise, regarding the total planned expenditure, there is also a difference between the two groups. Room scent buyers spend more time and budget with their shopping experience. As a conclusion, there are some variables with relatively positive scores and some others with no difference, the second hypothesis  $H_2$  is rejected. This result shows us that having the store scent as a product and smell it permanently, increase the perception against the product (baby smell odor), positively affect the perception for store image. But it has no absolute impact on feelings for store perception, while it’s more positive for some of the variables and not for some others.



## CONCLUSION

Scent marketing probably among one of the least expensive techniques that enhance shoppers perceptions, which should be considered by retailers in their marketing toolbox (Chebat and Michon, 2003, p. 529-539). Marketing professionals, esp. the retailers use different ambient odors to positively affecting customers' perception, enhancing the brand image, and leading them to make unplanned purchases by increasing the time spent in the store. Previous researches show us the impact of store atmosphere and physical conditions are very influent on consumers attitudes. Some of these studies are concentrated on olfactory stimuli to decide the changes in consumer behaviors. The common point of all these studies is assessing the impact of an ambient fragrance, which dispersed in the store by professional scent dispensers. Differently, from other researches with this study, it's aimed to reveal what type of differences there might be in case the consumers buy the store scent, instead of smelling it only inside the store.

A survey planned and implemented with the real customers of the retailer company. All the customers have awareness about the fragrance used in the company's stores. Two different groups created with 218 people in each one, consist of the buyers and non-buyers of the "baby smell room fragrance". Group members are asked to share their product and store perception with a questionnaire, containing 18 store-perception and 11 product-perception variables. The results show that the product perception is completely different from the two groups; buyers have absolutely more positive emotions with the store fragrance.

All of the 11 variables statistically demonstrated a significant difference. Regarding store perception, some of the variables about store image are not differentiated among the two groups. But this doesn't mean that two groups have a similar perception. Some important factors about the store atmosphere, such as finding it interesting, attractive, comfortable are more positive for the people in the "buyer" group. Although having the scent in the home doesn't show a difference about happiness, the total amount of time and money spent in the store are different for two groups, buyers are spending more time and money than they planned. It means the consumers who love a specific store scent, have the potential to become a strong fan of that brand by spending more budget and time.

Olfactory is a good experimental tool for the retailers, company owners, or managers to increase their store efficiency in terms of income and number of visitors. This study reflecting that in case the retailers have a unique, well-known, distinguishable scent, they might think about to produce it as a product and start to sell it in their stores. By doing this, they will get two different benefits: First; a potential increase in the overall income with more engaged consumers, unplanned purchases, and income of the "room scent" product. Second, loyal customers with more positive attitudes against the brand.

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## **CHAPTER 10**

### **THE ROLE OF PUBLIC RELATIONS ON ACCUMULATION OF SOCIAL CAPITAL: SAMPLE OF VILLAGE INSTITUTES**

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## INTRODUCTION

As the commander of the Sparta armies, Kratos fought with the barbarians and tried to protect his land. But nothing went well as Kratos hoped and came to be defeated by the barbarian king Alrik. Kratos wished Ares, the god of war to help him when Alrik attacked them. But in return for Ares' help, he dedicated his life to Ares. In other words, Kratos became Ares' shooter in exchange for Ares' help. Then, Kratos did everything Ares said and wanted him to do; He destroyed and burned everything Ares wished and ruled hundreds of wars on Ares behalf. While Kratos was accomplishing all these tasks, one day Ares told him to burn down his village. Kratos, who was accustomed to violence, fulfilled the order of Ares and destroyed his own village. Meanwhile, Kratos also killed his daughter and wife in the village. Kratos, who was not able to comprehend all of these in the course of happening, became aware of his mistake later on; but the damage was done. Kratos then reflected the violence found in his genes to the gods and brought the end of all gods over time. All his life, apart from his wife and daughter, his mother, his father Zeus, his brother Ares, his sister Athena, his brother Hercules, his uncle Hades, his uncle Poseidon, and his grandfather Kronos had also tasted death from Kratos' sword. ([www.semraustundag.com](http://www.semraustundag.com)).

As can be understood from this story of Kratos, violence and brute force were his power in many subjects, but he was also poisoned because of this violence and brute force. As a matter of fact, this intoxication resulted in his being deprived of consciousness and

destroying his whole family. In this story, all the acts of Kratos indicate that he is a representative of brute force and violence.

When we return from the stories of the gods to the story of people, it is possible to see that the living space of the people is divided into two, especially in ancient times. Life in the Acropolis and the Agora led to the separation of the people living in those ages as aristos and demos. Aristos live in the Acropolis, located on a high hill; demos, on the other hand, live in the Agora, which can be called the place of the rabble. While the inhabitants of the Acropolis were involved in governing; The demos in Agora describe the people who are busy with daily work. Apart from these two classes, there is a class called laikos. Laikos describe a group of slaves, women, and children that do not have any citizenship status. Compared to Laikos, Demos have the citizenship rights but they do not have as much privileges as Aristos have. And also unlike Aristos, Demos do not have enough education and sensitivity. To put it more clearly, Demos are a harsh and irresponsible citizens who are not punished in any way. Just like Kratos, who determines the fate of all gods in the story of the gods, Demos are often the ones who determine the fate in the story of the people. (Anık, 2014: 78-82).

The protagonist in the human story, Demos and the protagonist in the gods story, Kratos, came together to form a whole new character. The name of this new character is democracy and when we attempt to draw an etymological conclusion from these stories, the exact equivalent of what we call democracy is the brute force of a class that behaves irresponsibly like demos (Anık, 2014: 79).

In this respect, democracy reflects a negative temperament. However, this synthesis concept, which we call democracy today, refers to the best administrative system in the world, on which we place our hopes. As a form of implementation, the character of democracy definitely changes. In this sense, democracy, which is based on the majority, not pluralism, leads to a negative character of democracy. On the contrary, a conception of democracy in favor of pluralism defines a system in which we attribute all our hopes to it in a managerial sense (<https://www.filizbaltapeltkoglu.com>).

Democracy's pluralism in an internalized character results from how citizens actively participate in public space. Public space; in the words of Jurgen Habermas, who put forward the concept, is defined as “the space of life, where people reason, engage in a rational discussion about a common issue that interests them, and as a result of this discussion, the place where common interest and public opinion occurs” (Habermas, 2004: 96).

In this space of life, citizens raise their voices to reveal the pluralism necessary for a positive understanding of democracy. However, in addition to the citizens, the mechanism that we call civil society, which acts as a kind of balance between the state and citizens, plays an important role in revealing the understanding of pluralism in the public sphere. Civil society has an obligation to play the role of citizens by playing an active role in places where citizens are blocked to speak in the public sphere. In this context, the formation we call as civil society, is a mechanism of balance and control for democracy and

the fifth power after legislation, propulsion, jurisdiction and media (Anık, 2014: 92-93).

In addition to a strong civil society organization and a vision of public sphere in which active participation is necessary for the emergence of democracy in a positive sense, the existence of a social capital considered in the macro sense seems necessary. “*Social capital is seen as a self-made investment and as an added value to the collective aims of the organization (society)*” (Ağcasulu, 2017: 118). When democracy is considered a social surplus value, it does not seem wrong to say that social capital plays an important role in the revival of democracy. In addition, the concept of social capital has an important role in understanding the effects of public relations on democracy, civil society and public sphere.

Social capital accumulation plays an important role in the efficient functioning of democracy, and democracy is affected by social capital in two ways. Firstly, social capital affects the development of democracy in a non-democratic country; secondly, it contributes to the development and support of existing democracy (Paxton, 2002: 257). Increasing the accumulation of social capital is also shaped depending on the role of public relations on this issue (Zhang & Abitbol, 2016: 212-213). It seems to be appropriate to examine village institute established in the early years of the Republic as a public relations activity and as a contributor for Turkey’s democratization process. Therefore, the theme of this study is the accumulation of social capital as a concept that reveals the effects of public relations on democracy,

civil society and public sphere. The hypothesis of the study is that “village institutes played an active role in the accumulation of necessary social capital in the process of democratization of Turkey”.

For this study that is put forward to understand the effects of public relations on the democratization process, it is necessary to clarify concepts such as civil society, public sphere and social capital before proving the hypothesis. In this sense, the flow of the study will be ensured by monitoring the titles of public sphere and publicity, civil society and public sphere, social capital and democracy. Then the village institutes effects will be tried to be explained in social capital accumulation in Turkey's democratization process.

### **1.Public Sphere And Publicity**

Georg Simmel's “Door and Bridge” is a concentrated article provides an important philosophical background in the separation of public and private spheres. In his study, Simmel claims that everything in nature is moving in a single cosmos; however, none of the moving entities want to share the same spatial space with another. But unlike human being, none of other beings is aware of what separation and unification are. On the other hand, human kind is aware of both unity and separation thanks to his/her cognitive power. As a result of his cognitive performance to realize unity and separation, human kind invented the path which is one of the most important inventions of him/hers. It does not matter if one goes forward or backward on the road as animals do. Unlike animals and other entities, human kind is aware

of the beginning and the end of the road that s/he invented. This is also an allegorical expression that human kind is aware of his mortality.

The invention of bridge by mankind is the climax of human creativity. It is an important virtue for mankind to invent a road in which he is aware of the beginning and the end. However, although there is no disintegration in nature, the human being, who considers any river as the end of the road and envisions the stream as a disintegration, has also reached the summit of the imagination by inventing the bridge in order to destroy this disintegration and provide a unification and integrity. In addition, the human being, who is aware of the integrity, invented the door to open a breach of integrity. The door has created the possibility of creating a special space for human in the integrity of nature. As Simmel (1994) pointed out earlier, all beings moving in nature do not want to share the same space as another; however, no being has the ability to create a space of its own as human kind do. The human kind obtains this capability through the door he invented; s/he does not have to share the space he creates by door with anyone else.

Simmel's highly concentrated work "Bridge and Door" depicts the distinction between public and private sphere through the bridge and door allegory. In fact, human kind invented the public sphere as a distanceless and unlimited space by creation of bridge; and he invented the private sphere by creation of the door. However, although the distinction between public and private sphere has a philosophical background with Simmel's study, it is not possible to find a clear definition of what public sphere is.



The concept of the public sphere was first introduced by Jurgen Habermas (1962) in the book “Structural Transformation of the Public Sphere”. Habermas describes the public sphere as a place where citizens gather, organize and express their ideas without any restrictions to contribute to the individual initiative and interests free of the society in which they live (2004: 95-96). Citizens who come together in the public sphere in order to produce a social benefit are obliged to make their ideas public so that the functioning of the public sphere is linked to the freedom and possibility of the citizens to express in the public sphere.

According to Habermas, the blooming of the public space took place in 17th century Europe. In these years, especially the so-called bourgeois class, trade connoisseurs came together in generalized places and started to discuss the common interests (1989: 22). However, although the emergence of the public sphere is realized by the influence and the acting of the bourgeois class, it is possible to describe the public sphere as an area between the state and society (Habermas, 1996: 156) and thus the public sphere is vital to the development of democracy (Sommerfeldt, 2013: 281).

The public sphere is a network where common issues are discussed and ideas and information are shared (Habermas, 1996: 360). In addition, the public sphere is the place where discourses that bring a critical perspective to the state are produced and circulated (Fraser, 1990: 75). The public sphere is also central to the operation of democracy as a venue for different and critical voices (Sommerfeldt, 2013: 281).

However, as Habermas states, what essential for the public sphere is to make the relevant ideas announced publicly. It is not possible to talk about the functioning of the public sphere if people are afraid to share their ideas in a spiral of silence eventhough they have different opinions. In this context, Habermas uses the term “*öffentlichkeit*”. This concept is translated into English as “public”. However, what Habermas wants to emphasize with this concept is the clarification, sharing and publicization of discourses and ideas. Publicity is therefore the most important action for the public sphere. The ideas must be made publicly available to everyone in the public sphere (Klienstuber, 2001: 96-98).

If we envision the public sphere as a place where different discourses and ideas are shared, as mentioned earlier, publicity describes the way to draw attention to these ideas and discourses (Raupp, 2004: 314). Activation of the public sphere is made possible by providing persuasion for the ideas and discourses created here. At this point, public relations are shaped as a communication management which is applied to collect attention and interest in discourse in public sphere. Public relations accelerate the process of democratization by providing the competitiveness and publicization of different views and ideas needed for the emergence of the pluralism necessary for the existence of a positive democracy (Hiebert, 2005: 1-2).

However, it is not possible to understand the functions of public relations in the public sphere and their effects on the democratization process. Since public relations is a communication management, it is necessary to look at the effectiveness of public relations in the public

sphere from an institutional perspective. In this sense, it is considered appropriate to look at the place of public relations in the public sphere through civil society.

## **2.Civil Society And Public Sphere**

Even if it has not been called as civil society, it has existed since ancient times. Moreover, the understanding of civil society at ancient times is quite different from what civil society means today. In ancient times, civil society was thought to be a limb of the state. However, this understanding began to change in the 17th century. Civil society was used as a concept by John Locke (1690) for the first time and it is thought to be as a kind of federative power (Tamer, 2010: 90). Federative power determines the community's sphere of action out of the state; however, legislation and propulsion affects this federative power (Wootton, 1993: 194-198). In other words, civil society has the role of being a kind of balance and control mechanism with its federative power. In this context, civil society is also an important part of democracy.

In Gibson's words, civil society is one of the few concepts that can be associated with democracy and democratization (2001: 51). Because, in order for democracy to function, an autonomous formation that is independent of the state and that can control the acts of the state by limiting the power of the state is needed (Hauser, 1998: 23). In this sense, civil society meets this need and has an important mission in establishing democracy. Civil society “emerged as a subtle form of the rules for governing society” (Scholte, 2001: 6). In this respect, civil

society has an important position for democracy and democratization just like the existence of public sphere.

However, although civil society and the public sphere are important notions for democracy and democratization, they cannot be replaced by one another. Civil society has emerged mostly in the public sphere and acts as a kind of media mechanism that completes the transition of the individual from the private sphere to the public sphere (Downey & Fenton, 2003: 190). The ideas and discourses that need to be made public in the public sphere are voiced by civil society in cases when the individual does not have power alone. Civil society, as Habermas put forward, is conducive to the distillation and transmission of existing problems in the public sphere. (1996: 367).

When taken from Habermas' approach, civil society plays an active role in solving social problems. However, the organization we call as civil society is also evaluated as "the process in which accumulation of social capital, building trust and establishing interactions that are instrumental in establishing and maintaining relationships" (Taylor, 2009: 77). This feature precisely determines the relationship between public relations and civil society.

Public relations emerges as a communication management which is carried out to ensure the interaction between the NGOs and donors. However, this perspective emphasizes the technician aspect of public relations. However, public relations is a strategic communication management which plays an important role in the fulfillment of the civil society's role for democracy (Peltekoğlu, 2009: 7). Especially when we

consider the first year of the Republic of Turkey it can be seen this feature of public relations clearly.

During the first years of the Republic, a new social transformation took place; The balance of the Ottoman Empire was tried to be changed and transformed according to the conditions of the period. In terms of the Ottoman subjects, the aim of establishing a new order for a nation that does not have any democratic demand was tried to be provided by various revolutions and institutionalizations. In this sense, a new society was intended to be built and “*public relations was used in order to form a new nation*” (Sommerfeldt, 2013: 182). The democratization process that was needed in the early years of the Republic was tried to be realized with institutions that can be classified as civil society organizations such as village institutes.

Civil society formations for the Republic also played an important role in the construction of a public sphere which had not yet been fully formed during the Ottoman period. Especially in the case of village institutions, efforts have been made to promote the intellectual diversity and discourse production needed by the public sphere. Considering this aspect, the village institutes, could be considered as civil society organizations, have played important roles as public relations works in the formation of a democratic social order that the Republic is trying to realize. The existence of village institutes clearly demonstrates the relationship between the public sphere and civil society.

### **3.Social Capital And Democracy**

Social capital is examined in two dimensions. These two approaches differ depending on whether this type of capital is perceived as individual or public goods. (Ağcasulu, 2017: 115-116). The perception of social capital as an individual good makes it subject to a micro level definition. This approach defines social capital as a concept arising from the relationships of individuals and in which individual benefit is revealed rather than collective benefit. The second approach is used to define social capital from a macro-level perspective. From this macro perspective, social capital represents a capital that focuses on the external connections of individuals (Adler & Kwon, 2000: 91-93), in which the individual is indirectly but directly beneficiary of society.

According to the first approach, social capital is evaluated within the boundaries of the private sphere of the individual. In the second approach, there is a social capital (in other words, the capital collected here is social) which is collected and accumulated in the public sphere. The capital accumulated in the micro-level social capital approach contributes positively to the individual's self-employment. The more relationships an individual has, the more s/he gains the ability to work for her/his own interests (Kilduff & Tsai, 2003: 28). In macro level social capital understanding sociality is emphasized and public capital is mentioned. According to this approach, it is thought that the political formations such as democracy and civil society are supported by social capital (Fukuyama, 2001: 7).

The concept of social capital, which is considered within the scope of this study, is based on the concept of social capital, which is discussed from a macro level perspective. From a macro perspective, social capital has a collective value. This collective value has also an impact on the success of the individual and social capital plays an important role in the establishment of society (Newton, 2001: 207).

From a macro perspective, social capital plays an important role in overcoming the social costs associated with various social structures. Negative effects of social costs are eliminated through social capital. As Putnam (2001) states in his book “Bowling Alone”, social capital allows individuals to act together by creating a kind of source of duty and a sense of standing together. Social capital provides an important source of political participation, especially in societies that have recently moved to democracy.

In order to gain awareness of democracy, it is necessary to gain certain duties such as voting, representing and making intellectual statements. As mentioned earlier, social capital has an important function in this sense. The relationship of social capital with civil society and the public sphere is also a result of the awareness of the duty it creates (Ağcasulu, 2017: 116).

Social capital contributes positively to democratization with its structure that allows critical debate in non-democratic societies and legitimizes collective action (Paxton, 2002: 256). In other words, social capital enables individuals living in the same society to trust each other, thus creating civil society and keeping the public sphere alive; because

as people trust each other, they become more active in their communities and show more tolerance to their intellectual differences (Putnam, 1993: 48). In this context, as social capital accumulates, the process of democracy and democratization accelerates (Sommerfeldt, 2013: 284).

When the Republic's early years are considered, social capital has contributed surplus value for democracy. However, there are also some needs in the accumulation of social capital. In this context, the existence of village institutes is considered as institutionalization of democracy which is a need for new Turkey.

#### **4. As a Public Relations Activity: The Role of Village Institutes on Social Capital Accumulation for Democracy**

As it is known, the field of public relations practice describes a very wide area. Communication performance, which extends from corporate and global communication to art and literature, from institutional activities transformed into the ideological apparatus of the state to social communication and change activities, is evaluated within the scope of public relations (Peltekoğlu, 2016: vi). Governmental public relations; *“is expressed as the whole of public relations efforts performed by public institutions providing public service”* (Boztepe, 2014: 6). In the context of Peltekoğlu's and Boztepe's approaches, village institutes can be seen as public institutions created to realize social change and transformation as public relations tries to do. The aim of this study in this direction, to discuss whether the village institutes



could be evaluated as public relations efforts or not. The importance of the study results from contribution to the history of public relations in Turkey. The biggest limitation of the study is that the village institutes do not exist now and that the graduates of the village institutes are not alive. In this direction, a literature search was made for articles, books and internet bibliographies about village institutes and it was discussed whether village institutes could be considered as a governmental public relations study used in social capital accumulation.

Democratization process in Turkey took place in a different manner than in Europe. Individuals living in Europe have fought serious wars in order to obtain some political privileges and fought for their political rights. On the other hand, political rights and privileges were given to the citizens of Turkey by the new government as a gift. However, this also necessitated the education of citizens who are not very conscious about their political rights. Therefore the democratization process of Turkey should be considered as an educational process. In this sense, the village institutes are a worthy example of educational process for democracy.

Village institutes were established in the early years of the Republic to create a self sufficient nation (Köklügiller, 2016: 7). In addition to this "village institutes could be evaluated as organizations that tried to transform Turkey into a modern country with Atatürk's revolutions" (Aysal, 2005: 281). For this purpose, the village institutes were implemented in 21 villages between 1940 and 1954 (Aytaç, 2017: 352).

Through the education given in the village institutes, it was tried to provide both economic and cultural capital for the citizens in the village. In the educational plan of the institutes, a multi-faceted curriculum was followed from culture courses to agriculture courses, from agriculture courses to technical courses. (Köklügiller, 2016: 11-12). Thanks to this curriculum, which makes the individual competent in both theory and practice, village institutes have tried to make villages a self-sufficient community. (Aytaç, 2017: 358). However, this is not only function of the village institutes.

Although the teachers in village institutes was obliged to educate and train students, “they also undertook the duties of educating the village people on modern agricultural techniques and leading the village politically with the Law on Organization of Village Schools and Institutes enacted in 1942” (Aytaç, 2017: 357). Within the scope of this law, it is stated that village institutes are not only institutions that provide economic, cultural and human capital gains; It also appears to allow the accumulation of social capital in the process of democratization.

Teachers’ role to lead the village politically is an important core for instilling the values of Republic and democracy to villagers. This also reveals that village institutions are triggers for a social movement (Kirby, 2000: 270). Village institutes were founded to eliminate inequality of opportunity between peasant and urban and they were established to develop the village and the peasant in economic, cultural, agricultural, technical and social terms (Kalyoncuoğlu, 2010: 242).

However, as mentioned earlier, the main function of the village institutes is to adopt the values of the Republic, a new form of government, to the citizens of the village.

As it is known, civil society in Europe describes the organization that has emerged without the initiative of the state. In this respect, civil society functions as a kind of balance and control over the state. In other words, civil society allows communication, public awareness and the formation of a democratically active society (Boztepe, 2014: 27). Therefore, civil society emerges as a strong institutionalization in the establishment of democracy. The impact of civil society on democracy stems from its separate disclosure from the state. However, civil society has emerged as different from Europe in terms of Turkey's first year. In Turkey civil society, which is characterized as non-state or non-governmental organization was established etatistically. Village institutes are the most powerful examples of this etatism for civil society.

Organizations established with public capital are divided into profit-oriented public institutions and non-profit public institutions. Banks, state-owned airlines, municipalities' associates etc. could be example of public institutions for profit-making public institutions and institutions such as universities, courts of justice, educational organizations and religious affairs are examples of non-profit public institutions. The general mission of public institutions, whether they are established for profit or not, is basically to carry out activities that will benefit the public, to determine the needs and expectations of their

citizens and to provide continuous and stable public service to meet these needs (Boztepe, 2014: 28-29). The village institutes have enabled the public service for the villages needed at that time, both by improving the communication among the citizens who live in village and by making peasants self-sufficient by means of the education they have provided. Village institutes also contributed to the development of governance, which is evaluated as a part of public relations, by enhancing transparency, participation and accountability among citizens living in villages (Boztepe, 2014: 98-110).

Citizenship education, which is one of the courses given in village institutes, has made significant contributions to the accumulation of social capital in order to build individuals imposed with the values of the Republic and democracy. Considering the conditions of the period, village institutes has enabled that the consciousness for democracy among peasants, who remained very untouched about such political interventions, increased. With this feature, the village institutes transformed democracy into a behavioral insight, and this reveals that village institutes were designed as governmental public relations to promote the awareness of citizens living in villages about their democratic rights.

## CONCLUSION AND EVALUATION

It is not possible to think of the concepts of democracy, public sphere and civil society separately. Although democracy has a negative meaning in the etymological sense, the diversity of discourse and opinion in the public sphere provides a positive meaning for democracy as a means of forming a pluralism. In addition to this, the fact that civil society is formed separately from the government and enables individuals to form their voices makes it possible to develop and strengthen democracy like polyphony in the public sphere. In addition to all these concepts, the existence of what we call social capital is an important source of reference, especially for countries in the process of democratization. From a macro-level perspective, the process of democratization is accelerating as social capital accumulates. Public relations activities has great importance in the accumulation of social capital.

Democracy has had a negative meaning because of Demos and Kratos' reputation; however, this negativity is eliminated by the establishment of a pluralism-based society. Unlike majority based democracy; an understanding of democracy that allows the individual to be represented alone leads all mankind to put their administrative hopes on democracy. As a matter of fact, such an understanding of democracy describes a managerial system in which everyone is willing. The space where these managerial hopes are staged is called the public sphere.

The public sphere has been created as a result of a disintegration resulting from human imagination in the uninterrupted nature. According to this very philosophical approach, since human beings perceive the differences in the integrity of nature as an disintegration and separation, he invented the bridge in order to re-integrate the imagined separation. Over time, the bridge proved and reinforced its existence as an extension that everyone passed by. However, the more people cross that bridge, the more common the bridge has gained meaning. Just as how a bridge gains meaning, public sphere also become meaningful depending on the diversity of discourses that is produced in it. But from time to time the public sphere is collapsing under the weight of what we call the state. At this point, the formation that we call civil society helps the public sphere to strengthen and rise again.

Civil society; it is a mechanism independent of the state and has the authority to control the state actions. Civil society, after the legislation, propulsion, judiciary and media, has a limiting effect on the state as the fifth power. In this context, civil society prevents the state from occupying the public space and managing it in its own monopoly. It also functions as a kind of representation mechanism on behalf of individuals who may be inadequate to make their voices heard. It mediates the presentation of discourses and ideas that citizens have individually. In this way, pluralism in the public sphere is ensured and positive democracy becomes operational. However, civil society is not the only mechanism to build democracy. People need to trust each other and cooperate. And the more social capital is accumulated, the more people trust each other and cooperate.

Social capital is a concept that describes the individuals who live in the same society to trust each other, to work cooperatively and to approach each other with tolerance. Therefore, it is easier for individuals living in societies with high social capital to express their opinions fearlessly than other societies. The ideas and discourses that can be declared fearlessly can also be seen in the revival of the public sphere; this leads to the development of pluralism-based democracy. Therefore, as social capital accumulates, democracy develops and the process of democratization accelerates. In this sense, social capital functions as a recipe for societies that is freshly democratised.

Considering the early years of the Republic in Turkey, it does not seem wrong to say that this prescription was applied cautiously. Unlike in Europe, there was an attempt to imbue democracy consciousness in Turkish society, which did not have any political demands or awareness. This situation has turned the democratization process in Turkey into a kind of educational campaign. In this respect, the village institutes, which can be described as the study of governmental public relations, have been designed as a means of this mobilization. The education provided in the village institutes allowed the creation of civil society. In addition, the village institutes allowed the accumulation of social capital and the revival of the public sphere as a result of the increase of social capital and social trust. As a result, this process has accelerated the democratization process and gained awareness of democracy in the presence of a very untouched mass in political issues such as peasants. In this respect, village institutes are the best examples of the relationship between democracy, public sphere, civil society and public relations from the perspective of social capital.

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**CHAPTER 11**  
**THE USE OF NEW MEDIA AS A TOOL IN THE CONTEXT**  
**OF GOVERNMENTAL PUBLIC RELATIONS: THE SAMPLE**  
**OF MALTEPE MUNICIPALITY<sup>23</sup>**

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<sup>23</sup> This study derive from master thesis which is titled “An Analysis About Comparing E-Government Applications Of Maltepe Municipality And Fatih Municipality In Terms Of Governmental Public Relations”, written by İbrahim HANAVCI.

## INTRODUCTION

An organization that can be treated as a system forms integrity with each unit. The Public Relations Unit conducts the coordination and compliance with each unit of the institution and the relationship and communication process with its target audience. Public relations, which can be defined as the function of managing communication between the organization and its target group, performs this function today through a wide range of tools.

As a form of local government, municipalities also have to communicate and interact with the public continuously and regularly, as they come to office by-election. Therefore, municipal governments are expected to use these methods of communication and interaction brought about by new media technologies more effectively than other public institutions. The internet, which is considered as the mainstay of new media technologies, is used in the public sector as well as in the private sector today to enable instant communication and interaction. New media-based practices and tools used by public institutions benefit citizens as services that are more transparent, accountable, open to communication and interaction. Citizens can now send their questions, complaints, requests, and expectations quickly, both through official websites and official social media accounts, in interaction and communication with public institutions.

The aim of this study is to determine the purpose and how Maltepe district municipality, which is a local government under Istanbul Metropolitan Municipality, uses new media and its tools in the

context of governmental public relations, and to determine whether the requests from the public are given the correct interaction and communication form during the research process. In other words, in this study, the ability of Maltepe municipality to implement governmental public relations practices through new media tools will be tried to be measured.

In the study, the concept of new media and its features were first mentioned, and then the concept of governmental public relations was explained and the use of new media applications and tools in governmental public relations applications were emphasized. During the research period of the study, the official website and official twitter page of Maltepe Municipality as new media tools were analyzed in the context of governmental public relations practices. To guide the research, the research questions were determined in advance and the study was analyzed in accordance with these questions. In the conclusion section, the results were stated by evaluating the data obtained as a result of the research and various suggestions and recommendations were made on the subject. It is thought that this study will contribute to the limited literature in the concept of governmental public relations. It is also envisaged that the analysis of the official web site and the official twitter page in terms of interaction and communication process will provide valuable data to Maltepe Municipality in particular and all municipalities in general.

## **1. The Concept of New Media and Its Characteristics**

The main technologies underlying new media include Microelectronics, computer, and telecommunications networks (Williams, et al, 1988, p. 3). More clearly, new media is a combination of online and offline environments, such as computer networks and personal computer (Van Dijk, 2006, p. 4).

Today, new media, which refers to computer technologies in its simplest sense, is a concept that contains many elements and has wide limits and implications. The fact that the concept contains many elements in itself and the effects of these elements prevented the emergence of a definite and clear definition for understanding in the literature (Karabulut, 2009, p. 83).

Törenli describes new media as “a two-way hybrid media, part of which contains computer-specific operations and part of which contains structures specific to communication tools” (Törenli, 2005, p. 87). From this point, every environment where today's communication environments and computer technologies intersect can also be evaluated within the scope of new media. Geray defines new media as “systems that can also cover the audience as individual users, allowing users to access content or applications in different time zones and interactivity. The most striking example of new media today is the internet. The internet, which connects digital networks, is a computer network that allows sending all kinds of moving images, still images, music, sound, as well as textual data” (Geray, 2003, p. 20).

New media technologies have not eliminated the traditional means of communication. On the contrary, these tools are intertwined with new media technologies. However, due to the derivable and detectable properties of computer technologies, the aspects that are unique to traditional communication tools can now be used in any local, regional or international channel thanks to new media technologies (Törenli, 2005, p. 88; Çiftçi, 2018: p. 418-420).

Besides, new media technologies are not just a digital form of traditional media. New media has also ensured that the distribution of information limited to traditional media can now appear in an interactive environment where information is easily disseminated (Akar, 2011, p. 10). New media technologies are separated from traditional media in terms of the following characteristics.

**Digitization** is one of the key features that distinguishes new media technologies from traditional media technologies. Digitization is “signals consisting of separate pulses that can be transmitted, processed, and stored electronically in analog messages (such as text, sound, photographs, images)” (Özçağlayan, 1998, p. 94). In other words, digitization is the transformation of the existing physical objects of the analog of information (such as text, photographs, sound) into numerical codes. In this context, the analog, copying and duplication system has now been replaced by digital technology (Cetinkaya, 2015, p. 21).



Digitization is the transformation of every element of information and communication called bits and consisting of 1 and 0, using computer technology. (Van Dijk, 2006, p. 9). This process can be applied to all kinds of fields, including images, sound, text, and data. Through digitization, everything can be moved to screens and all kinds of data can be stored through digital devices and then re-acquired in unlimited quantities at almost unlimited speed (Van Dijk, 2006, p. 191).

Thanks to its conversion and reproducibility, traditional media objects can be digitized and transferred to computer media so that traditional media products can find their place in New media (Manovich, 2001, p. 28). Thanks to digitization, data is now stored in the electronic environment at a higher quality and lower cost and data is made available and disseminated to the internet environment (Özkoçak, 2014, p. 161).

New media now converts everything into digital code, giving both the manufacturer and the user great storage on the interface. This increases the transmission speed of data. Thus, the possibility of displacement of producer and user roles in New media Technologies apart from traditional media arised (Binark and Löker, 2011, p. 8). This transformation also prevents the disappearance of traditional media products.

**Interactivity** is the exchange of roles between the receiver and the transmitter through technical regulations in the communication process, or the source has control over the message itself. Control means that the user can choose the timing, content, and communication

flow, or can search for choices. In summary, interaction is a concept that means a receiver participating in the communication process can be in the transmitter position with the help of technical regulations and increased source control on the message (Geray, 2003, pp. 18-20).

The internet has provided more information flow between the sender of the message and the receiver of the message than ever before, thanks to the interaction possibilities it offers. Through this interaction, the sender of the message can be reproduced according to the views of the receiver (Timisi, 2003, p. 124). Unlike traditional media, the internet offers a high level of interaction between users and internet providers. Traditional media does not allow the receiver to provide uninterrupted feedback using broadcast channels. On the other hand, the internet allows its users to interact and communicate with many people and institutions via the same channels in an instant and uninterrupted manner (Gülner and Balcı, 2011, p. 75).

In this context, with the interaction feature of new media technologies, the user has moved from the passive (listening, watching, reading) role to the active (able to select, change, create, intervene) role. Interactivity thus enabled interactive communication between the target groups of public, private and non-governmental organizations.

**Demassification**, it is possible to define new media as providing individual control over the tool through the possibility of interpersonal connection (Gülner and Balcı, 2011, p. 77). In new media systems with demassification feature, control is shifted from the producer of the message to the consumer (Park, 2004, p. 24).

Massing generally means the shift of control of the mass media system from the message maker to the consumer of the medium of communication. Demassification involves communication from individual to majority and one-to-one (Geray, 2003, p.18). In short, in traditional media, there is a situation where a message reaches to whole audience whether it is relevant or not, whereas in new media there is a situation where it reaches only the groups or individuals with whom the message may be relevant.

**Asynchronicity:** The interaction on the internet can take place in real-time and asynchronously. Concurrency allows the individual to send, receive, record, and refresh messages according to the time frame in which they are available. Individuals have the ability to store messages, print them, replicate texts, move them to online web pages or send them to other people as e-mails (Gülner and Balcı, 2011, pp. 74-75). The asynchronicity feature of new communication tools eliminates the possibility of all users using the system at the same time, allowing users to send or receive messages at an appropriate time.

**Multimedia** is a platform that combines various communication elements such as data, audio, text, animated or still graphic images, images and movies into a network. It involves the process of making communication between man and machine as close to human senses and needs as possible. Each of these elements has its communication structure and language, but each conveys different kinds of messages and forms different kinds of interactions (Özçağlayan, 1998, p. 146).

Multimedia is an environment equipped with network features that can combine information originating from a continuous medium such as video, music, and multi-media information coming from a discrete medium such as text, graphics, and photos with a computer channel, provide interaction with information sources to users, and provide real-time information presentation (Sankur,1998, p. 4). In this way, the user has the opportunity to use both audial and visual tools simultaneously in the computer environment. The first feature is to play video games on a computer, the second feature is to look at many web pages at the same time while searching for information.

## **2. Governmental Public Relations and New Media**

Before explaining the concept and purpose of governmental public relations, explaining the term “public relations”, which is the origin of the concept, is important in terms of a better understanding of governmental public relations. It is difficult to say that there is a common definition of public relations that has been accepted by all. For many years, even public relations practitioners have failed to reach a consensus on the definition of the concept (Budak and Budak, 2010, p. 7). This situation shows that public relations is a very comprehensive discipline both in terms of theory and practice.

When foreign literature is examined, the term public relations is used in French as “relation publiques” and in English as “public relation” and is briefly expressed as PR (Sabuncuoğlu, 2001, p. 3). However, the Turkish equivalent of the term “public” here is the concept of “people” does not represent the whole people. On the

contrary, this concept points at a certain target audience (Asna, 2012, p. 18). The individuals who make up the population have different characteristics, so there is a difference in the information they need. In this respect, public relations requires considerable skill and effort to understand the different needs of these communities or target audiences (Fawkes, 2001, p. 4).

According to Cutlip et al. (2001, p. 1), public relations is “a management function that creates and maintains mutually beneficial relationships between an organization and the public on which the success/failure of that organization depends.” Grunig and Hunt (1984, p. 8) define public relations as “the management of communication between an organization and its public.”

According to Asna (2012, p. 23), public relations is “an art of management involving the planned efforts of private or legal persons to establish and develop honest and firm ties with the specified masses, to direct the masses to positive beliefs and actions, to evaluate their reactions and to guide their attitude, and thus to maintain mutually beneficial relations”. Taking these definitions into account, public relations can be summarized as follows (Kitchen, 1997, p. 27),

- Public relations is a managerial function.
- Public relations has a wide range of practices involving different activities and purposes.
- Public relations is a specialty based on two-way interaction.

- Public relations contacts the “public” which consists of various communities.

- Public relations are based on long time relations as opposed to short time relations.

The role of public relations departments is to provide two-way communication between management and the public. Public relations, which tries to communicate with the mass media, try to learn the people's views about the organization through research. Public relations, which advises the public in communication with the management, can benefit by perceiving the decisions of the management. Public Relations explains management to the public by understanding management and contributes to communication (Signitzer and Wamser, 2006, p. 389).

After explaining the general definitions of public relations and the process of public relations, it is useful to focus on the place of governmental public relations in the public relations and what governmental public relations is and what is not. According to Boztepe, governmental public relations is defined as “the entire public relations efforts carried out by public institutions presenting public service ” (2014, pp. 5-6). In short, all public relations activities in public administration can be evaluated within governmental public relations.

Yalçındağ describes public relations in public administration as follows: “Public relations in public administration is systematic and continuous efforts to achieve changes in the direction that the organization and the public opinion want, and thus to achieve harmony

and balance between the organization and its environment at the most appropriate scale” (1980, p. 113).

According to some researchers in the public sphere, public relations is considered as the transfer of correct information to those who are managed by using the communication techniques of the administration, while according to others, it is regarded as the interaction of the public sphere with an entire environment. The interaction mentioned here highlights the two-way process based on recognition and promotion, the two basic phases of public relations (Kazancı, 2002, p. 59). In this context, public relations in the public sphere is the act of enlightening those managed and explaining and promoting the activities carried out by the administration (Tikveş, 2005, p. 7).

Therefore, if a public institution is overwhelmed with too much paperwork, far from doing research, and closed to warnings and ideas from the lower departments, the public relations which have gone out over time, will not reach the desired result in terms of management (Aydın et al., 1968, p. 13). This will prevent governmental public relations from operating efficiently for both internal and external public in terms of management and creating a positive perception in the environment.

In governmental public relations, the need to know the public is based on learning the demands and expectations of the public. However, the different demands and expectations of the public from the public institutions have resulted in a wide variety of public services. In

this respect, it is not enough to know only the wants and needs of the target public. After the services that meet the learned demands and expectations are realized, the services that are performed should be introduced by public relations units by informing the target public (Boztepe, 2014, pp. 46-47). In this respect, governmental public relations in terms of public institutions must complete each other to be successful in recognition and promotion activities.

One point that governmental public relations is misunderstood is that it has a political mission. According to Uysal, the foundation of public relations is a managerial function and will not be a political mission in line with this nature, public relations in public administration aims to increase the effectiveness of the administration and to strengthen a sense of trust in the society, prevent the emergence of some problems in the administrative process, prevent the transformation of some problems into crisis and contribute to the continuity (1998, pp. 20-21).

Governmental public relations is communication activities in which management and public institutions try to be impartial and balanced. These activities are not intended to promote the propaganda of the party or the party leader but focus solely on the expectations and interests of citizens who need to be informed (Vandebosh, 2004 as cited in Gelders and Ihlen, 2010, p. 60).

Although governmental public relations is maintained regardless of public administration and the public's political ideologies, it can be said that it is related to politics, but its main effort is to give the public



proper information about public administration and to create and maintain a positive perception of public administration in the eyes of society.

The role and importance of public relations can be expressed as follows (Boztepe, 2014, pp. 59-60):

- Inform about the activities of public institutions,
- To enable institutions to promote their activities to the public,
- To determine the wishes and expectations of the public and to plan and implement governmental public relations activities related to them,
- To ensure the active participation of the public in the management by carrying out strategic communication process,
- To contribute to the change of attitudes in the target audience regarding important public issues,
- To get public support,

Nowadays, many public institutions, communicated with stakeholders through official web pages and social media. They also give detailed information about press relations, public services, the organizational structure, managerial authority officials, daily activities on the web pages of the institution. They are also known to make public aware of the services they perform by using social media. In addition to public institutions, public authorities also share information via their social media accounts (Boztepe, 2014, p. 126).

Recently, social media platforms have started to be of great importance for municipalities, especially within the framework of interactive municipality approach. Municipalities now establish a municipal-affiliated social media unit that answers suggestions, expectations, and complaints transmitted to the municipality via other social media platforms such as official twitter and facebook pages. At the stage of forwarding the incoming requests and complaints to the municipality, incoming messages can be sent to the relevant departments. In this way, the municipality and citizens can interact with each other, so that problems can be solved more quickly.

In terms of the public relations process, municipal websites, social media, and mobile applications are important to inform the public about the services as well as to identify the views of the public (recognition). In other words, the public relations process includes applications that can be used both to promote these elements and to recognize the public. On the other hand, the interactive nature of the internet puts it in a different position than traditional mass media. Web-based technologies can be used to spread messages (also seen in traditional media), as well as to gather data on many issues related to the target audience, to learn public opinion on issues related to the organization, and to monitor attitudes and behaviors (Sayimer, 2008, p. 58).

Through new media technologies, public, private and non-governmental organizations have their web pages and accounts on various social networks. Private or legal people who communicate with

these organizations can now send their questions, complaints, requests, and expectations on social networks belonging to these organizations. Now directors and moderators find each other faster in new media environments and become more aware of any problems through these new technologies. The acceleration of communication systems in parallel with the developments of these technologies has also affected public administrations. It has thus popularized more active, two-way interaction in relations with the public. New media technologies have had a major impact on the development of social, cultural, political and economic life that has taken place in every aspect of everyday life today. It is inevitable that public and private institutions, which have an important role in the maintenance of daily life, will use this technology.

According to Tekvar (2012, p. 97), new media provides fast and effective access to wider audiences, making it easier and almost one-to-one interaction with audiences. Thus, it provides advantages to the organization by providing two-way message flow. In this context, institutions can develop themselves in a way that is compatible with the needs and qualifications of the target groups and to provide them with better services.

### **3. Methodology**

Municipal governments, which have an important place in public administration, have to be in constant and regular contact with the public due to their election duties. In this respect, given that governmental public relations serve as a bridge between the institution and its target audience, municipalities are expected to use the internet,

which provides a new environment of interaction and communication, effectively to achieve their goals. In this context, the communication and public relations carried out on official websites or official social networking pages, which are the face of organizations in a virtual environment, should be interactive.

This study aims to determine the purpose and how Maltepe Municipality, which is a local government under Istanbul Metropolitan Municipality, uses new media and new media tools in the context of governmental public relations, and to determine whether the feedback is given through these tools in a correct way of interaction and communication with the public. In other words, this study will attempt to measure the ability of Maltepe Municipality to implement governmental public relations practices through new media tools.

The study is important for its contribution to the limited literature on governmental public relations. It is important for Maltepe Municipality to see the communication problems arising from its inability to use new media practices and tools effectively in its relations with the public in the context of governmental public relations.

In the study, content analysis technique, one of the qualitative research methods, was used. Content analysis is a research technique that makes objective, systematic and quantitative descriptions of the explicit content of communication (Berelson, 1952 as cited in Gökçe, 2001, p. 7). The concept of content analysis has been in use since the 1940s. However, the origin of the concept goes as far as human beings use language as a means of communication. This method aims to

interpret the meaning hidden under a discourse that is generally symbolic and very meaningful through intuition and patient observation (Gökçe, 2001, p. 22). Content analysis is a method of analysis that summarizes, classifies and makes use of the data obtained (Weber, 1990, p. 5).

Maltepe Municipality was established in 1928 and among the oldest municipalities of Istanbul, but it is an innovative and pioneering municipality in the context of use of new media tools. A coding table was formed on the municipality's web and twitter page before content analysis was carried out. While establishing the categories and criteria in the coding chart, the studies of Tarhan (2007) and Yayınoglu et al. (2007) were used. Studies of Yağmurlu (2011), Tarhan (2012), Yağmurlu (2013), Memiş (2013) and Şen (2013) were used in the analysis of the official twitter page of the institution. The analysis of the municipality's official website and official twitter page was adapted to the study by making several changes to the coding tables taken from previous studies.

Between June 1 and August 31, 2016, the municipality's official website and official twitter page were examined taking the criteria into account according to the prepared coding chart. Public relations activities on the official web page or official twitter page between these dates, as well as sharing or content carried out by the public in these tools, as well as feedback messages provided by the institution to this sharing and content constitute the focus of the analysis.

This study is limited to the shares and contents on the official website and official twitter page of the Maltepe Municipality of Istanbul Metropolitan Municipality. The study was limited to a 3-month period between 01/06 and 31/08, 2016, June and August are preferred for the study because local governments have a variety of activities (concerts, exhibitions, inaugurations, etc.) for the public during these months, and also the number of contents and announcements increase in these time periods.

In order to interact and communicate with the target audience of the municipality, the research carried out on the official website and official twitter page, is trying to find answers to the following questions:

- Are the municipality's official website and official twitter page accessible?
- What is presented on the official website of the municipality to promote the institution?
- How do the interaction and communication process work with the target audience through the official website of the municipality?
- What does the municipality share on its official twitter page for promotion purposes?
- How do the interaction and communication process work with the target audience via the official twitter page of the municipality?

### **3.1. Findings and Evaluation**

The official web sites and the official twitter page of Maltepe Municipality was selected as the research sample and were analyzed

with content analysis. Interaction and communication processes of the web site were analyzed in terms of accessibility, recognition, promotion, interaction and communication. Accessibility, general appearance, recognition, promotion features of the Twitter page were analyzed in terms of governmental public relations by taking some factors such as content and communication process into account. The findings are given below.

Regarding accessibility, Maltepe Municipality is accessed using the following link maltepe.bel.tr. The municipality's twitter address is twitter.com/maltepebeltr. Twitter account of the Municipality is registered with its official e-mail address. Also, the municipality's official social media account can be accessed via the official website of the municipality.

**Table 1.** Data for Accessibility to official Web Site and Twitter Account of Maltepe Municipality

<b>Signs: + : Yes - : No</b>	<b>Official Web Page of Maltepe Municipality</b>	<b>Official Twitter Page of Maltepe Municipality</b>
<b>Access to the Site</b>		
Can the website and the Twitter page be found easily in search engines?	+	+
Does the municipal website and Twitter rank high in the search engine?	+	+
Is there the extension of the municipality's official web link on social media? Are there the municipality's website link and twitter link on official social media accounts?	+	+

When searching by name, Maltepe Municipality can be found in the most used search engines in the world. The fact that the official web page of the municipality ranks in the search engine provides easy access to users, as well as prevents the loss of time due to accessibility. The social media account and the web page of the municipality has a link to increase the number of visitors to the website of the municipality.

When the official twitter page of the municipality of Maltepe is examined in terms of accessibility, the municipality can be accessed in web search engines and 'In-Search' section on Twitter. The fact that the municipality's name is searched in web search engines and twitter on-site searches, as well as the fact that the municipal Twitter account is open to all, allows the user to access the municipal twitter page easily and quickly. Also, the extension of the municipality's twitter link on the municipality's web page speeds up the municipality's access to its twitter page, while at the same time the public can be informed of the current share of the municipality. Finally, in terms of access to the page, the twitter link extension appears on the official facebook page of Maltepe Municipality.

On the table below you can find whether some following factors are under the category of the recognition of the official website of the municipality or not such as surveys, telephone, fax, e-mail, complaint and request line, WhatsApp, message to mayor, the number of visitors, guestbook, e-applications, Information, and social media connections.



**Table 2.** Tools for Gathering Data via the Official Website of Municipality

<b>Signs: +: Yes - : No</b>	<b>Municipality of Maltepe</b>
<b>The Tools for Gathering Data</b>	
Survey	-
Message to Mayor	+
Phone, Fax, E-Mail + Whatsapp	+
Complaint and Request Line	+
The Number of Visitors	-
Guestbook	-
E-Applications	+
Information	+
Social Media Connections	+

During the research period on the Maltepe Municipality official web page, no survey to gather data could be found. The survey is a very practical and easy data collection tool to learn the views and attitudes of large audiences on any subject.

Through the official web site of Maltepe Municipality, citizens can send their requests and complaints directly to the mayor's office, which is the highest authority within the municipal organization chart, via the "message to mayor" communication link. It is a sign that there is a positive basis for democratic participation that the public can easily contact the mayor, who is at the head of the local government and represents the public.

The necessary telephone, fax, and whatsapp numbers and e-mail addresses for the citizen to communicate with the institution are under the "Contact" link at the top right of the website of the municipality and

at the bottom of the main page. Through these necessary communication tools available on the website of the municipalities, citizens can express their wishes, opinions, suggestions, complaints, and expectations, while also helping the municipalities on how to be more effective in their work. The application of “WhatsApp Line”, which is one of the most widely used mobile communication applications in the recent period, has brought with it the opportunity to send the requests and complaints of the citizens to the organization via voice message or videos.

Information about how many times the Maltepe municipality website has been visited is not found on the municipal website. However, the existence of information about the number of visitors is an important source of data, both for the recognition of the target audience and for showing the functionality of the Web page. It was also noted that the municipality does not have a guestbook application on its website. This practice is important both for citizens to express their comments and opinions about municipal services and for providing the appearance of a participatory municipal image.

Another tool used in the web site to identify the target audience is the e-references section on the web page. The topics in this field are; complaint, request, determination, suggestion, notice, acknowledgment and social aid. When the citizen fills out the relevant form under these titles, the municipality takes the request into consideration and send the form to the relevant person or department. The analysis shows that the e-Applications section also exists on the municipality's website. In this

way, municipalities learn the wishes and expectations of the people and direct its work, while these services help evaluate the demands of the target audience quickly in the organization. The title “information acquisition”, which is the sub-title of the recognition category, appears when you click on the Electronic Data Management System (EDMS) link on the website and the “information acquisition form” is opened directly for the information acquisition application. The fact that the information acquisition section, which is required to be present in all public institutions, is also on the web site of the municipalities makes it easy for citizens to apply for information on any subject, thus it increases the citizens’ satisfaction of the municipalities.

New media technologies provide many benefits to institutions with new opportunities in terms of knowing the target audience and making introductions for them. Citizens engage in various communication activities, especially through social media links on websites aimed at getting to know the target audience of municipalities. Facebook, Instagram and youtube links from official social media sites are available on the official web page of the municipality.

**Table 3.** Promotion Titles on The Municipal Official Website

<b>Signs: +: Yes - : No</b>	<b>Maltepe Municipality</b>
<b>Promotion</b>	
The name and logo of the municipality	+
About the municipality	+
Tourist attractions in the county	+
Information about pharmacies on duty in the city and festivals	+
The municipality's vision and mission	-
Organizational structure	-
Page of Mayor	+
The municipal city council	+
Municipal council decisions	+
Annual reports	+
Information about transportation units of the municipality	+
Tenders	+
Citymap	+
Cultural, social and art works	+
Use of photos and videos	+
Calender of Events	+
E-newsletter	-
Frequently Asked Questions	+

Through these linkages, citizens can communicate and interact with municipalities through social media accounts, receive information about municipal activities, write comments on the information they receive, and send their requests and complaints to municipalities through these pages. The existence of the following information in the promotion category of the municipality's official web site and the official web site of the municipality were examined and the data obtained were evaluated.

The name and logo of the municipality, about the municipality, the municipality's vision and mission, organizational structure, calendar of events, information about services, county maps, annual reports, tourist attractions in the county, information about pharmacies on duty in the city and festivals, the use of photos and video, information about transportation units of the municipality, the municipal city council, municipal council decisions, e-newsletters, contracts, cultural, social and artistic works, city map, mayor, and frequently asked questions.

In the official website of Maltepe Municipality, it is determined that the names and logos of the institutions are located at the top left of the main page in terms of the promotion of the institution. When you look at the information given about the municipality, there is a link on the main page of the official website of the municipality under the names of both domestic and foreign target groups for promotion in general. Therefore, the municipality of Maltepe gives importance to the introduction with the link “Maltepe” and describes the history of the municipality in detail from the past to the present.

On the main page of Maltepe Municipality; under the title of “Maltepe Guide” which is the subtitle of “Maltepe”, information can be reached about pharmacies, hospitals, nursing homes, schools, government agencies, family health centers, universities, local press agencies, service numbers, transportation centers and sports clubs. When you click on the titles like “Maltepe with photographs, Maltepe Education houses, city map” in the sub-title of Maltepe, it is seen that there are visual identification tools.

Whether the vision and mission, which is another criterion for the promotion of municipalities, are included in the web pages, is especially important for the municipalities that come to office by-election. It is important to show the target audience the place they want to see in the future; that is, their vision; and to show the same audience their current mission, which is the reason for their existence; that is, their mission.

When the web page of the Maltepe Municipality is examined, the lack of information about vision and mission can be found. In the context of promotion, the organizational chart is important for the healthy internal functioning of the institution. This scheme, which shows how municipal administration is done to both internal and external target groups, the relationships and functions of departments and principals with each other, is also an element that makes it easier for citizens to follow up on their affairs. When the municipal website is examined in terms of the organization chart, there is no organization chart showing the institutional structure on the Maltepe municipality website. This situation can be considered as a conspicuous and should be added in the website of the Maltepe Municipality.

The mayor section, which stands as the first criterion of official structure in the sense of promotion, is also located on the website of the municipality. In website of the Maltepe Municipality, the section about the mayor is located both on the main page and within the title “Official”. In the mayor section of Maltepe Municipality, the mayor's resume, message, videos, photos with the president, e-mail and extensions of social media pages are given.

When you look at the information about the municipal council and municipal council decisions on the official web site of Maltepe Municipality in terms of promotion, it is seen that this information is given under the title “Official”. The official website also includes identifying information such as the names of city councilors, photos and which party they are member. There is also a link on the main page for access to parliamentary resolutions under the heading “official”.

The official website of Maltepe municipality also shows the annual reports and strategic plans of the municipality. Also, the contact information of the units connected to the municipality is located on the website so that the Citizen can send his / her request to the unit he/she is concerned with. The contact information in question appears on the “required phones” link under the title “information” on the municipal official website.

Especially to demonstrate transparency, which is one of the main objectives of e-government, municipalities place their works under the name of service on the official web page. Maltepe Municipality, which is the main subject of the research, has given the title of tenders on the main page of its website and has allowed conveying information about tenders. In this way, the municipality's access to tender texts on its web page increases confidence in the Municipal Administration and prevents the municipalities from being commemorated with corruption. In particular, the municipality needs to include municipal council decisions, violations and annual reports on its website to reflect the objectives of the e-government.

Another unit for promoting municipalities, the "map of the city", is also available on its website. The municipality of Maltepe uses the Yandex map and in this way, it is possible for citizens to reach the municipal units (buildings) and to reach the important places of the districts via web sites.

The municipality's official website includes cultural, social and artistic works under the category of promotion, as well as services such as visits, activities, courses, and excursions as social, cultural and artistic works carried out in this direction are provided on the site accompanied by various photographs. The date, time, place, and subject of these studies are also accessed by the detailed calendar of events under the main title "events" on the website of the municipality. On the other hand, no information about the projects carried out by Maltepe Municipality has been found on the website.

Maltepe Municipality has included the activities that will be carried out with the titles "current", "culture and art" and "video gallery" in the promotion category on its official website. In this way, the municipality contributes to the awareness of its activities by the citizens. Also, it enables the press members to use this information to publicize their work in the local-national media, as well as to promote itself to both domestic and international audiences through media tools. On the official website of the municipality, it is possible to reach the news about the institution. The main page contains printed and visual news compiled from national and local media under the titles "Maltepe in the press" and "Video Gallery".



The e-bulletin, which is included in the promotion category of the official website of the municipality, is a system made to inform the target audience of the institution, informing the services, announcements and current developments about the institution via e-mail. E-newsletters, which serve an important role in promoting the organization, send notification, e-mails to the members at certain periods. The content of the e-bulletin includes services, announcements, developments and current work information about the municipality. On the Maltepe Municipality official web site, no such practice has been found. The lack of e-bulletin in the promotional activities of Maltepe municipality can be considered as an important shortcoming in informing the citizens about the municipal services.

The “Frequently Asked Questions” section, which is the last criterion of the Promotion category, is the pages that contain the answers to the questions that users can often ask the organization. Thanks to these pages, institutions put ready-answered questions on the site instead of giving individual answers to each user, and citizens get answers to their major questions from the relevant pages. This prevents time losses for both the user and the organization. The frequently asked questions section of the Maltepe Municipality is located under the main ‘Information’ title of the website.

**Table 4.** Content Titles in the context of Interaction and Communication on the Municipal Official Website

Topics Sended by Target Audiences	Municipality of Maltepe	
	June+July+August	
	Number of Messages	Feedback
Information	156	156
Complaint	721	718
Request	750	743
Detecting	50	50
Thank	70	70
Recommendation	36	36
Notice	83	82
Total	1866	1855

At the point of interaction and communication, the municipality can interact and communicate with its target audiences via the official website on the headings “Information”, “complaint”, “request”, “determination”, “acknowledgment”, “recommendation”, “notice”. In this context, data obtained from one of the relevant departments of Maltepe Municipality, about these headings were evaluated. The obtained data was collected in June, July, and August.

When we look at the process of communicating with the target groups through the official web site of Maltepe Municipality, citizens, institutions, and organizations can send their messages from the titles that appear on the e-applications link under the Electronic Data Management System (EBYS in Turkish) link on the site. Messages

gathered here are also evaluated and answered by the relevant units of the municipality.

When we look at the title of Information as of the first unit in terms of interaction and communication with the target audience, 156 messages about acquiring information have been received by Maltepe Municipality and all have been answered. 718 of the 721 complaint messages were answered. 743 of 750 messages about requests were answered. 82 of the 83 messages related to the notification have been answered. Also, all 50 messages related to identification, 70 related to acknowledgment and 36 related to suggestions were answered.

When we look at the interaction and communication process between the Maltepe Municipality and its target audience with the data available on the axis of these titles, the number of messages received through the Maltepe Municipality Official web site and the number of responses given by the municipality is almost equal and close to each other. In this context, it can be said that the municipality also conducts the interaction and communication process in two ways.

The official twitter page of the municipality refers to the efforts made to recognize its target audience under the name recognition category. On the official twitter page, recognition activities are carried out through surveys, communications, followers, responses, likes and direct messaging units. This criterion will be evaluated through the titles.

**Table 5.** Data on Recognising the Municipality's Official Twitter Page

<b>Signs:</b> +: Yes - : No	<b>Maltepe Belediyesi</b>
<b>Recognition</b>	
Survey	-
Dialog	+
Followers	+
Responses	+
Like	+
Direct message (DM)	+

In the survey, which is the first of the recognition category, people or institutions can create a survey by clicking on the add poll icon on twitter. There was no use of the survey method on the municipality's official twitter page during the three months period. It is important to use surveys to get audience's opinion about the municipality's projects and services via twitter.

When looking at the Maltepe Municipality twitter page, the telephone number that will allow the citizen to communicate with the institution is shown on the Twitter background picture. Having this contact number on Twitter is important for citizens to express their wishes, opinions, suggestions, complaints, and expectations.

On the Twitter page of Maltepe Municipality, the number of follower indicator is an important source of data for both the recognition of the target audience of the municipality and for showing the functionality of the Twitter page. Also, monitoring the views and shares of the followers ensures that the shares that will create a negative image of the institution can be prevented. Another tool on the municipality's twitter page to get to know the target audience is the tweets and

mentions section. Users click on the response icon to another user's tweet thanks to “response” on twitter; read the answers starting with @username. All tweets are visible to everyone on the notifications tab.

Followers can also report messages such as complaints, requests, detection, suggestions, notifications, thanks to the municipality with the same name. In this way, both citizens can express their comments, opinions and demands about municipal services and the municipality's responses to these messages are very important. The fact that these can be seen by all twitter users is another important point in the recognition of the target audience.

Another recognition tool is the likes that users give to posts shared by municipalities. The number of users on Maltepe Municipality's twitter page who like municipal shares means that the target audience approves the shares. In this respect, the fact that the tweets containing the works of the municipality are more liked provides a great benefit for the municipality to recognize its target audience.

When the last unit of the municipality responded to the direct messages on twitter, it was seen that the answers were given to the questions asked from the direct message (DM) section. Users can contact the municipality via direct message and receive information about municipal activities and send their requests and complaints directly to the municipalities via twitter. The direct message is also important for the municipality to recognize its target audience.

**Table 6.** Data for Promotion on the Municipal Official Twitter Page

<b>Signs:</b> +: Yes - : No	<b>Maltepe Municipality</b>
<b>Promotion</b>	
Are there the Municipality's logo and name?	+
Is there a website link?	+
Is there any share of information about services?	+
Is there contact info?	+
Is there information about tourist attraction of countries?	+
Is there information about on-duty pharmacies?	+
Do photos and videos include in the shares?	+
Do the local and national media also share the news about the institution?	+
Are city council decisions shared?	+
Is there anything about events?	+
Are the municipal publications shared?	-

The topics in the promotion headline of the municipal official twitter page are as follows. Municipality's name and logo, weblink extension, whether there is contact information, use of photos and videos for posts, information about events, Information about services, information about tourist places in the county, pharmacies on duty, local and national news on media relevant to the institution, Parliament or council publications (newspapers, magazines, etc.). The shares of the municipality in these topics are presented in the table above.

The official twitter page of Maltepe Municipality provides the name, logo and contact information of the institution in terms of introducing the institution. It is very important for municipalities to link to their websites on their twitter page and to use the web link in their sharing. In this respect, it can be seen that the Maltepe municipality gives its official web link on its twitter page to both internal and external target groups for detailed promotion.

Maltepe Municipality provides a large amount of social, cultural and artistic works such as sightseeing, exhibitions, and visits on its official twitter page, accompanied by a variety of photographs and videos. The municipality also actively uses twitter to share information about events it performs or will perform, from on-duty pharmacies in the city to tourist destinations.

The written and visual reports about the municipality in local and national media outlets are included in the official twitter page of Maltepe Municipality. Also, many promotional elements from Municipal Council resolutions to the sharing of publications prepared by municipalities are effectively presented on the official Twitter page of the institution. On the other hand, during the three months in the scope of the research, the shares of printed tools such as magazines, newspapers, and books that were prepared and published by the municipality of Maltepe did not appear on the official twitter account.

In terms of interaction and communication dimensions, the contents of the @mentions used by citizens on the official twitter page of Maltepe Municipality are divided into several categories. Among these categories, information acquisition, complaint, request, detection, acknowledgment, suggestion, notice is included, while content that does not comply with any title is covered under the title “other”. When the number of messages received by citizens from any of these categories and the number of feedback the municipality has given to these messages compared, the extent of interaction and communication between the municipality and the public is seen.

**Table 7.** Content Titles in the context of Interaction and Communication on the Municipal Official Twitter Page

Topics of the Messages Coming from Public (@mention)	Municipality of Maltepe	
	June + July + August	
	Number of Messages	Feedback
Information	49	43
Complaint	129	100
Request	53	50
Determination	43	32
Recommendation	15	11
Notice	15	13
Thank	35	30
Social Aid	2	2
Other	67	62
Total	408	343

When the official Twitter page of the municipality of Maltepe is examined in terms of both interaction and communication and the @mention numbers mentioned above, the following findings are accessed: 43 of the 49 messages sent to the municipality of Maltepe for information retrieval, 100 of 129 messages related to complaint, 50 of 53 messages related to request and determination, 11 of 15 messages related to Proposal, 13 of @Mentions or posts that do not fall within any of the above units are placed in the other category. In the other category, 67 messages were received and 62 of them were answered. In general, the number of messages received from the target audience to Maltepe Municipality is 408 and the number of feedback made by the municipality is 343. In the light of these data, when we look at the



message issues from the target audience, it is seen that there are mainly messages belonging to the complaint category. The number of messages received in the respective categories and the number of the feedback given is very close to each other. Accordingly, it can be stated on the official twitter page of the municipality that the municipal-public communication process is conducted in a two-way manner.

## CONCLUSION

New media environments are environments where administrators and moderators can communicate quickly and easily in case of any problems. The election of the municipalities, which are a unit of local government, necessitates a constant and close relationship with the citizens. In this context, the official website and the official social networking pages are the faces of both domestic and international target groups of municipalities in electronic media. This makes it necessary for the electronic environment to be rich in terms of form and content, and to be bi-directional in terms of the functioning of the communication process.

New media is today differentiated from traditional media by its interactivity, de-mastication, and non-concurrency. Organizations used to communicate and interact with their target groups through traditional media tools such as newspapers, television, radio and press releases. However, with new media, the level of communication and interaction has started to provide instant feedback with internet-based environments. Official web pages, which stand out as the practice of governmental public relations, allow for two-way communication rather than one-way and informational-only use. Also, public institutions have started to actively use social media platforms as well as official websites. In this way, citizens can send their questions, complaints, requests, and expectations to the relevant public institution via the web or social media platforms. Public institutions are also able to access and interact with their target audience quickly and effectively.

This is an important tool in achieving the goals of governmental publicrelations while revealing the open, two-way flow of communication to dialogue.

It can be stated that the municipality of Maltepe uses the official web page in terms of governmental publicrelations practices to promote it intensively. Accordingly, when we look at the usage status of official web pages for recognition purposes, it can be said that Maltepe municipality does not give the necessary importance to recognize its target audience. Because it does not use surveys, guestbook, and the number of visitors. In this context, it is also necessary for municipalities to give importance to the recognition category on official web pages.

Maltepe municipality did not use any survey studies to identify the target audience on its official website between June 1, 2016, and August 31, 2016. On the contrary, the survey technique is important in that it provides the opportunity to receive requests, suggestions, and complaints from the citizen regarding municipal services or to learn the opinion of the citizens on any issue related to the municipality. In this respect, the use of surveys by municipalities on the official web site will contribute positively to the recognition of the target audience and the provision of services in this direction.

From the practice of governmental public relations, the result is the same as the assumption that official twitter pages should be used by municipalities to recognize and promote the target audience. When we set out from the example of Maltepe Municipality, it was determined that the official twitter pages of the municipality were heavily used for

governmental public relations purposes. However, it can be said that the recognition of the target audience is not sufficient on official twitter pages compared to the official website.

In terms of governmental public relations, the managers and the public of the institutions need to have mutual understanding and dialogue with each other. In this respect, within the scope of the two-way symmetrical model, it is important for the managers of the institutions to learn and respond to complaints, requests, and demands from the governmental public relations perspective and to renew themselves in this direction. In this respect, it was determined that the municipality of Maltepe gave feedback to the messages that came to the official website and twitter pages. Also, it can be seen that a two-way process is followed in governmental public relations activities by meeting the need for communication such as information, consultation and orientation of the target public in the process of mutual communication. Most of the topics that fall into the interaction and communication category came from requests and information acquisition issues, and the least came from the topics of social aid, notification, and suggestion. It is envisaged that the municipality should focus more on the messages received with intensity and that it should be resolved to direct the relevant units quickly and if this is done, it can create a positive image for the municipality in the target audience.

The results of this study showed that the use of new media practices and tools in the context of governmental public relations in local government is an important tool in local government-public

communication and interaction. Local government publishes services, announcements or events on various issues to the public through these new media tools. In parallel, the public can send their requests, demands, complaints or expectations to the local government through these channels. Official web pages and official social networking pages serve as a bridge between municipalities and the public in this two-way communication process. This study focuses on the role of the official web page and the official twitter page in the communication and interaction process with the target groups of Maltepe Municipality. Similar studies can be carried out on the use of new media tools in municipal-public communication and interaction of municipalities in Istanbul and other provinces. Thus, local governments can use new media tools more actively and effectively in the governmental public relations process and improve public relations and communication skills.

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